

In a few weeks I had induced a good degree of punctuality. \* \*

In this way I was led to adopt the general plan of giving a fact every morning, a plan which I have retained and shall continue.

There are thousands of facts to be met with, and if the teacher enters in his memorandum book such items as he cannot fail to meet in his readings of books and papers, he will gather a large stock of the kind that he will need.

Some of mine are as follows :—

A telegraphic message, sent from New York to St. Louis, will get there about an hour before it started. Why?

If an ignorant boy were to dispute your assertion that the earth is round how could you prove it to him?

How the English and French, with the Turks, got to fighting with Russia.

About St. Peter's Cathedral at Rome.

Dr. Franklin as Postmaster-General.

About corks and sponges. Mummies.

How they prepare tea in China.

It would be easy to extend the list, but here are enough for a start.

Sometimes instead of a fact I read something from a paper or a book.

Thus in the course of a year what a store of information a pupil may gain. If each one who can write enters a fact of the morning in a blank book, he will make a volume worth a great deal to himself and his friends.—*Illinois School Journal*.

### THE CHARGE AT WATERLOO.

[Prepared for the CANADA SCHOOL JOURNAL by Mr. N. S. McKechnie, English Master, Woodstock College.]

Two species of composition, Description and Narration are here blended. Closely connected descriptions of the successive aspects of the "charge" together make up the narrative.

The chief characteristics of the extract are :—

1. Its sublimity, loftiness of thought and diction.

2. Its vividness, picturesqueness.

3. Natural phenomena are always suggestive of greatness, strength, &c., and these, to the poet's mind, alone seemed adequately illustrative of the action of the contending forces. Hence the charge was "a whirlwind coming on like the last but fiercest sweep of tempest-blast"; "a whirlwind in which steel-gleams broke like lightning"; "three hundred cannon-mouths roared and from their throats their showers of iron threw"; "it was a dark torrent broad and strong"; the cannon was "thunder tearing the ranks."

The arrangement often contributes much to the effectiveness of any particular style. Here we have

(a.) Occasional trochaic feet e.g.

"Rushed on" &c., "pealed widely" &c., "down were" &c.

(b.) Retention of conjunction, polysyndeton, e.g.

"Helmet, and plume, and panoply";

"Lancer and guard and cuirassier."

(c.) Omission of conjunction, asyndeton, e.g.

"Then down went helm and lance,

Down were the eagle banners sent,

Down reeling steeds and riders went,

Corselets were pierced" &c.

"The clash of swords—the neigh of steeds."

Each of the above in its own way contributes something to the loftiness and strength of the whole.

The choice, as well as the arrangement of words, adds much to the effect; e.g. *whirlwind*; *dark torrent*, *broad and strong*; *ponderous*; *imperial*; *knelt*, *clanging*, &c., &c.

2. The extract is intensely realistic and life-like, for (a) The action may be supposed to have occurred within the space of an hour and the brevity renders it more easily conceivable, concentrates and vivifies;

(b.) Our conceptions of objects are based on form, color, sound, action.

Language expressive of color is, "steel-gleams"; "lightning"; "flash and cloud"; "smoke and flame"; "bloody brand."

Expressing action, "rolling smoke"; "waked anew"; "advancing onset rolled"; "reeling steeds."

Words expressive of sounds, "whirlwind"; "tempest-blast"; "cannon-mouths roared"; "clash of swords—the neigh of steeds."

Metre. The metre of the extract is the iambic tetrameter, varied by occasional trochaic feet, and trimeter lines. As already hinted the metre has not a little to do with the spirit of a poem. How much energy is given by the trochaic Doion were... Doion ruling;

Derivation. Tempest, tempus-time, hence stormy time. Cloud, kindred with clot and clod. Showers, a. s. scur, terminational or lengthened to er.

Shroud, a. s. scrud.

Host, *hostis* an enemy. Derive host, one who entertains, and host a sacrifice.

Files, *filum* = a thread.

Notice the greater frequency of compound words in poetry than in prose.

1. Name the figures of speech in :—

(1) "The war was waked anew."

(2) "Three hundred cannon."

(3) "Ruthless spear."

(4) "British heart."

(5) Fast as their ranks, &c.

Fast they renewed, &c.

(5) "As plies the smith his clanging trade."

2. Parse *land* 6, *forth* 16, *dying* 24, *once* 32, *clash* and *neigh* 46, *leaders* 56.

3. Write brief biographical notes on Scott.

4. Give a classified list (prose and poetry) of Scott's : principal works.

5. Name contemporary poets.

6. Name other writers that wrote on "Waterloo."

Scott's great powers found scope for their highest exercise on such a subject as "The Charge." Early reading and natural inclination enabled him, to an extraordinary degree, to enter into the spirit of anything warlike, hence the "field" and the "chase" were favorite themes; in these probably no other writer has given so much pleasure as Scott. His treatment of these topics is always animated, energetic, entertaining. He has sufficient inventiveness to prevent his writings ever becoming tame and common-place.

### THE THIRD LESSON.

(Continued from last week.)

#### GENERAL EXERCISE.

"How many would like to have me go on with my Story of the Fox?" is the teacher's query, near the close of the day following the reproduction of the beginning. Apparently the sense of the meeting is overwhelming for continuance. "Very well; let me see if the blackboards are in order, the desks made neat, the floor picked up, and my children in good position."

This speech creates a great sensation. Half a dozen start for the blackboards, and fall to rubbing as if much depended upon the