

Hillyer is strongly opposed to stories told to convey information. "Informational stories," he says, "are bad from every point of view. Facts about nature are better taught in direct ways. Information spoils a story, and a story spoils information."

Other topics dealt with are: Physical training, rhythmic arts, manual training, free play, information, and the beginnings of reading and writing; and all are treated in the same practical and definite way.

We once heard the head mistress of a large English school say that as far as she could see, it made little difference to their later life whether children were well trained or not; you could not tell how they would turn out. "The difference it *does* make," she went on, "is that an untrained child is a nuisance to everybody about him, and a well-trained child is a pleasure." Mr. Hillyer aims in his methods of training to produce not only future, but present results; to train children so that they will be "a joy to be with, and a delight to have with you, and equally important, a joy to others as well." The application of them cannot be made mechanically; they call for accuracy, patience and judgment in the parent or teacher. But we are confident that they will give more satisfaction and pleasure, both to teacher and child, in their present use, and also lay a much firmer foundation for future work, than some of the modern systems so loudly advocated.

As far as we know, this book has not yet been published in Canada. We hope that a Canadian edition will soon appear, and become widely known.

TENNYSON'S "PRINCESS."

QUESTIONS BY A. CAMERON.

1. Some annotators say that Aglaia is two years old. Cite the passage on which they ground this opinion. Study all the passages where she is mentioned, and compare such a child with any two-year-old child of your own acquaintance.

2. What is meant by saying that "the child is the heroine of the story?"

3. What poetic (or other) paraphrases are used in the poem for these: Women's clothes, kind acts, chimney-smoke, flattery, honor, fame, the future, mathematics, glaciers, aurora borealis,

Orion's belt, Zenobia, Cupid, Deborah, Pindar, Egeria, over the whole earth, the capital of a country, spray, the new moon, full moon, eager students, angular writing, fetch the grub?

4. Lilia says:

"I would make it death
For any male thing but to peep at us."

Quote and comment on all passages which show that Ida was nearly, but not quite, as intolerant as this.

5. What were the fundamental faults in Ida's scheme of female education? If you can, embellish your answer with quotations from some other of Tennyson's poems.

6. Compare Ida's curriculum with that imposed on our schools.

7. Compare the science teaching at Ida's college with that of the Institute in the Prologue.

8. What bearing have the songs between the cantos on the motive of the poem?

9. Show that the poem is "a Medley" both in matter and style.

10. "Jewels five-words long." Complete the passage and quote from the poem a dozen other examples of what it describes.

11. Summarize and discuss the opinions on the woman question expressed by the prince, his father, Arac, Cyril, Ida and Blanche.

12. Quote and comment on passages that seem to indicate the location of Vivian Place. (Where is it really? How do you know?)

13. What is there in the Prologue which is like the poem itself?

14. There are two phrases in the poem peculiarly applicable to the conditions in which candidates should be when they go up to the provincial examinations. Find them.

15. "The songs, the whispers, and the shrieks of the wild woods." Whence come these three different sounds? Where are they heard separately, and when shaken together? Are you answering from observation, or hearsay or reading?

16. Quote some passages to illustrate the poetic (and primitive) method of indicating (a) time when? (b) time how long? (c) era.

17. In one of the cantos "blood" is called "death" at one time, and "life" at another. Point out the special fitness of the term in each case.