

much and earnestly to their younger associates. Let them unite in well-directed and sustained efforts to transfuse the strong wine of professional life into the veins of their juniors, fortifying the weak, correcting the faulty, uplifting the depressed, commending the successful, and stimulating and inspiring all. Peradventure, in giving to others they shall themselves receive, and all shall return to their labors refreshed and invigorated, nerved and braced, and awakened and thrilled, as by a mighty trumpet blast, to higher and to yet higher exertions.

(To be continued).

✻ English. ✻

Edited by Fred. H. Sykes, M.A., EDUCATIONAL JOURNAL, Toronto, to whom communications respecting this department should be addressed.

AIDS TO THE STUDY OF "THE MERCHANT OF VENICE."

BY J. W. TUPPER, B.A.

THERE are some who study literature texts without commentaries; there are those who study commentaries without texts. But the sensible plan is to study the text with all the ideas and suggestions that capable critics can give in aid of your independent judgment. Taking what aid others can give we resemble a man who looks at a landscape, not from one point of view, but from many. As he changes his point of view, new beauties of the scene flash upon him, and only to him is the landscape really known in all its charm. I trust that some may find new pleasure, as I have done, in the old play of "The Merchant of Venice," when guided by the clever hands of the critics I now bring forward.

The most valuable edition for the study of "The Merchant of Venice" is undoubtedly the new *Variorum* edited by H. H. Furness, Philadelphia, 1888. This work consists of the text, with annotations selected from all the commentators, and appendices dealing with the text, the date of composition, the source of the plot, the duration of the action, and containing articles from various sources on different points in the play. For ordinary school use the best editions are Rolfe's, published by Harper Bros., Clarendon Press, MacMillans' and Moffatt's.

The sources of the play are given in full in Hazlitt's "Shakspeare Library," Part I. Vol. I. This includes (1) the story of Giannetto from the Italian novel "Il Pecorone," (2) the tale "of a Jew who would for his debt have a pound of flesh of a Christian," taken from "The Orator" of Alex. Silvan; the story of the caskets from the "Gesta Romanorum"; (4) the poem of the "Northern Lord"; and (5) the verses on "Gernutus the Jew."

E. A. Abbot's "Shaksperian Grammar" is recommended as affording explanation of grammatical forms which have become more or less unfamiliar and obscure since the time of Shakspeare. F. G. Fleay's "Shakspeare Manual," Ingleby's "Shakspeare, the man and the book," and Dowdin's "Shakspeare Primer" give an insight into the versification of Shakspeare.

Information as to chronology may be found in nearly all the critics, but A. W. Ward's "History of English Dramatic Literature," Vol. I., is one of the best authorities.

An admirable criticism of the play is Moulton's in his "Shakspeare as a Dramatic Artist." The subject is considered under the heads of two stories borrowed for the play, the manipulation of them in their dramatization, and the complexity of the plot producing simplicity. The whole question of development of plot and characters is worked out with scholarly accuracy.

Besides this, Edward Dowden's "Shakspeare's Mind and Art," Ulrici's "Shakspeare's Dramatic Art," (translated in the Bohn Library), Hudson's "Shakspeare's Life, Art and Characters." Vol. I., Lloyd's "Critical Essays on the Plays of Shakspeare," Swinburne's "A Study of Shakspeare," R. G. White's "Shakspeare Scholar, Studies in Shakspeare," and "Life and Genius of Shakspeare," Elze's "Essays on Shakspeare," Mrs. Jamieson's "Char-

acteristics of Women," and Lady H. F. Martin's "Some of Shakspeare's Female Characters," furnish extensive information of the play and the characters.

A very interesting article by Mr. Lee in the *Gentleman's Magazine* for February, 1880, on the "Original of Shylock," should be consulted as giving valuable information on contemporary history and presenting with much skill a probable original for the famous Jew. The condition of the Jews in England is presented in a very attractive form in a paper in the *Athenaeum*, 1829, pp. 729 and 743. It explains the point of view from which the audience looked at such a play, and while the paper deals mainly with Barabas, in "The Jew of Malta," it also institutes some very interesting comparisons between the two characters of Barabas and Shylock. In the *University Magazine* for 1880, p. 46, is an article called "The Quality of Mercy," which is curious and instructive as presenting the characters of Portia and Shylock in a manner not usually given. It is a strong plea for the Jew, and contains some clever insinuations as to the much extolled excellencies of the fair lady of Belmont. As a companion study to this, the paper called "Shylock vs. Antonio," which recently appeared in THE EDUCATIONAL JOURNAL should be read. "A Study of Shakspeare in 'The Merchant of Venice'" is the subject of a very interesting article in the May and June numbers of *Fraser's Magazine* of 1850. It is considered in the relations of Portia and Bassanio, Bassanio and Antonio, Antonio and Shylock, Shylock and Portia, and Portia, Bassanio and Antonio.

D. J. Snider, in *The Journal of Speculative Philosophy*, Vol. VI. (Apl. and Oct. nos.) has an article on "The Merchant of Venice," which deals with the religious and philosophical elements of the play. The conflict between Christianity and Judaism, as personified in Antonio and Shylock, is well treated; the significance of the trial scene, where the might of the form of law is forcibly shown, is well brought out, and the character of Portia as subject to a dying father's command, and as a mediatrix in the adjustment of all parts of the drama is dwelt upon with considerable fullness and accuracy.

PROBLEMS IN GRAMMAR.

Third Series.*

WRITE notes on the function and form of the italicised words.

1. This is a friend of *John's*.
2. Have you a book of *mine*?
3. He is *but* a man.
4. I shall see *but* you.
5. I cannot *but* regret that you will be absent.
6. I had all *but* spoken to him.

NOTES TO PROBLEMS.

(Second Series.)

7. In "far-reaching" we have the participle become an adjective, but retaining its part of its verbal force. Hence the adverb *far* may naturally be used to modify it.

8. The noun "over-flow" shows a very common peculiarity in nouns derived from verbs, namely, their holding enough of their verbal force to admit of adverbial modification.

9. The compound noun "dead-beat" has arisen from the verb to beat. One is beat (*i.e.* beaten) when one is overcome with work, etc. So the noun *beat* arises to signify a worthless fellow. The use of *dead* as an intensive adverb is very common (*cf.* *dead tired, dead broke(n), etc.*) Hence we speak of "dead-beat" as a noun composed of the pp. *beat* (short form of *beaten*), and the intensive adverb *dead*.

10. The force of "dead" in "dead drunk" will be manifest from the preceding note. An adjective at first, it frequently has the function of an adverb and modifies adjectives.

11. *Dear me!* illustrates (1) the use of the objective case in exclamations. "Dear" has for many centuries been used in English as a mere interjection (exclamation), as in "Dear, but he was sorry." It is no doubt originally the adjective "dear" (precious), though some have attempted to see in "dear me" a corruption of the Italian *Dio mio, My God*, (see Century Dict.) The relation of "dear" to "me" is doubtful; I prefer to regard it as an independent interjection (=alas). "Me" is used to indicate the speaker's personal interest in the emotion expressed by "dear."

* Brief answers to these problems will be found in our next issue. Contributions of problems will be gladly received.

12. "March, hands down," The phrase "hands down" is a phrase adverbial to the verb "march"; "down" is an adverb modifying an understood verb,— "hands (pointing) down." Often such a phrase is a command, as when the teacher addresses his class. Then it is an abbreviation of "Put hands down."

ANSWERS.

X.Y.Z.—I have failed to find any information on the matters you asked about some time ago. The battle referred to in "Bingen on the Rhine" was probably one of the many contests between the French and the natives in Africa. I cannot say what special combat was in Morris's mind in "Riding Together." We should be glad if our readers could throw any light on the subject. "Thé Ride to Aix" is entirely imaginary. There can be no doubt that in "After Death in Arabia," as in other of Sir Edwin Arnold's poems, there is a highly idealized representation of Eastern belief and sentiment, yet the basis of truth is not wanting to his poems, even when we look upon them as representations of Eastern faith.

R. S.—The writing of *our* or *or* in such words as "hono(u)r," is a matter of taste and nationality. Englishmen usually employ *our*, though the circulation of Webster's Dictionary in England is certainly winning adherents to the cause of *or*. According to the press, the recent census slips of the British Government spelled "labor" without the *u*. In the United States, outside of some ultra-fashionable sets, the orthography of Webster prevails, and *or* is consistently employed. In Ontario usage is divided, the H. S. Reader spells *or*, but the H. S. History *our*. When we consider that the object of the printed form should be to represent with some degree of accuracy the spoken word, the reason for the *or* spelling is conclusive.

ENQUIRE.—The pronunciation of *ch* in "Lochiel" (*loch el'*) and "Eccelfechan" (*ek k'l fech'an*) is difficult to indicate. Put the speech-organs to say *k*, but instead of stopping the breath as with *k*, continue to breathe. If you are familiar with German, use the German *ch* sound, which nearly represents the Scotch *ch*. Generally the pronunciation of the old Scotch *ch* is simply as *k*, which may be used in the words above.

TEACHER.—We regret being unable, after long search, to secure information about Gustavus Frankenstein.

SUBSCRIBER (A. C.)—In English Composition for Junior Matriculation an essay of about sixty lines is required, and, if you are taking honors, another of about ninety lines. The Greek alphabet can most easily be got and explained in any Greek grammar, for instance, in Goodwin's.

J. D. H.—The stanza (II, 2) of *The Bard* opens, you remember, with a reference to the last days of Edward III., when there was strife between the Parliament and the king's ministers, and little love from his sons for the dying king. The Black Prince ("sable warrior") had died a year before the old king, and the many men who courted the king's favor during his prime had left him in his infirm old age to swell the retinue of younger princes. The new order was beginning in joyful anticipation—like a gay pleasure-barge laden with youth and happiness—knowing not the rebellions and strife that were soon to rend the kingdom like a tornado.

The term "scansion" is used to denote the peculiar movement of poetry. Take the line,

(a) "When the British warrior queen."

You notice that on certain syllables there is a heavy stress of the voice, while on others there is a light stress. If we use — to mark the heavy stress and x to mark the light stress, we could represent the line above

— x — x — x —

Marking the scansion denotes, therefore, indicating, as I have done here, the kind and order of the syllables of a line, as regards stress.

Of course the arrangement of stresses has great variety in different poems.

(b) "Who sows the false shall reap in vain,"

x — | x — | x — | x —

Here the light syllable is always before the heavy; in (a) it was always after. The line (|) may be