

English.

All communications intended for this column should be sent to W. H. 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."

NOTE:—We publish below the first instalment of a series of questions prepared by M. F. Libby, Esq., Modern Language Master of Napanee High School. As will be seen, they deal with the poetical literature required for second-class certificates. We think the questions will be more or less helpful to all of our teachers. Mr. Libby informs us that it will give him pleasure to give an explanation of any matter connected with the questions to any one that may communicate with him.

1. What is poetry?
2. What is fine art?
3. What is the relation of poetry to the other fine arts?
4. Make a system or scheme for the critical consideration of a poem.
5. What is the use of the word *didactic* in criticism? What is its misuse?
6. What constitutes the "poetic charm" of a poet? Is there an invariable answer?
7. What constitutes the great pleasure of metre?
8. What constitutes dramatic force, in an incident or in a scene?
9. What are the great desiderata in the study of poetry?
10. A poem like a man, has a triple nature. What is the body, the mind, the soul?
11. Every emotion has its proper metrical medium. Illustrate from the Lay.
12. In what respect has the Victorian Age surpassed other ages in poetry?
13. Show the appropriateness of the closing verses of the cantos, in *feeling*.
14. Show by quotations the manner of the Countess and her little court toward the Minstrel.
15. Show how the author heightens the effect of the picture of Melrose by appealing to sentimental associations.
16. What effect did the second canto of this poem produce upon English Art?
17. This poem was more wonderful to the readers of 1805 than to us. Why? How should this consideration effect our estimate of Scott's fame?
18. What motives induced Scott to make so many and marked digressions—like ornamental pendant links of a chain—in the form of incidents, in the Lay?
19. Illustrate and comment upon Scott's use of high-sounding names.
20. By quotation, illustrate Scott's use of contrast.
21. Show Scott's influence upon Macaulay by comparing the Lay of the last Minstrel with the Lay of Horatius.
22. Show to what extent Scott is indebted to Coleridge and write a *parallel* with these two poets as subjects.
23. Show Scott's debt to heredity, circumstance, and environment; try to show his original and personal qualities by illustration.
24. Show Scott's debt to Percy's Reliques and to other books of that ilk.
25. To what extent does the history of that Annus Mirabilis 1805 appear in the Lay?
26. What is the poet's (or the Minstrel's) attitude toward the Wizard in the last moments of Michael Scott's career? Does he sincerely intimate a change of character?
27. Can a fiction-writer effectively describe what he has not experienced?
28. Many words have *commonplace* associations. How does a poet express his thoughts and feelings without suggesting such associations? Illustrate.

29. Do all poets agree in a desire to shun the commonplace? Illustrate.

30. Mark every word in Canto III. that you think Goldsmith would not use as of prose diction. Classify the words just marked on some useful basis.

31. Describe the dwarf as a physical, intellectual, and moral and social creature.

32. How do the passages in which the dwarf appears seem to you to be affected by his appearance?

33. How does the third canto as a military epic suffer or gain in dignity by the appearance of the dwarf?

34. Indicate the supernatural—so-called—parts of the machinery of the Lay. Pass what you consider just strictures on the poet's use of the inexplicable and mention the compensations he gives us for the objectionable effects.

35. Criticize the artistic truth of endowing Michel Scott's ghost with pugilistic powers.

36. Is there one standard of comparison for the diction of the whole Lay? By what standards should we judge the archaisms of the different poets?

37. Discuss the justifiability of Scott's anachronisms and compare them with those of the perfect artists.

38. In what proportions do realism and idealism combine in Scott's fiction?

39. What justifies a periphrasis?

40. In criticizing a work of art, should you consider the artist's intention or only the work of art as it affects you?

41. If the Lay had been published recently would it have received high place?

42. When is a poet subjective in style? Objective? When is a poet subjective in treatment of material? When objective?

To be continued.

LITERATURE IN PUBLIC SCHOOLS.

NOTE:—We commend the following to the attention of our Public School teachers. It shows the possibilities of school work. We feel certain that a teacher who will take the pains to prepare his work in the way indicated by the article will make his classes interesting, and at the same time do systematic, thorough work—work that will last.

MEMORY WORK.

BY MONA.

THE most pleasant hour to a teacher is the memory hour. Every tiny tot that toddles to your school loves to have his little say. Impressions are easily made and they last. It is the best subject on the curriculum. Some are in difficulty in regard to a method. Before beginning, dot down the following on your mental black-board:—I. Give short lessons. II. Let pupils choose their own lessons. III. Gently lead the way.

Memory work was begun in a school three years ago. The first exercise consisted of four lines. The amount continually increased till now second-class scholars have thousands of lines. This seems incredible, but try it—"The proof of the pudding," etc.

The short extracts on page 8, Fourth Reader, are admirable. The following is the method used in school aforementioned. Order is the secret of success:

SUBJECT:—"LIFE."

I. EXAMPLES:—Take a number of examples from history to show shortness of life.

QUOTATION:—"Length of Life." Psalm 90, page 60.

II. EXAMPLE:—(a.) Wycliff, Caxton, Shakespeare.

(b.) William I., Wolsey, Marlborough.

Two splendid recipes:—

QUOTATIONS:—"How to be happy."—Scott, page 59.

"How to be miserable."—Kingsley, page 220.

III. Impress upon the class the sin of tattling, back-biting and undermining.

EXAMPLES:—Thos. Cromwell, Richard II.

QUOTATIONS:—"Good Name."—Shakespeare, 330.

IV. Try to show your class that they should all perform some specified work.

EXAMPLES:—Alfred (The Great)—Wycliff, Caxton Edward I., Shakespeare, Champlain, Ryerson

QUOTATIONS:—"Do something."—Chalmers, page 32. "True worth."—Alice Carey, page 211.

V. Sowing and reaping, spring and harvest time always come. There will be no difficulty in teaching the subject.

QUOTATIONS:—"Sowing and Reaping."—Bonar, pages 34 and 127. "Labors and Words."—Herrick, page 50.

How careful also we should be to preserve the valuable or the beautiful in its state of excellence.

QUOTATION:—"Steady Truth."—Houghton, page 90.

What is truth? Why should it be spoken?

QUOTATION:—The answer by Hale, page 163. "Truth shall triumph."—Bryant, page 170.

VI. Children love to help:

QUOTATIONS—"Small service."—Wordsworth, page 86. "Your work."—Pope, page 206. "Noble deeds."—Holland, page 320.

VII. Life is sure to have its difficulties. They will begin in school. Watch your opportunity:

QUOTATION:—"Life's crosses."—Quarles, page 154.

VIII. There are many beauties in nature and much that is unnecessary. The wide-awake teacher will also find a fitting time:

QUOTATION:—"Waste of time."—Shakespeare, page 114.

This is about half the memory work prescribed, and it may, as all will see, be profitably worked in with the other subjects. Two things are principally worthy of consideration in such work:—(1) Take advantage of opportunities in other classes for applying it. (2) Have a definite outline or plan; in other words, see the end from the beginning.

QUESTIONS AND ANSWERS.

A correspondent sends us the following:

"KINDLY give analysis of "Logs are cut, notched at the ends, and dovetailed together so as to form a quadrangular enclosure." Also parse the words "so" and "as" separately.

SUBSCRIBER.

ANSWERS.

I. The comma after *cut* indicates that there are three sentences. First sentence:—Subject, *logs*; Pred., *are cut*; Adv. adjunct, *so as*—*quadrangular enclosure*. Second sentence:—Sub., *logs*; Pred., *are notched*; Adv. adj., *at the end*, *so as*—*enclosure*. Third sentence:—Sub., *logs*; Pred., *are dovetailed*; Adv. adj., *together*, *so as*—*enclosure*. Subordinate adverbial sentence, *As . . . enclosure*:—Subj., *they*; Pred., *would be cut, etc.*; Adv. adj., *to form a quadrangular enclosure*.

"So." Adverb of manner relating to each of the three predicates, *are cut, notched and dovetailed*.

As. Adverb of manner modifying *would be cut or notched or dovetailed, understood*.

DEAR SIR,—A short time since the foregoing questions and answers appeared in the English column of the EDUCATIONAL JOURNAL. Permit me to take exception to your explanation of Subscriber's difficulty.

I object to supplying words. Grammar is defined as the science of the sentence. But the grammarian, to be scientific, must take only the passage given him. If the provisions of his text-book do not meet the case as it stands, why, the text-book should be altered to suit the facts, not the facts to suit the text-book. It does not matter whether we call the above collocation of words one sentence or not, it certainly is not "three sentences." I think, however, that the ordinary definition of a sentence quite covers this case. The word "logs," then, is the single and only subject. The predicate complement is compound, consisting of the three participles "cut," "notched," and "dovetailed." "So as to form a quadrangular en-