

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.

LESSONS IN ENGLISH METRES.

(Continued from April 1st.)

First to correct the printing of the last number. The VARIATIONS of metre should read:

(a) Variation by the substitution of a different foot, as

"Blue were her eyes as the fairy flax,"  
by using 'x for x' in the first foot, reversing the accent.

(b) "And he watched how the veering flaw did  
(x) x | (x) x | x | x | x  
blow."

Variation by giving additional x to the line.

(c) "Twas moonset at starting; but while we  
(x) x | x | x | x | x | x | x | x  
drew near."

Variation by omission of an x. Cf.:

"He loves to hear his daughter's voice  
x | x | x | x | x | x  
Singing in the village choir."

(d) "Leave me, comrades, here I drop."  
x | x | x | x | x | x

This last departure, the apparent incompleteness of the last foot, lacking the x, etc. (as in last issue).

IV. Under c might be noticed the extreme case of omission of x represented by

"Break, break, break,  
On thy cold gray stones, O sea,  
And I would that my tongue could utter  
The thoughts that arise in me."

It will be noted that the three words of l. 1 must all be accented:

xx | x | x

Mark, now, the TIME used in uttering those words. Marking the fall of the accent by our finger, we notice that the beats are no faster in l. 1 than in the remaining lines. Hence we notice that a pause compensates for the place of the missing x's, a sure proof that our metre is made up of accents falling at regular intervals of time.

V. One feature of metre is of the greatest value in giving variety to the accent and in inducing that flow of the line in rhythmic groups must now be noted. If we use the numbers 0 1 2 3 4 5 to indicate the relative stress of the accents, we shall see with every passage of poetry that the variety in the stress is very great. Taking the following lines from Tennyson's *Holy Grail*:

"From noiseful arms, and acts of prowess done  
In tournament or tilt, Sir Percivale,  
Whom Arthur and his knighthood call'd The  
Pure,

Had pass'd into the silent life of prayer,  
Praise, fast, and alms; and leaving for the cowl  
The helmet in an abbey far away

From Camelot, there, and not long after, died,"  
we should represent the relative stresses of these lines:

0	2	0	3	0	2	0	3	0	2
0	3	0	1	0	3	0	3	0	1
0	3	0	1	0	3	0	2	0	3
0	2	1	0	0	2	0	2	0	3
3	2	0	3	0	2	0	1	0	3
0	3	0	1	0	2	0	2	0	1
0	3	00	4	0	2	0	2	0	4
3	18	1	13	0	16	0	15	0	17
x		x		x		x		x	'=5x'

It will be noted (1) the skilful variations of the stress gives the finest of all effects of variation; (2) that in spite of the many variations the essential characteristics of the metre (x'), as shown by the additions, pervades the whole passage. [This last peculiarity can only be hinted at to junior pupils.] We suppose we have taught the THINGS THEMSELVES, the main facts of English metres to our pupils, we may cautiously substitute for the descriptions of feet and lines their technical names.

Names of feet. (1) x', an IAMB, or an Iambic foot.

(2) 'x, a TROCHEE (*tro'ke*), or Trochaic foot.

(3) x x', an ANAPEST, or an Anapestic foot.

(4) 'x x, a DACTYL, or a Dactylic foot.

(5) x' x', an AMPHIBRACH.

[6] Rarely we find a foot with two accents together, called a *Spondee*, or Spondaic foot.]

Names of lines. The name of the line is based (1) on the number of accents (each accent counting a foot).

(1) MONOMETER, having one foot.

(2) DIMETER, having two feet.

(3) TRIMETER, having three feet.

(4) TETRAMETER, having four feet.

(5) PENTAMETER, having five feet.

(6) ALEXANDRINE (with x' feet), having six feet.

(2) In the characteristics of the foot as above.

Thus, for example:

"He wrapped her warm in his seaman's coat  
(iambic tetrameter)

Against the stinging blast; (iambic trimeter)  
He cut a rope from a broken spar (iambic tetra-  
meter)

And bound her to the mast." (iambic tri-  
meter.)

"All peacefully gliding, the waters dividing, (am-  
phibrach tetrameter)

The indolent batteau moved slowly along."  
(Amphibrach tetrameter, though the x in  
the final foot of l. 2 is lacking.)

"Courage, brother! do not stumble; (trochaic  
tetrameter)

Though thy path be dark as night." (Trochaic  
tetrameter.)

There is no absolute use for these learned names, and in junior classes it is much better to describe the line simply by stating the number of accents and the form (x' or 'x or 'xx, etc.) of most of the feet. Thus our first extract is alternation of a line of four accents with a line of three accents, the foot being usually x', one unaccented syllable followed by one accented.

(To be continued.)

"THE BAREFOOT BOY"—FOURTH  
READER, PAGE 43.

IN AND BETWEEN THE LINES.

BY "FIG."

1. Give at least two other titles which would have been appropriate.

2. What enabled the author to give such a pleasant and animated description of the Barefoot Boy?

3. The poet has divided the part given into four parts. What is each part about?

4. What name would be given to such a person as is described in the second part of the poem?

5. In which part of the poem does the poet become personal?

6. Giving quotations, show the spirit which pervades the whole poem.

7. "I was monarch." How is this idea of royal position carried out by the poet? Who were his attendants? What pomps and joys waited on him? What royal glories had he? What royal qualities had he?

8. In your own words, give a description of the Barefoot Boy's (1) appearance, (2) evening meal, (3) difficulties, (4) dangers.

9. Distinguish the knowledge learned in school from the knowledge of "The Barefoot Boy." How is each acquired? Which is the more important? Give reasons for your answer. What has urged "The Barefoot Boy" on in the gaining of this knowledge? Is this an education? What should characterize the exercises of school?

10. Contrast the city boy and the country lad in the following respects:—(1) His occupations, (2) his speech, (3) his ignorance.

11. What contrast is brought out in the third part of the poem?

12. What is meant by "the prison cells of pride"? Are they necessary? Why are they called *cells* of pride?

13. Distinguish choir and orchestra; knowledge and education; fringed with gold and edged with gold.

14. Why call the wasps "masons," but the hornets "architects and artisans"?

15. Why speak of the *chase* of the bee? What was the object of his chase?

16. Account for the use of noisy in speaking of the frog choir.

17. Why say "quick and treacherous sands of sin" instead of treacherous quicksands of sin? Show the appropriateness of the metaphor calling

sin a quicksand, and show the care in describing it as being treacherous.

18. Explain fully what the poet intends by "I give thee joy"; "The wild flowers' time and place"; "The new-mown sward"; "The flinty slopes"; "Forbidden ground."

19. Give three beautiful thoughts this lesson suggests to you.

CORRESPONDENCE.

CORRECTION.—In answer to SEARCHER concerning the nouns "Indian," "Englishman," "Oak," "Negro," (in last issue) we hold that "Indian" and "Englishman," though formed from proper adjectives, are not proper nouns, but like "oak" and "negro" are common nouns. They are names of any member of the class they signify.

A. T. M.—The imperfect participle and adjective in *-ing* are distinguished by use and meaning. The participle (a) enters into all progressive tenses. "I am (was, have been, etc.) *singing*"; (b) is used qualitatively, modifying a noun. "John, *being* tired of his work, sat down." It will be noted that the idea of action or state is strongly asserted—I am *singing* = I sing; John *being* tired = John was tired. The imperfect participle represents an action or state *in progress*. Compare, on the other hand, the *-ing* adjectives: "That interesting girl is Miss —." She is not *now* interesting any one, so that the word has lost its verbal, progressive force, and does not differ in value from the simple adjective, as in "that good, clever (interesting, charming, enchanting, etc.) girl." Similar distinctions can be made with "The bird *flying* through the air," etc. (participle); and "our notion of a bird is a *flying* animal."

The distinction of indicative mood and subjunctive is mainly that in the former the statement is made in accordance with *fact* (past, present, or to come). In the latter the statement is conceived only as a thought—the facts may never be realized; as, for example, "If I *were* you, I should do it." In such a sentence as "If he *is* here, I shall see him," is indicative because the speaker admits the possibility of his presence; if he did not believe in his presence, he would say: "If he *were* here, I should see him."

E. A. M.—The analysis of "That you are wrong is painfully apparent": sentence is complex; noun clause "(That) you are wrong" is the subject of "is (apparent)"; adverbial modifier of predicate "painfully."

W. J. B.—"I can see." The verbs "can," "may," "must," "shall," etc., are not spoken as trans. or intrans. They lack all passive forms. The action they express is sometimes itself passive—"I must go" = "I am obliged to go"; though not usually so—I can see = I am able to see. They express, on the whole, no action which passes over to a recipient, and so, if anything, are intransitive. The verbal forms following them, "I can (may, must, will, see," (*hear, go, stay, etc.*) is always *infinitive* of the verb.

In "You may go," the grammars teach you to say "may" is the potential mood. It is really the indicative mood, present tense of the verb "may."

In "You should not tell him," we have a past tense of the verb "shall" used with the peculiar force of present duty. (This peculiarity of the use of past tenses to express obligation is common. Cf. Fr., "Vous devriez, (condit. = past future) le faire.")

In "I will come," (intense determination) present tense of "will." "Come" is the simple infinitive after "will." "We used to gather flowers"; "to" is the preposition uniting the infinitive "gather" to the verb "used." "He went on *doing* his work"; cf. "They went away walking slowly, and they went a-fishing." The chances are that "doing" is the participle, though the construction arises in some part from the verbal noun, as in "went a- (on) fishing."

He who plants a tree does well; he who fells and saws it into planks does well; he who makes a bench of the planks does well; he who, sitting on a bench, teaches a child does better than the rest. The first three have added to the common capital of humanity, the last has added something to humanity itself.—*Edmond About*.