

English.

All articles and communications intended for this department should be addressed to the ENGLISH EDITOR, EDUCATIONAL JOURNAL, Room 5, 11½ Richmond Street West, Toronto

CORRESPONDENCE.

W.B.S.—How would you parse the under-scored expressions in the following sentences :

- (a) It is impossible *to get* a chance to read it.
 (b) Are we *to lie* here, *cooped* up for ever?
 (c) He maketh me *to lie* down in green pastures.
 (d) How funny *to have* a dear little grandma, etc.
 (e) I am going *to get* well.
 (f) What is *to be* will be.
 (g) What distinction is made between the infinitive and the gerund?

(h) Are picturesque and arabesque simple or derivative words? If derivative, what is the origin and the force of the suffix?

(i) Distinguish between affect and effect.

Song from "The Princess." (Third Reader.)

(j) What circumstance led to the writing of this poem?

(k) "Home they brought her warrior dead."

To whom does "her" refer? Who was the "warrior"?

ANS.—"To get a chance," etc., is properly the subject of the sentence of which "is impossible" is the predicate. The use of the demonstrative or expletive "it" to begin the sentence, is a familiar English idiom, the "it" being equivalent to the sentence which forms the subject. The writer might have simply said, "To get a chance," etc., is impossible. "To get" is the verbal noun, and retains its transitive force, governing, or, as we should prefer to say, limited by, "chance."

(b) The older grammarians, or a certain class of them, would probably resort to the familiar device of assuming that some word is understood, as, Are we *doomed*, Are we *fated*? To our thinking, the true explanation is that in this very common use of "are," and other forms of the verb *to be*, the verb is not used as a simple copula, but in the sense of including or involving a certain result or consequence which is defined by an infinitive clause following. According to this view, the infinitive "to lie," with its modifiers, is syntactically dependent upon the idea of futurity or necessity implied in the verb "are" itself. "Cooped" is a predicative adjective, in agreement with "we."

(c) "To lie," etc., is a verbal noun (infinitive), depending upon "to make" (in the sense of to cause or bring to pass), having "me" as its subject. We might say that "me to lie down," that is, my lying down, is the thing which is made or caused.

(d) "To have," etc., is the subject of the predicate "(is) funny," the copula being unexpressed, as it often is in all languages.

(e) "To get," in the sense of to "become," depends grammatically upon the present participle "going." This results from a peculiar use or meaning of the verb "go" to express a desire or intention, or, as here, an expectation.

(f) For the explanation of "to be" see (b). "Will be" is the future tense of the verb "to be" in the third person singular, "be" being here used in its primary sense of *exist*, or possibly in the derivative one of *come to pass*.

(g) In many of their uses, it is hard to discern any difference between the gerund and the infinitive. They are simply two forms of the verbal noun. Perhaps the only tangible distinction is that, in usage, the infinitive is sometimes found where the gerund cannot be; e.g., we say, He wishes to go, but can hardly say he wishes going.

(h) The origin of the termination *esque*, in such words as picturesque, arabesque, romanesque, is from the Italian *esca*. The termination which, in the original Latin, marks "inchoatives," or verbs denoting beginning, denotes a degree of resemblance to that which is denoted by the root word; a picture, the Arabic style, etc.

(i) To affect is properly to act upon, to produce a change, an *effect* upon. To effect is to accomplish, bring to pass. Overwork had affected his health, but a change of climate has effected a cure.

(j) So far as we can discover, there was no particular circumstance or incident which led to the writing of Tennyson's "The Princess." There is, of course, in the plot, a flavor of that in Shakespeare's "Love's Labor Lost."

(k) "Home they brought her warrior dead." The *her* refers to the wife, who is the subject of this song, the stanzas of which were probably written as an introduction to Part VI. of "The Princess." And so of the "warrior." These terms do not refer directly to characters in the poem ("The Princess"), but the song is prefixed by reason of the parallelism suggested to the scene described in the poem. The song illustrates the thought that the appeal made to the mother heart by love of the babe effects the desired result, when all other motives have failed. The relation of this to what follows is obvious.

W.L.H.—(a) In the sentence, "As for the Huron deserters, their cowardice profited them little," please give a complete analysis of above sentence and construction of "little."

(b) Correct, "This is the thanks I get for my pains."

(c) He felt the strange points of pressure, which seemed to him like mouths "change" their places from time to time. Give construction of "change."

ANS.—(a) Subject, "cowardice"; *modifier of subject*, "their." *Verb*, "profited"; *modifier of verb*, "little" (adv.). *Object*, "them." The introductory clause, "as for," etc., is explanatory of the subject, or rather of its pronominal modifier "their," "as" being equivalent to "in respect to," "touching." Some might prefer to regard it as modifying some such word as "speaking," understood, but we think it better to avoid assuming an ellipsis, when possible.

(b) *These are* the thanks, etc.

(c) "Change" is the infinitive, or verbal noun, limiting (governed by) "felt." The sign of the infinitive, "to," is omitted after *feel*, etc.

A SUBSCRIBER.—

(a) Meanwhile the Tuscan army, right glorious to behold,

Came flashing back the noontide light, *rank behind rank*, like surges bright,

Of a broad sea of gold.

Parse italicized words.

(b) Loose his beard, and hoary hair

Streamed *like* a meteor to the troubled air.

—The Bard.

Parse *like*. Is *loose* a predicate adjective or an attributive? What is predicate of *beard*?

(c) How do you account for the fact that a whisper spoken in a diving bell sounds so loud? (The substance of a question asked in Primary Physics.)

ANS.—(a) 1. Probably the more common explanation would make "rank behind rank" an absolute clause with the participle of some verb understood (rank *being ranged*, *marching*, etc., behind rank). We prefer to regard "rank" as in apposition (a part with the whole) with "army." The two constructions may not differ very much, as to complete the construction we should, in the latter case, need "flashing" (rank *flashing* behind rank). 2. *Behind* is a preposition governing (limited by) the word "rank," which follows it. 3. *Like*. An adverb modifying "flashing."

(b) *Like*. Same as in (b) 1. As a meteor flashes. A good deal might be said in favor of regarding *like* as a preposition governing the noun following, in both cases.

(c) Look for answer in Science column.

L.N.—Inch Cape, or Bell Rock, is a dangerous ridge of rock about 2,000 x 100 feet (partly uncovered at spring-tides) lying nearly opposite the Firth of Tay, on the east of Scotland. A magnificent lighthouse, built in 1811, now occupies the place of the bell, after which the work was named, and which, according to tradition, was fixed by an abbot of Aberbrothock (Arbroath) upon a floating platform of timber.

(The last three of the foregoing questions were asked some months ago, but the "copy" was mislaid.)

KING HUBERT, on the occasion of his visit to Venice recently for the opening of the International Art Exhibition, honored the Rev. Alexander Robertson, D.D., the Scottish minister in that city, by receiving him in private audience at the royal palace. The interview lasted some time, and was of a very cordial description. Such an event proves the fine liberal spirit of His Majesty, and the regard he has for Christian writers and workers amongst his people.

Hints and Helps.

DULL PUPILS.

In every school there are a few pupils whose eyes have still the vacant stare after nearly all have grasped the principle the teacher wishes to explain. The teacher should make special endeavors in their behalf. He should always treat them kindly; never scold, never worry, never fret. Do not lose patience though they make great blunders. Cover their dullness, as far as possible, with the mantle of love; never exhibit it to the ridiculous laugh of their brighter classmates. Have them understand that you are their best friend, who spares neither trouble nor labor for their advancement, and who would, as far as possible, give them an equal opportunity for the race through life.

Wake up the ambition of such pupils by asking questions they can answer, and by pointing out the progress they have made; this will also strengthen their self-confidence. If possible, make them voluntarily try again. The dull pupils should be asked often, and the easiest questions, keeping them astir, as it were, and the bright pupil in reserve for the more difficult work. No question should be asked a dull pupil which, with a good reason, the teacher doubts whether he can answer, for every question not answered will lessen his self-confidence, and also his self-respect, to his standing in the class. Often the pupil's dullness vanishes entirely after his ambition has been aroused, and he is started aright.

If the dullness relates to one special branch, point out to the pupil the value of this study for practical life, and that his education would always have a defect if he does not master the difficulty now.

If, then, with all your care, you do not succeed as well as you wish, and you begin to think that your labor is thrown away, look to the after life of the pupil; I assure you, he will appreciate your labor then, and be ever grateful for the kindness bestowed upon him.—*Educational Record*.

JUSTICE AND INJUSTICE.

Justice and injustice are closely akin in childhood. A child early detects injustice in others, though he is not delicately susceptible to it in himself. The same is largely true of children of larger growth. At first with the young child injustice is little more than a change of habitual action. Whatever disturbs his uniform activity, whatever occurs that he does not expect, is to him an injustice. With him, justice is the expected, injustice the unexpected.

One of the highest missions of home and school is to establish a spirit and habit of justice in the child, so that he shall have a keen sense thereof as applied to himself. This should be well done before the child comes to school; but, if it has not been accomplished, it should receive early and persistent attention.

Recent child studies reveal the fact that most children get the impression that the teacher is unjust at times. Their estimate of punishments is almost invariably based on the fact that some one else ought to have been punished also, or that some one should have been punished more severely, or himself less so. These child studies have revealed the fact that almost the only view a child has of his punishment is its justice or injustice, and that he almost invariably argues himself into the position that it was unjust. In no case yet discovered, I think, has a child complained of the severity if he said, "I deserved it."

This being the case, it shows conclusively that the punishments usually lose their virtue because they become an excuse for the child's conduct. The irreconcilable differences between capital and labor are largely the result of the habit of most men to argue themselves into the belief that they are right and the others wrong. Capital sees clearly the injustice of a strike that will not allow other men to work who wish it; the case is clear that any man has a right to work if he pleases, regardless of the wishes of other laborers. Labor sees clearly the injustice of capital that reduces wages without reducing the rent of houses owned by the employer; that reduces wages whenever business does not pay, but does not, of its own accord, raise them when business pays largely.