

2ND STANZA.

Distinguish stayed and stopped.

Brake, ford.—Meaning?

Had consented. To what?

Gallant. Who? Mark the pronunciation. Distinguish gal'lant and gallant'; the gallant came late, and the gallant came lately.

Laggard, dastard.—Meaning. What is the force of the suffix? Make a list of words having this suffix.

Distinguish brave, bold, gallant, courageous. See Verbalist.

Point out in this stanza any deviations from grammatical laws.

Parse but, was, to wed.

3RD STANZA.

Bridesmen.—Kinsmen. Meaning?

Bride's father.—Who? Who was the bride?

Hand, never.—Parse.

Distinguish among, amidst, and between.

Poor.—Why?

Craven.—Explain the comparison. What figure?

Said never a word.—Why? What may have caused his silence?

Which of the two has your sympathies?

Come ye.—What effect has the repetition?

Ye.—What is peculiar in the use of this word here?

Distinguish bridal, marriage, wedding.

Our.—Why does he call it "our"?

What figure in the fifth line?

How should the 4th line be read?

Underline the emphatic words in the last two lines.

In what narration are the last two lines? Express in the other narration.

4TH STANZA.

Who speaks these words? With what purpose in view? With what effect? What features of the speaker's character are here shown? Is contrast shown in the third couplet? Why?

Wooded.—Meaning?

My suit you denied.—Express this idea in as many different ways as you can.

Lost love of mine. One cup of wine.—What is the force of of in each. Give examples with of similarly used.

Of mine.—Parse.

Distinguish drink, quaff; lovely, handsome; beautiful, pretty.

Point out examples of antithesis, simile, alliteration.

Express this stanza in the indirect narration.

5TH STANZA.

The bride kissed the goblet.—Explain.

Threw down.—Give the exact force of these words.

Cup.—Distinguish from goblet. Give other names for a drinking vessel.

What figure in the third line? in the fourth line?

Distinguish look, behold, gaze, glimpse, survey, view.

Looked down.—Why down?

To blush.—Why? What does the blush become?

Up.—Why?

Sigh.—Why? What other sign of this feeling does she give?

Distinguish sigh, groan, moan; smile, laugh, grin, giggle.

Bar.—Why is this word used? Would it have been similarly used in prose? Suggest other words that would answer at least as well.

In what narration is the last line? Express it in the other narration.

Parse tread.

6TH STANZA.

Supply any ellipses in the first line. Express the words in second line in their prose order.

Galliard.—Meaning? *Grace*.—Meaning?

Ret.—Distinguish from fume.

What opinion of the bridegroom have you from the fourth line? Express the last two lines in the other narration.

What word in this stanza suggests its meaning by its sound?

Analyze the last two lines. Parse 'Twere.

7TH STANZA.

Supply ellipses in first line.

Light.—What is the force?

Croup.—Meaning? How could you tell it from the context?

Swung.—Give the exact force.

Before.—What different relations does this preposition express? Give its opposites in each relation.

Which relation does it express here?

They'll.—Supply the suppressed part.

That.—Antecedent?

Point out any deviations from the laws of grammar.

Quoth is not commonly used. What effect has it here?

8TH STANZA.

Distinguish chase, follow.

Ne'er.—What figure? Give the exact force of this word.

Distinguish daring, dauntless.

What peculiarity in the rhyme of this stanza? What is it called? What effect has it?

Is there anything in this stanza that seems to be a deviation from grammatical laws? Give a similar case from "Waterloo."

GENERAL QUESTIONS.

1. Paraphrase each stanza of *Lochinvar*.
2. Tell the story on which *Lochinvar* is founded.
3. *Lochinvar* is called a ballad; *Boadicea* an ode. What is the difference between them?
4. Sketch a map of this part of Scotland, marking the *Border*, and every place mentioned in the text.
5. Write notes on every proper name in the poem.
6. Tell what you know of the character of (1) *Lochinvar*, (2) the bridegroom, (3) Mr. Graham, (4) his daughter.
7. Which character has your sympathies? Why? Does he in your judgment deserve them?

QUESTIONS IN EDUCATIONAL PHILOSOPHY.*

BY THEODORE H. RAND, M. A., D. C. L.,

Late Professor of Education and History in Acadia College, N. S.

Dr. Rand directed the attention of the Association, 1st, to some of the aspects of the so-called old and new educational teachings; 2nd, to the important doctrine of the education of the Will, which is now commanding a growing attention; and 3rd, to the truth that education embraces not only the associated development of all faculties essentially human, but the co-ordination of the functions as well, a phase of education which has yet received little or no careful attention at the hands of educationists. He then said:—Herbert Spencer says that the suppression of every error is commonly followed by a temporary ascendancy of the contrary one. Attention was called to facts in the history of educational philosophy as illustrative of this mode in the fluctuation of opinions, whereby advancement has been made and solid educational progress gradually secured. As to this law, that the "suppression of every error is

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