

* English *

QUESTIONS AND ANSWERS.

PLEASE explain:—*Prisoner of Chillon*. (2nd Class Literature.)

(a) Third stanza, line 14, "Or song heroically bold." (Does it mean song of bold heroes, or a song which showed that the singer was a hero?)

(b) Fourth stanza, lines 11 to 17, inclusive.

(c) Eighth stanza, "Strive with a swoln convulsive motion."

(d) "My dread would not be thus admonished."

(e) Ninth stanza, "But vacancy absorbing space."

(f) *Childe Harold*, Canto II., stanza LXXVII.

(g) *Childe Harold*, Canto III., stanza XLV.

(h) Addison's Essay No. 458, sixth paragraph.

What does "Jargon of enthusiasm" mean?

(i) Why did Addison sign his essays C.L.I.O.?

(j) Why is Byron called "the rebel of his age"?

(k) How are words of Saxon origin distinguished from classical words?—X.Y.Z.

[(a) The first, no doubt. The songs, like the legends, were for mutual entertainment. (b) The parenthetic lines (12 and 13) contain a distinct thought, a touching allusion to the days when, in youthful freedom and happiness, he drank in the beauty of the day in its fulness. The other lines are an expansion of "day" in the 11th line, not only beautiful as day, but beautiful as the long, sparkling day of the polar regions, where the unsetting sun shines on for weeks and months. (c) The picture is probably that of one drowning in the stormy ocean, perhaps in a shipwreck. The swoln, convulsive motion would either be that of the last struggles of the man in the waves before sinking, or his expiring convulsions as he is tossed on the beach by the breakers. (d) His dread forced him to cry out, though he knew that the cry was useless, the case hopeless. (e) The phrase is obscure. Probably he means that to him even space seemed to be swallowed up in the all-absorbing vacancy, or emptiness. Nothing, not even place, was left, to suggest the idea of space. (f) The difficulties must be in the local and historical allusions. We have not space in this number for full notes on these. Please specify. (g) This is a splendid description of the friendless and wretched condition of those great conquerors who have subdued nations. Jeffrey thinks it is not true to facts. (i) It is not certainly known. Some have supposed that they were adopted because they form the name of the Muse Clio. But this would scarcely have been in keeping with Addison's modesty. A more probable conjecture is that they are the initials of the places in which he happened to write, Chelsea, London, Islington and (his) office. (j) We do not know. By whom was he so called? It must have been, we suppose, because he was at war with the institutions of the time, and embodied in himself the very spirit of revolution. (k) There is no infallible rule. One acquainted with the classics can usually distinguish words of classical origin by their forms, if they have such prefixes; also by their greater length.

WOULD you kindly explain the following:

(a) In Fourth Reader, p. 291, "We ought to unite together as one people in "all time to come."

Does Howe mean Annexation, or does he mean Free Trade for all time to come?

(b) Fourth Reader, p. 145. "Spite of fears." The Companion explains it to mean fear as to the future. What fears had the poet had?

(c) "O'er moor and fen, o'er crag and torrent, till the night is gone." Newman took part in the Oxford Movement. Would the "moor," "fen," "crag" and "torrent" symbolize any doubts in his mind concerning his religious views? Would "night" mean uncertainty?

(d) Was this piece written while studying the Roman Catholic doctrines, prior to entering that Church?—PERPLEXED.

[(a) He means, no doubt, in free trade and friendly intercourse. What follows implies this. There were to be two flags draped together, not a single flag. (b) Fears arising from a consciousness that he was not in the right path, or that he was not wise enough to choose his own path. (c) We think not. Such doubts would be inconsistent with the confidence expressed in the last two

lines of the first stanza. The words quoted are simply a carrying out of the metaphor. He conceives of his life here under the figure of a traveller far from home, going forward in a dark night through a difficult country, and so in need of a wise guide to direct his footsteps. (d) We do not think so. Stanza two seems to imply that it was written after he had joined the Catholic Church.]

FIFTH Reader, p. 422. "The Forsaken Garden." I cannot make out what the author is driving at in this poem. It may help me if you will please answer these questions in the next JOURNAL:

(1) What is meant by the garden?

(2) Does the poet mean there was really a beautiful, well-situated, well-kept garden, and that it was forsaken by man?—W.J.F.

[The poem is highly imaginative, though it is quite likely that it may have been suggested by some actual deserted garden which had fallen under the poet's observation. We are not aware that any information has been given to the public as to the origin of the poem. If any reader knows of any incident upon which it is based, will he kindly inform us? Such an historical incident would add interest to the poem, though it matters little to its meaning and poetic beauty whether the description in the first stanzas is partially based on fact or wholly imaginary.]

(a) As written, each verse of "The Ocean," (Byron's) p. 247, Fourth Reader, forms a complete sentence. Would such a change as this be admissible in the reading of last clause of third verse? "There let him lay the armaments, etc," sentence ending with "capitals."

The poet has been speaking of man's utter weakness when pitted against the ocean, and, as it were, advises him to confine his works to the land, where he can make nations tremble, etc. Following with reason, he says: "The oak levathans are but toys to ocean, witness the destruction of Armada and loss of the prizes after Trafalgar." This would correct the improper use of *lay*.

(b) Verse 5. Please explain:

"Thy waters wasted them while they were free, and many a tyrant since." Tyrants have wasted them, but in what sense "the waters" while they were free?

(c) Tennyson's "Ring Out, Wild Bells," p. 121, 4th verse. What does he refer to by:

"Slowly dying cause."

"Ancient forms of Party strife."

(d) Sixth verse. The civic slander and the spite.

(e) *Marmion* and Douglas, p. 257. To whom are the words addressed:

"Nay, never look upon your lord
And lay your hands upon your sword."

M.

[(a) We do not think such a construction would be admissible. It would be a departure from the general plan which makes each stanza complete in itself; it would give *lay* a forced and inappropriate meaning; and it would deprive the description of "the armaments which thunder—strike, etc.," of its chief force as applied to war-ships. It seems to us much simpler to admit that Byron either slipped in his use of the word *lay*, or sacrificed grammar to rhyme. Very likely the wrong use of the word was as common in his day as it is now. (b) The reference is, no doubt, to the constant changes wrought in the configuration of the shores by the attrition of the waves and ocean currents. (c) See English Department in JOURNAL of May 1st. (d) We do not suppose there is any specific reference. The poet deprecates the prevalence of slander and spite in social life, and longs for a better state of things. "Civic" is probably used in the sense of "among fellow-citizens," with special reference to the jealousy and ill-will between the aristocrats, who generally held all public offices, and the members of the middle and lower classes. (e) To the attendants of Douglas, who were only waiting their lord's nod to take vengeance on *Marmion*.]

1. WHEN and where did Victor Hugo die?

2. Is Florence Nightingale yet living? If so, where? If not, when did her death occur?

3. Third Reader, Lesson LXXXIX., third stanza. What is the meaning of "Charles's Wain"?

4. Third Reader, Lesson XCI., sixth stanza. What is the meaning of "I did not hear the death-watch beat"?—J. S.

[1. He died May 22, 1885, in Paris, we think. 2. She is still living, in England. We are not sure whether she still retains the oversight of the Training School for Nurses. 3. It is a popular name in England for the constellation of *Ursa Major* (the Greater Bear.) 4. The death-watch is an insect of the beetle order, which makes a ticking noise by striking the fore part of its head against wood or other hard material. This noise, resembling the ticking of a watch, is by some people superstitiously supposed to be a presage of death.]

* Correspondence *

A VISIT TO HAMILTON SCHOOLS.

ARRIVING at nine a.m., we proceeded at once to the Queen Victoria school—a handsome brick building, containing twelve class rooms, built in Jubilee year, at a cost of \$45,000—and spent two hours observing in the Model school class room. The Hamilton students, after passing the professional examination at the end of the regular Model school term, continue in training for six months longer. A number of classes are taught entirely by these teachers in training, who teach half of each day and spend the other half in training on educational methods, in the Model school class room. There were thirteen of these teachers present, and we saw several lessons taught by them, all of which reflected great credit on the Principal, S. B. Sinclair, who is so heartily in sympathy with the work that one cannot come in contact with him without catching some of his enthusiasm. His is indeed a work which must tell on the teaching profession. A lesson in primary geography, on the Bay and City of Hamilton, was well taught by means of a moulding-board, on which a map of both was made in glass-blowers' sand. A lesson in Reading was taught by the Principal, the pupils using the "Munro Additional Readers." The pupils who have gone through Part I. before the end of the term, and who are prepared to go on instead of being promoted, are given these Readers, which they use until the end of the term. These pupils are found stronger and better prepared for Part II. when promoted. The Principal also taught a lesson in Phonics, from which we gained a number of new ideas. In the room is a fine library, containing a large number of books on teaching and educational work. All are modern, and almost all are on Primary work.

The remainder of the day was spent in the Primary and Kindergarten class-rooms of the Queen Victoria and Ryerson schools. Of the latter there are thirteen in Hamilton, and although attendance is not compulsory, the rooms are well filled, and most of the children receive a year or more Kindergarten training before entering the Primary Grade. The Primary teachers speak in the highest terms of the children received from the Kindergarten. They consider them in every way stronger and better fitted to grapple with the Primary work. On this account the grade limits have been considerably increased beyond the amount which can be satisfactorily accomplished by pupils who have not received such training.

The Primary Grade work is very objective. The class is divided into sections of ten or twelve children, and pupils are promoted from one section to another when ready.

In Reading the pupils begin with script, and do not read print at all during the first half year. They begin with the word and sentence method, but later on much attention is paid to Phonics. The teachers have the pupils use the "Sinclair Script," which consists of card-board blocks, on which are written all the words in Part I. When taught a new word the pupils are given the block with that word on it to copy. These blocks afford an endless variety of employment, and are great aids in both reading and writing.

In number work the pupils discover everything from objects; colored splints were the principal