

time as being instances of typical virtues, and so ideals. Now, admitting that the Borderers of the "Lay" possessed courage, fidelity, and honour, I still contend that *as they appear in the poem* they never trod this earth. The poet has taken realities familiar to him, and translated those realities into an atmosphere of mediæval romance. We see in Scott's pictures of these Borderers no savage feuds, and frays, and raids, no horrible outrages and wretched sufferings, no unholy ravages and murders, all of which were present, more or less, in the reality. The poet's Borderers are not creatures of flesh and blood; they are "a glorified representation."

I must now proceed to another of the "positive errors made in the Critical Introduction"—to use Prof. Cappon's authoritative words. To make myself clear I quote the lines of the "Lay" on which is based the comment that my critic attacks:

The way was long, the wind was cold,  
The minstrel was infirm and old;  
His withered cheek, and tresses grey,  
Seem'd to have known a better day.

The comment runs thus: "A number of words here receive more or less of a factitious emphasis. In the first couplet the metrical emphasis and the sense emphasis coincidentally fall on 'cold' and 'old.' In the second couplet 'day' deserves less emphasis than 'grey,' but a full oral expression of the rhyme robs something from 'better' and adds it to 'day.' This tendency furnishes a very simple illustration of the fact that when music is wedded to thought it is often at the expense of the thought; *the loss, however, is more than made up by the superior emotional effect.*" Here, again, Prof. Cappon, for the sake of effect, indulges in his usual habit of omission, dropping out the words I have italicised. Then he asserts that the principle stated above

—when music is wedded to thought it is often at the expense of the thought—runs directly counter to the law of all good poetry. He endeavours to show this by taking a line, not from the rhyming couplets of Scott, but from the blank verse of Shakespeare! In dealing with this topic he proceeds to state that "in the work of every great poet there is an instinctive intimate alliance between the music and the sense"—a statement which everyone will second and which may be found in another form on page 34 of the "Critical Introduction" in the section on the "Music of Poetry." Here I may say that by an odd freak of human judgment the very passage in my critical chapter that so displeases Prof. Cappon is the very passage that has been singled out for the warmest approval by one of the best English scholars in the country. *De gustibus non disputandum.*

I have now dealt with all the "positive errors" Prof. Cappon can find in the book. Let us look at some of the defects of a less heinous nature.

"Such general observations," he says, "as that the laws of melody require the avoidance of all unpleasant, difficult, and harsh combinations of letters and syllables, or that the movement and the metre may imitate slow or rapid motion, etc., are not likely to help the teacher much in dealing with this subject." To many of Prof. Cappon's hearers and readers this criticism may seem just, until I disclose the fact that my critic has been practising his policy of omission again, without *malice prepense*, of course, failing to say that these general observations are fully illustrated from the poem itself, at least as fully as the intelligence of Canadian teachers is likely to require. Prof. Cappon then proceeds to give us his views as to the way in which the "music of poetry" should be taught "at this