

English.

All articles and communications intended for this department should be addressed to the ENGLISH EDITOR, EDUCATIONAL JOURNAL, Room 20, 11¼ Richmond Street West, Toronto.

EXAMINATION PAPERS ON THE
"LADY OF THE LAKE."

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[The following papers, which Miss Lawler has put at the disposal of the readers of the JOURNAL, are practical papers—such as are used in the schoolroom. They are intended to indicate the three sides of literature; (1) on the whole poem, (2) on an integral part, and (3) on a detached passage. No papers are more welcome or more helpful than just such.—ENG. ED.]

TIME, TWO HOURS.)

I. BRIEFLY outline the plan of "The Lady of the Lake" with regard to (a) form, (b) matter.

II. Is "The Lady of the Lake" a suitable title for the poem? Concisely enumerate reasons to support your opinion.

III. Quote passages that fix the month in which the poem was professedly written.

IV. Where in the poem does Scott speak of himself in the first person? Should the author appear in this poem?

V. Where was James Fitz-James from the time he left Ellen's island, till his appearance at Coir-nan-Uriskin?

VI. What is the literary value of (a) the Chase; (b) the Guard Room Scene; (c) Blanche of Devon; (d) Red Murdock? Could any of these be omitted without destroying the unity of the poem?

VII. Write a pen-portrait of Allan-bane in one of his saddest moments.

VIII. Would it not be well to allow Roderick Dhu to survive his wounds? Justify your conclusion.

IX. Which canto is most interesting to you? Why? Which least? Why?

X. Comment briefly on the features that endear the poem to you.

CANTO IV.

II.

TIME, TWO HOURS.)

I. Give a brief synopsis of the contents of the canto.

II. Contrast the three songs of the canto.

III. Show that if Alice Brand represent Ellen Douglas, the ballad is a forecast of the whole poem. Was it possible for the minstrel to know the future events?

IV. Indicate how Blanche's second song brought conviction to James Fitz-James.

V. (a) Explain; (b) state the connection; (c) scan 1, 2, 3, and 4:

1. "And love is loveliest when 'embalmed in tears."
2. "Sore did he cumber our retreat,
And keep our stoutest kerns in awe."
3. "Clan-Alpine ne'er in battle stood
But first our broadswords tasted blood."
4. "I saw the Moray's silver star,
And marked the sable pale of Mar."
5. "My soul, though feminine and weak,
Can image his; e'en as the lake,
Itself disturbed by slightest stroke,
Reflects the invulnerable rock."

VI. Answer in Scott's own words as far as possible:

- (a) "But wherefore sleeps Sir Roderick Dhu
Apart from all his followers true?"
- (b) "Still wouldst thou speak?—then hear the truth."
- (c) But hark! what means yon faint halloo?
- (d) Art thou a friend to Roderick Dhu?

VII. "Of all my rash adventures past
This frantic feat must prove the last."

What does the King mean?

VIII. "Fast poured his eyes at pity's claims."
Is it natural for James thus to weep?

IX. "And for thy life preserved by mine," etc.
What does Blanche mean?

X. "Learn thou his purpose, and conjure
That he will guide the stranger sure."

Did Allan-bane succeed in this? If not, why did he not warn the hunter?

III.

(TIME, TWO HOURS.)

"Boon nature scattered, free and wild,
Each plant or flower, the mountain's child,
Here eglantine embalmed the air,
Hawthorn and hazel mingled there;
The primrose pale and violet flower
Found in each cliff a narrow bower;
Foxglove and nightshade, side by side,
Emblems of punishment and pride,
Grouped their dark hues with every stain
The weather-beaten crags retain.
With boughs that quaked at every breath,
Gray birch and aspen wept beneath;
Aloft, the ash and warrior oak
Cast anchor in the rifted rock;
And, higher yet, the pine-tree hung
His shattered trunk, and frequent flung,
Where seemed the cliffs to meet on high,
His boughs athwart the narrowed sky.
Highest of all, where white peaks glanced,
Where glistening streamers waved and danced,
The wanderer's eye could barely view
The summer heaven's delicious blue;
So wondrous wild, the whole might seem
The scenery of a fairy dream."

1. What is the subject of this stanza?
2. Select all words that suggest color; those that suggest shape; hence show that the workmanship of the stanza is characteristic of Scott.
3. What is the observer's point of view? Is it fixed or travelling?
4. Examine the use of "each" and "every" in this stanza.
5. Line 1. Criticize the appropriateness of the words "boon" and "scattered."
6. Line 1. What is the grammatical value of "free" in the first line? How does its meaning differ from that of "wild"?
7. Line 2. Is not a flower a plant? Which is the mountain's child? Why child?
8. Lines 3 and 4. Give synonyms for "here" and "there."
9. Line 6. What is the difference between cliff and cliff?
10. Line 6. Explain "narrowed bower." Compare "narrowed sky" in the eighteenth verse.
11. Line 8. Which is the emblem of punishment? Why? Suggest other emblematic traits of the foxglove and nightshade.
12. Line 13. Explain the epithet "warrior," applied to oak.
13. Line 14. "Cast anchor in the rifted rock." Explain the meaning without using figurative language.
14. Line 19. What made the peaks white?
15. Line 20. What were the streamers? What is the difference between "waved" and "danced."
16. Line 22. Is delicious applicable to color?
17. Line 24.
"The scenery of a fairy dream."
What does the observer mean?
18. In this stanza show that there is (a) symbolic harmony; (b) imitative harmony; (c) tone, color; (d) rime; (e) assonance.

THE GRAY SWAN.

MISS M. A. WATT.

"CLASS—books open at page 162. Look at picture."

The class gaze eagerly at the comprehensive picture which heads the lesson. Every point is examined; the ship in the cupboard, the kerchief, the coat on the shelf, the old woman, the sailor—these are noticed first; then the window vista is seen, though most of the class had not noticed it, the objects of greatest interest being the living persons; next the kerchief and the coat.

"Do you know, children, that whenever I

read this story I see another picture besides this one. I see," said the schoolmistress, with a dreamy look, the children gazing at her, "I see a breezy hillside, and an old woman standing on it, shading her eyes with her hand, the wind blowing her apron about. While she is standing looking, looking, she sees a man coming up—well, what is it, Maggie;" for a pupil with bewildered look is raising her hand. "Please, Miss S—, I can't see that picture. What page is it on?"

The pupils generally are amused at Maggie's question, but Miss S. is not sorry that the question has been asked, and kindly explains to Maggie.

"It is not there, Maggie. I am seeing it in my mind's eye. We have eyes that see just what is before them, but we also have eyes of our minds that bring us a great many pictures, more than our bodily eyes can show, for we can think pictures. Do you understand, Maggie?"

Maggie requires no further explanation, as the bright look shows that her mental vision sees the thought clearly, and again the schoolmistress resumes her office of seer for the attentive class.

"I said I saw an old woman gazing down the path towards the ocean, and she sees a man, a man about thirty-five years of age, coming up the hill, and she at once asks him a question she has been asking for many years. How many, Willie?"

"Twenty," says Willie, absorbed in the picture.

"Like Hannah," says John, and the schoolmistress goes on—

"Yes, like poor Hannah and Ben, only this question is about someone else. Whom, Tom?"

"Elihu, her son, Miss S—."

"Yes, she asks the stout-looking sailor if he has ever seen a boy of about fourteen or so, named Elihu. Is he on his ship? But the sailor is startled, very much surprised, for he remembers a woman that he used to know, but she wasn't white-haired, and yet he knows in a moment that this is the same woman, and he feels like crying, for now, maybe not for the first time, but certainly very strongly, he realizes how badly he has acted; he thinks that he is the cause of those white hairs and that stoop and that troubled look, and he feels very bad indeed. He sees that she does not know who he is: Do you know, boys and girls, who the sailor was?"

There are some who have hastily read the poem and answer correctly, and the interest increases.

The school-mistress continues—

"The woman speaks to the sailor, and he answers her in the best way he can manage for his surprise, by asking her what boy she means, for he feels he would like to know how she feels towards him, if she hates him for the way he has acted, or if she is able to forgive him.

"Oh! tell me sailor, tell me true,
Is my little lad, my Elihu,
A sailing with your ship?"
The sailor's eyes were dim with dew,
"Your little lad, your Elihu,"
He said, with trembling lip,
"What little lad? What ship?"

"But listen to the woman. How displeased she is with the stupidity of the sailor.

"What little lad?" As if there could be another such a one as he!

"And she goes on to say that ever since he could walk he was fond of the sea, and finishes up by saying something that frightens the sailor more than ever:

"It was just the other day
The Gray Swan sailed away!"

"Why was he so surprised, children!"

"He thought that she was crazy."

"And how would that thought make him feel about his badness to his mother?"

"He'd feel worse than ever."

"Yes. Read the line that tells us he felt so badly."