

English.

All communications intended for this column should be sent to W. E. Huston, M.A., care of THE EDUCATIONAL JOURNAL, Toronto, not later than the 5th of each month.

GENERIC QUESTIONS ON THE LAY OF THE LAST MINSTREL.

M. F. LIBBY,

Mod. Lang. Master, Napanee H. S.

(CONCLUDED).

43. When is a poet concrete in method? When abstract?
44. Can verse be poetry if not in the concrete method?
45. Can poetry be *art* if the concrete method is not essential to it? (*i.e.*, from *your* point of view in relation to the meaning of "art.")
46. Apply the foregoing questions to the study of Scott and of others.
47. Is Scott careful of the emities of time and place?
48. What effects do poets strive to produce by alliterations? How do you judge whether metrical effects are accidental or designed?
49. (In III, 30, 2). What do you think of the metrical effect of the alliteration? (In III, 30, 1 and 3). What do you think of the imitative harmony? Do you judge by the ear, or by some spurious method? How does Scott's imitative harmony compare with Coleridge's, Poe's or Longfellow's, (not to come nearer Swinburne)? "The silken sad uncertain rustling of each purple curtain," and "sailing with soft silken sails."
50. Write a note on the metrical values of hissing sounds, liquid sounds, vowel sounds.
51. Criticize Scott's metaphors. Compare them with Shakespeare's and with Tennyson's in beauty, force, conciseness. What do you think of the similitudes in III, 25?
52. Compare the metaphor in the stanza above with Shelley's picture of sunrise in the cloud.
53. Are Scott's comparisons trite? Were they in 1805?
54. What constitute the elements of a dramatic situation?
55. Compare the Lay with the Iliad.
56. Is the Lay dramatic? What would you keep, what omit in dramatizing it? Do the cantos correspond to acts of a comedy?
57. By a wavy line make a diagram to show the rise and fall of dramatic interest in (1) The Lay, (2) The Merchant of Venice. Compare them. Study the Lay as a comedy.
58. What are the stock motives of comedy besides "fierce wars and faithful loves?" (*Vide* Prelude to *Faery Queen*, I, 9.) Has Scott used comedy motives?
59. Is there anything of the (Spenser, Bunyan, Milton, Dryden, Pope, Addison, Cowper, Dickens) English love of allegorizing in Scott?
60. What advantages has the epic over the drama?
61. What advantages has the drama over the epic?
62. What great quality of Scott's inclines him toward telling his story in the epic form?
63. In considering Scott's use of irregular metres in the Lay compare the poem with Wordsworth's great ode and with Christabel.
64. Compare III, XXVIII, with the second stanza of the Revenge, for the use of unexpected short lines; which artist has the true view of the question?
65. What is the general effect of Scott's use of anaphora?
66. Note and comment upon the final stanzas of cantos (not counting those in which the Minstrel appears), noting the dramatic elements.
67. Note the effect of Scott's tendency to moralize or philosophize in first stanzas of cantos.
68. Note the effect of the tones of prelude stanzas as foretelling the dominant tones of the cantos.
69. Show how far the stanzas are *regular* stanza-paragraphs.
70. Does the Lay seem to foreshadow Scott's great exhibition of the novelists' powers? (Note: Dialogue, characterization, story-telling, description, plot-weaving, dramatic effect, etc., etc.,

71. In the last stanza of the Fourth Canto the poet makes the Minstrel simple and sensitive to praise. What is the personal character of the ideal poet? Do poets suffer from critics whom they can afford to despise? If culture brings a new pain for every new pleasure what makes culture a desideratum? (*Vide* Tennyson's *Literary Squabbles*.)

72. Without pushing the thought too far, show that Scott's attitude to the poem is that he identifies himself with the Minstrel.

73. What seem to be the most meritorious qualities, the cardinal merits of Scott's heroes.

74. Show that Scott's military experience gave him false notions of war which prevade all his work.

75. Contrast Scott's estimate of the Feudal system with that of Burns and that of Carlyle.

76. Does Scott's estimate of the social revolution of his time show lack of historical grasp? What is the spectator's point in Scott's historical studies? Are his studies in right perspective, or false? Does his work as a fictionist justify him in making a feudal lordship seem the "summum bonum"?

77. How true to life and nature and history is the Lay? How true to art? Will it bear scrutiny? Is it to be read with a microscope or at a distance?

78. Illustrate Scott's marvellous power of differentiating language, manners and costumes for different times and places.

79. Write a short paper on the character of the Lady of Branksome.

80. Quote that fine bit of realism which describes the escape of Tinlinn, and contrast it with Scott's half-hearted handling of the incredible passages about the Dwarf.

81. Assign names to the several cantos.

82. Write from memory synoptic headings for the stanzas of the fifth canto.

83. Has humor a place in epic poetry? Why? Is there humor in the Lay? Illustrate.

84. Name the senses in the order of frequency, with which Scott appeals to them through the sensuous imagination. Write notes on his use of *color* and *natural sounds*.

85. Is the cultivation of the sensuous imagination the chief end of the study of poetry? Of all art? Can that end be best attained by studying with constant reference to the eye, ear, sense of heat, etc.

86. Every great author has pet words, phrases, thoughts, subjects; name some of Scott's *pets*.

87. Does the Lay always meet the demands of true poetry as defined by Poe and Theodore Watts; does it stir the emotions? Is it musical? Is it concrete in method? Can it be read without emotional exhaustion at the rate of one canto per sitting by an average reader? Does its perusal leave the reader in a state of spiritual elevation?

88. Classify the lessons of the Lay.

89. Trace the chain of emotions in the lay commenting on the judiciousness of the order in which Scott evokes them.

90. What is Scott's place in the poetical periods? Does he like Keats and Wordsworth influence the Tennysonian period? Has he any *technique* in poetical art? What are the elements of his well-nigh universal success?

91. What would Stedman think of him?

92. There is a widespread belief that Scott's influence in religious matter has been anti-catholic; is this belief well founded? What is his relation to the Oxford movement? Was he conscious of his ritualistic direction?

93. Compare the religious influence of Scott and Coleridge with that of Cardinal Newman.

94. What is the relation of slang to figurative speech?

95. Show by quotation that Scott ascribes unreal chivalrous sentiments to his moss-troopers.

96. What poetic motives had Scott in describing the mercenaries so fully or vividly?

97. Describe the approach and halt of the Southern forces (Canto IV) as if the passage had become a picture or panorama to you—mention the station-point, distance, horizon-line of this painting; is it a colored picture? (IV. 16, 17, 18, 19)

98. Show how the perspective conditions are changed for the next picture. (IV. 20.)

99. Show the appeals to the eye and the ear in the pictures and scenes described.

100. Compare the mutual advantages of a descriptive poem and a painting as art-mediums.

101. In studying the emotion of the Lay, distinguish clearly between the emotions of the characters and those of the reader or those of the author; insist upon this.

102. What is the poetic power of concrete vision (*Vide* D. E. Rossetti Enc. Brit. T. W.); classify the "bakers dozen" (Gosse) of English poets "of unassailed renown" on the basis of possession of vision. Is it possible that the poets' eye in a fine phrenzy rolling, can see as vividly what he imagines as we see what we dream? Has Scott this faculty? What kinds of poetry most need such gifts?

103. Was it possible for Scott to make the Lady of Branksome an ideal woman? Show that he does what he may to make her approach his conception of ideal womanhood without hurting her role.

104. Show by quotations that the diction and the thought of the Lay have been at times sacrificed to the exigencies of prosody.

105. It is asserted that rhyming helps Scott as a poet. Discuss this view. Compare the technical perfection of the Lay with that of the other great poems by Scott.

106. By what standard do you judge Scott's designonymization? Does he differentiate words nicely?

107. Does Scott understand the diction and syntax of passion?

108. Illustrate from the Lay the great truth that a study of physiology helps one to understand the art of a poet when he deals with the psychological states of his characters. ("Dark lightning flashed from Roderick's eye.")

109. The human heart has been compared to a harp that can give out music to the soul. The high sentiments of honor and religion are the treble chords, the homely loves and dislikes the middle octaves, and the dark and fierce passions the bass. On what chords can Scott play? With this thought in mind classify your "baker's dozen" again and find how many sweep the whole instrument. There are sounds we cannot hear, colors we can not see; are there poets who play too high and too low for us? Does Scott?

110. Why is a study of the great poets essential to a complete education?

111. Compare the Lady of Branksome in the parley with Portia in the court scene.

112. Are Scott's epithets sufficiently specific or too generic? He uses "high" sixty times or more in the poem; what can you deduce from his use of this word?

113. It is held that Scott is not a great moral force. Compare him as a moral teacher with Carlyle.

114. Was Scott's ambition as a citizen, a very high ambition? Compare it with that of Shakespeare. Which author seems to you to talk less cant, Scott or Carlyle? What is "a great man"? (*Vide* Carlyle's essay on "Sir Walter Scott." Which, S. or C., practises in the spirit of "silence" as you think? Which poets seems to you most symmetrical in their greatness? Which show the greatest unbalanced developments?

115. (Canto IV., 29.) Comments on variety of notes of emotion.

WE can never be too careful.

What the seeds our hands shall sow;

Love from love is sure to ripen,

Hate from hate is sure to grow.

It is not the deed

A man does, but the way that he does it should

plead

For the man's compensation in doing it.

Owen Meredith.

EDUCATION is the knowledge of how to use the whole of one's self. Men are often like knives with many blades; they know how to open one, and only one; all the rest are buried in the handle, and they are no better than they would have been if they had been made with but one blade. Many men use but one or two faculties out of the score with which they are endowed. A man is educated who knows how to make a tool of every faculty—how to open it, how to keep it sharp, and how to apply it to all practical purposes.—Henry Ward Beecher.