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THE EAR AND EYE IN MODERN LANGUAGE TEACHING.*

BY W. H. FRASER, B.A., UNIVERSITY OF TORONTO.

[Special revision.]

SOME time ago I made the acquaintance of a teacher in a German gymnasium, an accomplished linguist who had travelled much abroad. This gentleman related to me that, on one occasion his father, a gymnasial teacher of French, accompanied him to Paris. The veteran teacher was filled with bright anticipations of the treat he was about to enjoy in seeing at last on the stage the masterpieces of the French drama, which he had been engaged in expounding to his classes year in and year out for thirty years. The two went together to a representation of *Le Cid* at the *Théâtre Français*, and the son described to me, with considerable merriment, the astonishment, disappointment and anger of his father, when it began to dawn upon him that the whole affair was pantomime, as far as he was concerned, for he could hardly distinguish a single word.

Here is another instance of an op-

posite character. Some weeks since I met at the University College Modern Language Club one of our undergraduates, trained in an Ontario Collegiate Institute. It was the occasion of a meeting for German, and I had the pleasure of conversing with the young man at considerable length in that language. Not only did he understand readily all that was addressed to him, but he replied with facility. I was astonished to learn that he had been studying the language only two years, and that he had had no opportunity of hearing it, apart from the instruction received at school.

It is far from my purpose in giving these examples to contrast our Collegiate Institutes and High Schools with the German Gymnasia to our own advantage, for, as a matter of fact, I am sure we have still very much to learn from the experience and intelligence of our European brethren of the profession. The cases cited may be somewhat extreme, and yet they are alike typical

* A paper read before the Modern Language Association of Ontario, 29th December, 1887.

of a large class of students of language, and represent alike the results of systems of teaching more or less distinct. In short, there, may be a method of language-teaching which excludes or ignores cultivation of the ear, and there may, on the other hand, be one which gives it prominence.

Before proceeding to any discussion of systems or methods, it will be not only useful but essential to inquire what language is, what it is that we propose to teach, what the French or the German language is, or, for that matter, what English and Latin are. I do not propose to enter into the psychological and metaphysical aspect of the question, because it is one which has only an indirect bearing upon the subject-matter of our efforts as language teachers. What then is language? We have, for example, in English, a literature from which every English-speaking man is supposed to derive a ray of reflected glory. More extensive than the literature of any other country, in time it extends over a period of ten centuries, in variety it is unequalled. Is the English language embodied in that literature? Partly so, but who will tell us how much of the language is not there? The real language is the spoken idiom, of which the literature is but an image, a shadow, marvellously like the original, it is true, almost a photograph in its exactness for us who know both, but for the foreigner a shadow so vague that in its outlines he will hardly recognize the lineaments of the original. This view of language is rapidly becoming a fundamental principle of philology, a principle which is stated with admirable conciseness by Storm, one of the greatest of living philologists. He says: "Die eigentliche Sprache ist die gesprochene, und diese besteht aus Lauten. Die erste Bedingung eine Sprache zu kennen ist somit die

Kenntniss ihrer Laute. Ohne diese Kenntniss kann man zwar bis zu einem gewissen Grade in ihren Geist eindringen, aber sie bleibt doch eine todte Sprache." Language then is sound, primarily at least. This being so, we should expect to find the fact fully recognized in all language-teaching. That it is practically not recognized at all in the teaching of Greek and Latin may be easily accounted for. These languages were once sound, but their echoes have long since died away, and Greek scholars often express the vain regret that it had not been their lot to hear the immortal words of Æschylus or Sophocles from the Attic stage. But *now* the sound of the individual letters in these languages can only be recovered by a long, complicated and more or less uncertain process of phonetic induction; the intonation and harmony, as they once existed, are irrevocably lost. Hence the difficulties in the way of giving prominence to this aspect of language-study in Greek and Latin amounted to impossibilities, and the effort (in English-speaking countries at least) has for long been practically abandoned. But why so in the case of modern languages, where the difficulties are not insuperable, or even formidable? We may perhaps find an explanation of it in the fact that modern languages as a recognized department of school and university training are relatively of very recent introduction. Naturally enough the teaching of them has been heretofore mainly but a continuation of methods applied for centuries to Greek and Latin. Whether this explanation is satisfactory or not, the fact remains that methods are beginning to attract attention which diverge from the well-worn path of classic teaching chiefly in the direction of the new field of phonetics.

Having thus briefly inquired as to what language is, let us now endea-

vour to establish practical limits to our efforts in connection with any modern language. say French or German. Shall we try to cover the whole field occupied by this or that language where it is vernacular, or shall we try to cultivate a small corner of it, consoling ourselves with the thought that the work is well done? Shall we present to the view of our pupils a shadow of the language, or shall we endeavour to make them acquainted with the original complete, as it lives in the mouths of the living race and in the literature of the nation? If we are teaching our pupil French, for example, are we to aim at making him know it as a Frenchman does? Now, what does an educated Frenchman know of his own language? He understands it when he reads it, he can express his thoughts in writing, he can speak it or read it aloud, and he can understand it when spoken or read aloud. An educated Englishman knows as much with regard to his own language. Nobody, so far as is known, has attempted to train up a youth, gifted with the power of speech and hearing, in a knowledge of the printed page, and with a capacity for expressing thought in writing, and ignoring at the same time the spoken language. The supposition is so absurd as to be almost unthinkable, except in the case of the unfortunates who are born deaf-mute. On the other hand, we recognize universally that an individual who understands only the spoken language, *i.e.*, who neither writes nor reads, labours under an enormous disadvantage. These things are so self-evident, when our own language is concerned, that it is surprising to find among them a bone of contention when we come to speak of teaching a foreign language to our English-speaking youth. The ear has been much ignored in the past, and I have suggested above an explanation of the

fact, but there are still many teachers of modern languages who hold that the cultivation of the ear in language-study is of itself undesirable, that, so long as the language is taught in strict conformity with the methods commonly applied to the classics, the study is worthy of the name of mental discipline, otherwise not. On the advocates of this doctrine must rest the burden of proof. They themselves cannot deny that the eye knowledge is partial, nay, fragmentary, when the language is considered as a whole, nor can they deny that ear knowledge is desirable in itself for many reasons. Their position obliges them to prove that the cultivation of the ear lessens the amount of mental discipline to be gained in learning a language, or, failing in this, they ought to be able to show that the ear knowledge hinders the acquisition of that fragment of the language, the inculcation of which they have undertaken as their task. The above assumptions, although practically held to by many, still remain unproved. On the other hand, evidence is accumulating to show that, so far from lessening the amount of mental discipline to be gained in learning a language, the attempt to perceive its sounds exactly by the ear, and to reproduce them by the voice, is in itself an important discipline. Not only so, but this training of ear and voice together have made possible the attempt to instil a knowledge which will be permanent. Strange as it may appear, the knowledge acquired through the eye is not the more permanent, or rather, taken alone, it is not the more permanent. What student of language has not surveyed with dismay the rapidly vanishing traces of a language learned by the eye alone, while the language learned by the ear in conjunction with the eye still remained a permanent possession?

If we introduce the question of appreciation of the literature of the language which is being acquired, there is hardly more room for difference of opinion as to the necessity of training the ear. The writer has conversed on this topic with a large number of modern language students, and the consensus of opinion has been that an exact knowledge of the sounds of a language and of its intonation amounts to little less than a complete revelation in the matter of literary appreciation. But I am addressing an audience which I am sure it is not necessary to convince upon this point, as what I am describing forms part of your own experience. You have realized with regard to this ear knowledge what Storm does, when he says: "Man kann zwar bis zu einem gewissen Grade in den Geist der Sprache eindringen, aber sie bleibt doch eine todte Sprache." It is even worth considering whether we can appreciate our own language fully by the eye, or whether, through this medium, it is not more or less the appreciation of a musician who scans the vocal score of a new opera as contrasted with his appreciation of the same opera duly interpreted by voice and instrument. Did space permit, I should like to cite in support of this view a conversation, related by Legouvé the younger, in his *Art de la Lecture*, as having taken place between Victor Cousin and himself. Both were members of the *Académie Française*, and both distinguished men of letters. Legouvé asserted that he understood La Fontaine better than Cousin, and proceeded to prove his assertion on the ground that, as he said to Cousin: "Vous lisez La Fontaine tout bas, et je le lis tout haut." The argument is interesting, but is, as I have said, too long for insertion here, and Cousin admits frankly that Legouvé is in the

right. If Legouvé was right, the argument becomes doubly strong when applied to a foreigner's knowledge of French sounds, and a foreigner's knowledge of French literature.

There is further a knowledge of a language, commonly called "practical," which is useful if the learner is to go abroad for purposes of travel or study. The number of our pupils studying modern languages who will have an opportunity of visiting the countries where these languages are spoken is not large at present, but is continually increasing. For such as do go abroad, the importance of a well-trained ear need only be mentioned to be at once conceded. Especially for students who go abroad to study in European universities this training, or its absence, means actually the gain or loss of several months at least of precious time. But this aspect of the case is self-evident and need not be further dwelt upon.

So far, we have been considering the culture of the ear as it were in the concrete, but I should be leaving out of sight a very important matter if I neglected to say something about culture of the ear in the abstract (if you will allow me this use of the word), not as an auxiliary in mastering an idiom or in understanding its literature, but as a discipline having for its object the study of vocal sounds as such and the investigation of the general laws to be deduced from this investigation. The science of phonetics is one of the youngest, but language-study is already deeply indebted to that science, just as medicine and manufactures, for example, are indebted to chemistry. If I were to assert that a familiar knowledge of the simple rules is indispensable to the study of mathematics, the statement might provoke a smile, and hence I almost hesitate to say that part of the

outfit of the investigator in phonetics must be a knowledge of sounds, and above all a capacity for distinguishing between sounds. To be of any value, this knowledge must be exact, otherwise the results will be vitiated, as has happened more than once with men eminent in the science. What better foundation can we lay for the knowledge of a future generation of phoneticians than an early familiarity on the part of our students with accurate distinctions of sound, some elementary instruction as to how sounds are formed, and, above all, an awakening of the mind and an arousing of the curiosity in this direction, a mastery of the sounds of some other language than their own, and a comparison instituted between the foreign sounds and those of their own language. This is apart from the question of present usefulness as regards the language being learned, but there is an incidental advantage which regards the learner's own language, to which I should be disposed to attach considerable importance. A knowledge of grammar and of grammatical principles in general enables our young people to correct many a gross error, many a bad habit of speech acquired in childhood under unfavourable circumstances—the "I would of went," "Them is my books," "I seen him," etc., etc. In a similar way the mastery of a series of foreign sounds, and a comparison of them with those of English, will enable the learner to detect and rectify of himself, the *oo* in "stoodent," "Toosday," the defective vowel in "mawdle," "cowledge," the redundant or lapsed *h*, the nasal twang—things which every Canadian teacher has to fight against, and which must be fought against, so long as it is unlawful in these things for everyone to do what is right in his own eyes. My own opinion is that it would be impossible for a young person to master practically the sound-series

and intonation of French and German, without developing in the process a *Sprachgefühl*, a phonetic conscience, the promptings of which would modify and refine the learner's own diction, if he has been unfortunate enough in youth to contract vices of utterance.

I have now said a part of what may urged in favour of ear culture. You have observed that little has been said with reference to the eye. This is upon the assumption that the eye-method exclusive needs no advocacy at present. If at some future time it is despised and needs an advocate, I shall be happy to prepare a paper in its defence, for I hold that the one method is complementary to the other, and that neither can stand alone. Having said so much, you will expect me to offer some practical suggestions as to the means of bringing about what is urged to be so desirable.

We may lay down first, as a fixed principle, that culture in discriminating sounds must be conjoined with exercise of the vocal organs in forming them. The ear and the voice are inseparable. A child born deaf is dumb, and a child born dumb is practically deaf. A child in learning to utter sounds correctly is at the same time learning to hear correctly, and *vice versa*. Try to utter a certain foreign sound and fail to do so, and you find not only that the vocal organs refuse to utter it exactly for you, but also that the ear has been more or less wrong in its conception of the sound. The two processes serve as a check upon each other.

Secondly: As children learning to speak, we form our first articulate sounds by a process of imitation pure and simple, and this same faculty of imitating plays a prominent part in the learning of sounds, and will be of use more or less whatever be the age of the learner. I say "more or less"

advisedly, because the faculty of imitation when childhood is past diminishes as a rule steadily as age advances. If our teaching were confined to children under eight or ten years of age, imitation would be our only resource. Explain it as you will, whether by the suppleness of the vocal organs in early age, the acuteness of the child's perceptions, the subtle influence of our stronger will upon him, the fact remains that the power of imitation in a young child is marvellous. A totally new sound will often be perceived and uttered with precision at the first attempt. In our secondary schools we have to deal with pupils who have lost this faculty to a great extent, the ear is already growing dull, and the vocal organs becoming rigid. Imitation unaided will hardly suffice, or at best it will unaided be a clumsy method. It would be possible, doubtless, to teach a squad of recruits the manual and platoon exercise by imitation, and in fact a good drill-sergeant recognizes the part which imitation plays in the process of instruction, but at the same time he analyzes each movement with what may seem to the civilian ridiculous minuteness. He finds, however, this analysis necessary to the desired precision. He could arrive at a measure of exactitude by imitation solely, but the process would be slow and the results unsatisfactory. The position of the vocal organs in producing a given sound, or their movements when coming into position, are not less exact and well-defined than the position of a soldier's hands at the order, "fix bayonets," or of his feet at the, "right turn." A considerable amount of this analysis of sound will be necessary in the class-room. It must be coupled with instruction, not necessarily very technical, as to how to place the organs of speech in uttering the various sounds. The ear and imitation will do the rest. Such instruction pre-supposes

on the part of the teacher not only an accurate knowledge of the sounds themselves, but a certain knowledge of phonetics as a science, and of the latter, the more the better, not necessarily, however, that the teacher should communicate this science as such to his pupils. A proof of the soundness of this method I find in the fact that I have known practical teachers, who knew nothing of the science of phonetics, to arrive at methods similar to that described—methods useful, indeed, so far as they went, but incomplete because empiric and not scientific. With a little use of such scientific knowledge, the teacher will not need for his purpose the "lungs of India rubber" and the "throat of brass," which have been claimed by some one as part of the outfit of an exponent of the "Natural Method." But the "Natural Method" has this element of truth in it, viz.: that it recognizes the culture of the ear, even if at the expense of the intelligence.

In addition to the above suggestion as to definite instruction on individual sounds, there are other exercises which will be hardly less useful. Let the pupil be trained from the first to use his ear. It is extraordinary what may be effected by the simple expedient of hearing the French or German exercises recited with books closed. It requires some resolution, both on the part of teacher and pupils, to do this with a class of beginners, but it is practicable and practical. The mental exercise is more severe than when the work is done by the eye, but if persevered in, it will produce marvellous results. The teacher need not fear that the pupil will fail afterwards to do by the eye what he has thus done by the ear. This method of recitation may be also extended to the translation of English into the other languages, taken in connection, however, with careful preparation of written exercises. If the method is adopted from the first, it will be found

that it is quite possible to translate in the same way the French or German texts set for examinations, the teacher reading a line or a sentence and the pupil then giving it in English.

Another expedient of hardly less practical value, and which serves to complement the above, is exercise in writing to dictation. The prominence which is given to dictation in French schools is well known, and its usefulness primarily as a means of cultivating the ear is recognized at least by all who have tried it. It is also of great value as an exercise in the rules of grammar, but this is aside from our inquiry at present. A dictation exercise is interesting to the pupil and easily corrected by the teacher, and may be given from some part of the text which is being read, and corrected afterwards by the pupils themselves. The dictation has the further advantage of enabling the teacher to give the pupil an idea of the intonation of the language in connected discourse, which naturally it is impossible to do in teaching individual sounds. Other exercises, which will at once suggest themselves—reading aloud, committing portions of verse to memory and reciting them in the class, etc.—need not be detailed. Any or all are useful.

Whatever plan be adopted, the importance of frequent—even constant—exercise of the ear and voice should not be left out of sight. There are muscles and sets of muscles to be trained to act with the greatest promptness and precision in obedience to the will in realizing the conception of the sound formed by the ear, nor can this exactitude of perception on the part of the ear be acquired at once. All this requires time and patience, and the circumstances of our educational system indicate rather frequent and brief practice than prolonged exercise of more seldom occurrence. I

do not think I am wrong in holding that every recitation of the class should bear some direct reference to this important object. The teacher may be sure that if he is persistent in these methods that his pupils are not on this account going to fail of passing in the ordinary subjects required at examination. He will find, on the contrary, that proficiency will be more quickly attained, even in those subjects, and that the language has become of living interest to his pupils. I may be sanguine, yet I consider it quite possible for pupils with two or three years' training on the plan sketched out to understand fairly well what is said to them in French or German, and to have acquired an exact pronunciation together with some facility in the use of the language, and even to write to dictation unfamiliar extracts of difficulty similar to what they have been reading. Teachers of language will bear me out in saying that this is no inconsiderable achievement.

I have attempted then in the course of my paper to show that there is such a thing as the training of the ear in modern language teaching, and that it may be unnaturally separated from training of the eye. I have tried to show also how much there is of language, which is not and cannot be reproduced on the printed page. I have assigned some reasons for the neglect of the ear hitherto. I have touched briefly on the desirability of a cultivation of the ear and the organs of speech, and, finally, I have offered some suggestions of a practical nature. I am aware that my treatment of none of these topics has been exhaustive. This of course was impossible in the limited time at my disposal, even if desirable on other grounds. My paper will not have failed of its object if it proves suggestive in a practical way to the teachers of modern languages.

THE DECLINE OF POETRY.

[A SEQUEL.]

BY A. H. MORRISON, BRANTFORD.

[FOR THE MONTHLY.]

" I PUT the poetic and emotional side of literature as the most needed for daily use. I take the books that seem to rouse the imagination, to stir up feeling, touch the heart—the books of art, of fancy, of ideals, such as reflect the delight and aroma of life." These are among the opening words of Frederic Harrison in his chapter on the Poets of the Old World, *vide* "Choice of Books," Chap. II. It is almost needless to add that, in common with many sayings of the renowned English positivist, the passage enshines a truth that may serve as a text for universal modern, but especially western, civilization, so-called; for it is because poetry is perishing and the art gradually becoming a lost one, that we find so much of the commonplace in every day life, so much of the trivial in every day intercourse, and so much that is unworthy in every day literature. We are losing our ideality. Our old-time ideals are forsaking us, and already the skirts of their departing garments are trailing across the thresholds of our unappreciative portals. The golden age past. Astrœa renounces a less worthy generation to resume her place in heaven.

Alas! that it should be so. That the solemn dream members of the Eastern seer, the trumpet clang of old Homer, and the hoarse alliterative measures of the Viking should be fading out, like echoes, thrown back ever faintly and more faintly from the repellent steeps of opposing decades. When a people's poetry perishes, when the poet is unhonoured, and his wares unsought, when a meretricious sembl-

ance is foisted on the public for the genuine article, and the pretender is arrayed in the garb of the heir to receive the bays, that people, we unhesitatingly affirm, whatever its present political and commercial status, must be treading on descending steps. Parnassus is above, but behind, and the yawning Avernus of literary stultifications is threatening from below.

We are living in a prosaic and sceptical age. Gold and the idols of political caprice are our gods. The polls and the stock exchange are our altars. Our priests and propagandists of the press are only too often corrupt and ignorant partisans, who scribble for the crumbs that fall from the table of party; and our worship is becoming confined to a meaningless *patler* of words, a jargon of quasi scientific-political technicalities and far-fetched polemical dissertations, sure premonitions of dotage and decay. The world is being transformed into a calculating machine and life into an equation, the members of which may not inaptly be represented by the formula

$$\text{self} = \text{infinity},$$

of course the result must be cipher or a minus quantity.

A levelling and iconoclastic age, fitly denominated dark, which leaves nothing to posterity but a dream of wreck and spoliation, to brood for evermore like a horrible nightmare over the fair æons of Being, can contain no positive principle of good in itself, it must convey either a negative lesson or be *nil*,—witness the era of the Inquisition, the French Revolu-

tion, the present aspects of Socialism. Says Shelley, "The cultivation of poetry is never more to be desired than at periods when, from an excess of the selfish and calculating principle, the accumulation of the materials of external life exceed the quantity of the power of assimilating them to the internal laws of human nature. The body has then become too unweildy for that which animates it."

On such a full sea are we now afloat, and the result may be a universal deluge, wherein the spirit of progressive truth will be the first to "lose its ventures."

Too much familiarity breeds contempt. Are we not sometimes forced to think, when viewing the antics of certain revivalist mountebanks round the drum-heads of their fallacies, how very familiar these same levellers would be in their personal addresses to the Most High, and with what a very much at home air they would perambulate the "mansions" of Elysium and appraise the treasures in their luminous halls? So, are not we sometimes forced to the conclusion, when our eyes fall upon the rhyméd vagaries and stanzaic absurdities of the popular driveller or advertising poetaster, or the deformed and crippled metres of the local comic simpleton, that their authors, the harlequins of literary aberration, take just such familiarities in the galleries of true poetic art, and approach the elbow of Dante and Shakespeare in much the same spirit that one of the "saved" would clap St. Peter on the back at the celestial gate, and enquire after the health of the family within?

When reverence fails, when the lofty is parodied without wit or reason, when genius is lampooned to serve ignoble ends, when the carrion crow of buffoonery battens upon the festering carcase of public honour, when the highest art is abased as an excuse for commercial gain, when

poetry is wrested from its divine office to further the ends of a commonplace and sordid traffic, then is the genius of true verse in danger of annihilation; indeed it must be already dead, else its phantom, the wasted spectre of its former glory, would not now be haunting the pages of contemporary life, an abiding witness to its own dissolutions—poor, unquiet spirit, that must be laid ere a renewed substance can hope to spring, phoenix-like, from the ashes over which at present the mere *ignis fatuus* of a corrupt and still decaying taste sheds its baleful and misleading light!

It has been well said that poets are the hierophants of an unapprehended inspiration. We may go further and add that poets are the high priests of the truest religion, the religion of nature and nature's God. They are the apostles of culture, carrying their gift into the realms of universal perception—Sanhita or Seer, Iliad or Æneid, Beowulf or Hafiz, Divinia Commedia or Hamlet, Faust or Paradise Lost, Childe Harold or Adonais, In Memoriam or Evangeline—they go out into all the ages, the pioneers of civilization, the exponents of the highest order of spiritual expression in man. They are the conservers of the true and the worshippers of the natural.

Call it not vain, they do not err,
Who say that when the poet dies
Mute Nature mourns her worshipper
And celebrates his obsequies.

They are the true artists of imagination, painting in burning words that which defies the pencil and the brush, these can but portray substance, idealized it may be, but still matter; the poet's fancy ranges over immaterial heights and gauges immaterial deeps, embodying and immortalizing conceptions that are more than of the earth, earthy, that require no vulgar simile of material pinions to bear them aloft, they soar by divine right of inspiration,

unaided, to the very zenith of the universe of sentiment and spiritual desire. They are the warriors of the ages, animating the phalanx before the thronging foe, leading Rollo's hosts to conquest, inciting the patriot at his post, presaging the triumph of Luther, causing the *barrières* to resound with the echoes of the Marseillaise, bearing messages of grace to the beleaguered of Lucknow, cheering the lonely watches by the Rhine, and weeping everlasting elegies over the fallen brave. They are the subjective ministers of prospective life, plenipotentiaries of Hope and Faith, holding the portfolios of immortality. But for the poet, the soul of music itself would be unrendered, for he gives articulate expression to sound, and moulds harmony into a transferable thought. The thunder of the organ bass is grand and inspiring, the flute-like accords of the upper notes are buoyant and elevating, but not till the human voice is heard, breathing the delight or the pathos of the poet, and soaring bird-like from the instrumental coverture, does the rapt listener realize what music truly means. The orchestra is in a measure bound to earth, beautiful yet mechanical, brass and string and reed and stop; but the singer's notes transcend the accompaniment, and emerging from the sweet accords that linger below they fold their wings in heaven.

How can an age, any age, let such a legacy perish from its midst? We are sometimes told that originality is exhausted, that it is impossible to be original in an age that has accomplished or has seen the accomplishment of so much, and, that without originality the poet's bays are but a second-hand sort of commodity, rather to be avoided than sought; better to bury the poet and let his high office fall into disrepute, than catch from æon to æon the reflected glory of some solitary but resplendent sun of song. *We must be original or nothing.*

This is part of the burden of a stultifying civilization. It is another fallacy of the times, the natural outcome of prejudice, superficiality, and the stock exchange. Because, forsooth, Tennyson employed in his matchless elegy a certain quatrain, we are to be refused the privilege of cantering Pegasus over the same flowery pastures. Because Shakespeare was addicted to blank verse and Bacon to philosophic prose, we are to renounce forever the stately rhythm of the one, and the speculative intricacies of the other. Such is Nineteenth Century reasoning, to such a pitch has the materialistic speciousness of cant arrived. We promise to forego next summer's glories, having had a surfeit of last June's blossoms. And some of the callow brood of modern songsters, heaven help them, try to be original. We occasionally stumble across a nondescript of the New Creation, and truly the result is edifying. We feel forced to cry with Byron :

Better to err with Pope, than shine with Pye.

Better be a rational copyist if animated by a spark of the divine fire, than a creator of jingling "originals," sans rhythm, sans soul, sans feet, sans everything but an attenuated stature of simpering self-sufficiency, "spindling into longitude immense," linked crudeness long drawn out. Rather than nourish such originality on the dews of a pseudo-sentimentality and corrupt taste, let us resign for ever the high pitched rhapsodies anent a purely colonial literature and import by the wholesale from realms where all sense of the eternal fitness of the poet's obligations to humanity has not yet perished.

Poetic obligations, we repeat, for does the rhymster owe nothing to the shade of Lindley Murray? One would think not when perusing lines like the following :—

Sigh on, oh, night winds, sigh !
 Has time 'no precious token ?
 Perhaps ye weep like I (*sic*).

Well, the *eye* certainly does weep, and this may be but the latest trick of the spelling reform merry-man !

Or to take another gem from the Sinbad-valley of original profundity :

But I will see you later,
 Lumpty-tum, lumpty-tum ;
 I prefer to be a waiter,
 Lumpty-tum, humpty-tum ;
 The white man's so uncertain
 I think I am expert in
 Now ringing down the curtain
 Lumpty-tum !

Shade of Keats, what moon-faced houri has kissed our Endymions of the "gray goose quill," that they should be guilty of such moon-struck vagaries, and that *we* should be forced to suffer for their doggerel capers with Luna ! Better be a waiter ! Yes, better wait till the crack of doom bursts the portals of all time, before manufacturing such infernal machines of verbiage to be hurled among the innocent crowd of press devotees, who will submit to the terror of any assassination, so long as it be levelled against good English and sound sense. When will the world learn that enalage is not solecism, and that a being made in the image of the Most High need not forego his normal functions and antic in a cap and bells to be a composer of verse, even for the local press !

Edgar Fawcett is right when he says that "Poetry is life, as all literature is life," and life can no more be original than its literature, nor its literature than the highest product of the literary function, viz., poesy. To make all literature, and especially poetry, original, we must first convert the world into a lunatic asylum, or invert the order of the spheres. Then, indeed, would lunacy be both desirable and commendable, and the "Queen of Sheba" might reign indeed.

During the so-called Dark Ages,

poetry perished—or was not the Dark Age the natural sequel to the death of poetic art ? Be this as it may, it was not till Dante had attuned the strings of his lyre, that the angel voices of civilization and progress were heard once more in the rarts of bigotry, intolerance and ignorance.

When men become selfish, corrupt, earthly ; when they deify the body at the expense of the intellect, and inaugurate an era of self-indulgence and contempt for alien rights ; then must the thoughtful cast about for a reason for this seeming abnormal state of affairs. Is it not partly because true literary, the true poetic spirit, is perishing, and a pretender, the despot of materialism, the anarchist of culture, has usurped its office ? When men, the products of an invisible and incomprehensible creative fiat, teach their fellow-men that all below is wrong ; that in an age of tolerance like the present to be satisfied with one's lot is contemptible, and that to be resigned is to be pusillanimous ; that true reform is dynamite and the true reformer—the Nihilist and Leveler ; that rebellion and outrage are legitimate weapons with which to meet and oust law and order ; that the gallows is a reputable platform on which "to shuffle off this mortal coil ;" and that the murderer's grave is the paradisiacal spot into which should be showered the roses of a never-fading notoriety, then, indeed, is there a sad lesson to be learnt from the decay of ideality, and the exile of the ambassador of the ideal—the poet—who, whatever may be his faults and vagaries—and he is but human—is at least the accredited minister of honour, loyalty, patriotism and faith ; honour to the name of Truth, loyalty to the institutions of his craft, patriotism to the sovereignty of mind, and faith in all that is highest and all that is most excellent in the objective and subjective spheres.

Says Emerson, "The poet is the sayer, the namer, and represents beauty. He is a sovereign, and stands on the centre. For the world is not painted, or adorned, but is from the beginning beautiful; and God has not made some beautiful things, but Beauty is the creator of the universe. Therefore the poet is not any permissive potentate, but is emperor in his own right." This is but another rendering of the "unacknowledged legislators" of Shelley. If, then, the opinions of two such literary sovereigns be worth anything, as surely they are, not till poetry be once more established upon a true basis, that of the beautiful, not till life be sifted of some of the sordid chaff of hypocrisy and cant, and vain strivings after an artificial and altogether unattainable originality, not till the poet be crowned anew, shall the world once more be loyal to the Divine, for the poet, as we have seen, is sovereign by divine right, or amenable to righteous law, for as legislator, the poet, by the same right, is also supreme.

All words, words, words, carps some one, not, perhaps, gifted happily in that direction himself. Yes, brother captious of the inferior soul, but not the words of the French cynic, "given to conceal our thoughts," nor yet the bitter, taunting "words, words, words" of the transfigured Hamlet, but words winged for nobler flight and a stronger purpose, words set adrift like carrier doves to bear their message home to anxious hearts waiting by thresholds that actuality and mammon would rob of their rightful dower, the fadeless beauty of the instinct of sentiment.

The poet may be transcendental, nevertheless he is spiritually true, and transcendentalism is at least better than brute materialism; for, on the one side, that may point to a consoling faith and a possible fulfilment, but this holds out the skinny finger of deri-

sion at a certain grave, and, as has only too lately been attested, a felon's rope, whereby to bridge the gulf yawning between temporal anarchy and everlasting annihilation. The one may be superstition, companioned by the shadow of hope, the other is a grosser myth, of a more debasing kind, and its attendant is a skeleton, a curse—the nightmare offspring of ignorance, greed and unlicensed, lawless fanaticism. Whatever may be thought and argued to the contrary, the decline of a high poetic standard is contemporaneous with the decline of a high, national spirit. And it must be so; for if the poet be the interpreter of Nature, when the poet dies, the voice of Nature is hushed or discordant, she must be in mourning for her darling. Grief, even individual, earthly grief, has a tendency to stultify intellect, arrest action and paralyse effort, what, therefore, must be the result of the universal mourning of Nature for her lost heir, in whom she hoped to bequeath to posterity her most charming attributes and lovable traits? A Cimmerian night of woe, in which the gruesome accents of despair will alone be heard. The Rachel of poesy weeping for her children, refusing to be comforted.

And as to this rage for the original and the singular and the new—if Chaucer, according to Lowell, began as an imitator; if, in the words of Mathews, "Gray cribbed from Pope, Pope from Dryden, Dryden from Milton, Milton from the Elizabethan classics, these from the Latin poets, the Latin from the Greek, and so on till we come to the original Prometheus who stole the fire direct from heaven;" if, to quote Lowell again, "It is not the finding of a thing, but the making something out of it after it is found that is of consequence," then by all means let us too take a lesson from the past, and be proud to be found in the company of such illus-

trious plagiarists. Let us renounce the pseudo-original, and be satisfied with the materials at hand. Let us not wait too long, or pray too earnestly for the inspiration of originality, lest we also produce a Frankenstein monster, endowed with all the elements of

vitality but the soul-spark, the essence of the immortal genius; a cold corpse fashioned from the clay of an uncongenial clime, that we cannot hope to animate with a spirit of its own, and that cannot be made to accord with the spirit of another.

THEOLOGY IN THE PUBLIC SCHOOLS.

BY W. D. LESUEUR, OTTAWA.

IT must be a great satisfaction to all who are interested in the question of Bible teaching in the Public Schools to find so competent a writer as the Rev. Mr. Macdonnell coming forward to take part in the discussion. The reverend gentleman finds matter for criticism in my "Open Letter to the Public and High School Teachers of Ontario," published in the December number of this magazine; and, as he seems to call upon me for a further defence of the position I have taken, I have much pleasure in responding to the challenge of so courteous and reasonable—let me add so liberal—an opponent.

Let us see what it is we want to know. We want to know, if I mistake not, whether in a country like Canada, in which there is no State Church, and, professedly, no State recognition of any particular theology, the Bible should be used in the schools with a warrant from the State that it is the Word of God. That is the only question that I have set myself to discuss. To the use of the Bible as a text book merely, on a par with other text books, and subject to the same free handling as other text books, I have never objected, nor had occasion to object, for the simple reason that no one has ever proposed such a use of it. Those who demand its use in the schools demand that it shall be used *as the Word of God*, and

in no other character. But how is its use in that character exclusively to be secured? By making it compulsory upon teachers to introduce it to their scholars in that character, and punishing those teachers who present it in any other light. Therefore, I say the question is, whether the State should enjoin the use of the Bible in the schools and authoritatively declare it to be the Word of God. I have tried to show cause why the State should not do this. I have impugned the competency of the State to decide any such question. I have maintained that it is not the business of the State—under our system of government at least—to decide such questions. The case is different where there is a State Church acting as a co-ordinate branch of the government. In that case the secular power can refer to the spiritual authorities all questions of orthodoxy and heterodoxy, and can proceed to visit with condign punishment all heretical persons, and, in a general way, give effect to the directions of the Church in spiritual matters. But here we have no established spiritual authority to refer to. If Mr. Mowat wants guidance upon a point of law he can consult himself as Attorney-General; but if he wants guidance as to the inspiration of the Scriptures, there is no one officially qualified and authorized to advise him. Now it does seem to me that I

have not been fairly met upon this point. No one has ever told me by what authority, or by virtue of what illumination, the State in this Province is able to certify that the Bible which it prescribes for use in the Public Schools is the Word of God. One of my former opponents said he did not wish the State to certify or dogmatically assert any such thing. But if the State does not do it then we have this situation: Every teacher may present his own view of the Bible to his scholars, and may, if he likes, express the opinion that it is a purely human work and one abounding in errors. If a teacher who advanced these views would be liable to lose his place, then we have the flagrant injustice of a certain standard of opinion being tacitly set up which the authorities have not the courage openly to proclaim. If it be said that the people generally are of opinion that the Bible is the Word of God, I ask, as I have asked before, should the *vox populi* be decisive in a question of this nature? If the *vox populi* undertakes to decide questions of science and criticism, and not only to prescribe text books for the schools, but to prescribe the opinions that teachers are to hold in regard to those text books, our educational system will soon be in a queer shape. Seeing that the Rev. Mr. Macdonnell has apparently been following this discussion, as conducted elsewhere, with some interest, I am really sorry he has not done more to help me out of the difficulties under which he has seen me labouring as to the right and the ability of the State to certify that the Bible is the Word of God, so as to secure that it shall be consistently treated as such in the schools. I know that there are thousands who will see nothing in this, but I write not for people who are incapable of reflection, but for those who are accustomed to think, and who know

what it is to think candidly; and I do not believe that any man at once candid and intelligent will say that there is no difficulty whatever in the case as I present it.

My able opponent assumes that I object to all religious teaching in the schools, and he joins issue with me, therefore, upon that point. He says, in an eloquent passage, that "the best moral results cannot be attained without the distinct recognition of the living God, in Whom we live and move and have our being, without Whom not a sparrow shall fall to the ground, . . . Who so loved the world that He gave his only-begotten Son," etc. This language comes home to us, doubtless, with all the force of long familiarity and of many blended associations; but when we come to consider it calmly and dispassionately as the language in which teachers are to address their pupils in our Public Schools, does it seem altogether suitable? It is certainly the language of sentiment, of emotion, but is it language that represents demonstrable truth? What we *know* about sparrows and many other tribes of animals—not excluding man—is that, as a matter of fact, they die from time to time by thousands and tens of thousands of cold and starvation. It may have a soothing effect upon some minds to picture to themselves an Infinite Father quiescently surveying the horrors of an Irish, an Indian, or a Chinese famine; and, if so, I should be the last to wish to deprive them of such a satisfaction. I only think that, before we expatiate upon God's care for sparrows, the great facts and laws of animal life should be faithfully presented; otherwise there may be a shock to faith when, at a later period, those facts and laws become known. The study of nature reveals no special care for sparrows any more than for sparrow-hawks. It shows us that there is no cessation in the

struggle for existence, and that those who survive do so at the expense of weaker competitors. To speak candidly, I do not see how, in teaching children, we can make anything of the conception of the Divine interest in sparrows unless we make our appeal conclusively to emotion, and discourage to the utmost all reflection upon the facts of the case. Then with regard to God giving his Son, I would ask with all seriousness to what order of truths this belongs? Is it a truth of history? If so, what degree of certainty attaches to it as such? Is it as certain as that Cæsar was assassinated, or that Alexander overthrew the Persian Empire? Supposing it to be a tolerably well attested fact of history, what blame will be incurred by one who, being a little more exacting on the score of evidence than the majority of people, finds himself unable to believe it on the evidence offered? The Rev. Mr. Macdonnell says that the teacher who ignores this truth in his teaching "makes a grievous mistake." If the teacher is to teach it, how are the scholars to receive it? In silence and submission or in a spirit of reflection and enquiry? Will the teacher be prepared to explain just what believing on the Son means, and how such belief saves people from perishing, and what perishing means, and what eternal life means? I do not see why a thoughtful pupil should not be at liberty to ask, in a respectful manner, any questions whatever bearing on the subject; nor do I see why, in the event of his asking such questions, he should be obliged to be satisfied with any answers that did not come home to his intelligence. If the teacher were explaining the movements of the earth, a scholar would be highly approved for showing his interest in the subject by asking questions. Nothing, indeed, is more helpful to a teacher who has any real knowledge to con-

vey to his scholars than to have questions asked in regard to those points which his explanations have not made quite clear. Why should it be otherwise in the case supposed? But if we imagine a conversation opened such as continually takes place in school upon other topics of study, what view of "belief on the Son" is the teacher going to take? To believe *on* a person is not a usual phrase in English outside of the Bible, and a teacher might be asked in the first place to explain the use of the preposition. This point passed, there would be the much more important one as to whether belief on the Son meant acceptance of his teaching or faith in "the Atonement." To many good Christians the doctrine of the Atonement, as generally presented in past times, is highly repugnant. They would not wish their children taught that, because Jesus bore a certain weight of anguish, physical and mental, God the Father was able to see his way to forgiving his earthly children their sins against His law. Some of my readers will remember the strong language of reprobation applied by the Rev. F. W. Robertson to this theory, which, however, is still largely entertained in the Christian world. Mr. Moody is a teacher very highly thought of by the Christian millions. He has given his views of faith on Christ in his famous sermon on "The Blood," and I don't think he would give a rush for faith that merely meant acceptance of, and devotion to, a certain type of character. Let us, therefore, understand one another. When the Rev. Mr. Macdonnell says that the teacher makes a grievous mistake who in the moral training of children ignores the doctrine of salvation through faith in Christ, does *he* want the teacher to take his stand with Mr. Moody on "the blood," or has he a different idea in view? I think I am entitled

to ask this question and expect an answer, for surely the expressions "belief on the Son," "salvation by faith," do not explain themselves.

I know that faith in incantations is not altogether a thing of the past, and I quite believe that there are some, perhaps many, who simply want the teacher to utter some pious words at the opening of the school, leaving the scholars to take them—so far as they listen at all—in whatever conventional sense they may be accustomed to apply to them. It is quite needless to say that I do not place the Rev. Mr. Macdonnell in this class. He shows that he does not belong to it by specifying the particular views he wishes to have brought forward in the schools, and I am sure he will go further and tell us how he would have some of these views developed and illustrated. The effects, I may remark, of the incantation plan are visible on every hand—visible in the shocking ignorance of Biblical phraseology, Biblical history, Biblical everything on the part of people who hear the Bible read, if not daily, at least once or twice a week their lives through. To my mind it is little short of miraculous how amazingly small a tincture of Biblical knowledge is to-day possessed by thousands who, if they followed with the least shade of interest the Bible readings given in their hearing, would necessarily have a most extensive acquaintance with the sacred writings. My critic himself speaks of "the ignorance of the contents of the Bible which is now so lamentable." He might have said "phenomenal" as well as "lamentable," for it is phenomenal; and the only explanation I can offer is that to a vast number of people, old and young, Bible readings are regarded as mere incantations—the utterance of words which, by some intrinsic virtue quite independent of their meaning, are expected to work good results,

and the mere listening to which—quite independently of any effort to catch the sense—is in itself a meritorious act. I have thought of the matter a good deal, and I know of no theory except the incantation theory that will explain the facts.

I note with much pleasure the liberal stand taken by my critic upon one or two points raised in my "Open Letter." He sees no reason in the world why the same kind of information which we give in regard to Homer should not be given in regard to the Bible—"why an intelligent child (query, not the average ones) should not be told that there is uncertainty as to the authorship of some of the books of the Bible, and different opinions as to the dates at which some of them were composed." "We need have no fear," he proceeds, "as to all the facts that have been ascertained about the Bible being made known." But how about the facts that have not been "ascertained?" Are they to be taught or must teachers confine themselves rigorously to such facts as have been conclusively established. The Rev. Mr. Macdonnell puts in a caution against troubling the minds of the children with "the unverified theories and speculations of clever men, or about unconfirmed suspicions or assertions of inaccuracy on the part of Biblical writers as to matters of science or history." This is good as far as it goes, but how about unverified theories that have become incorporated with current beliefs. Will Mr. Macdonnell say there are none such? I do not believe he will. How then, I ask, in regard to such unverified matters? How about "unconfirmed assertions," not of inaccuracy, but of *accuracy*, on the part of the authors of the books of Scripture. Is the rule to be that whatever antiquity, greedy of marvels and destitute of all canons of scientific criticism, has handed down to us

is to be believed, unless some one can bring forward absolute evidence of its falsity in a given case?

Creditor olim,
Vellfactus Athos et quidquid Græcia mendax,
Audet in historia.

If the same easy faith is to be given to every statement of Scripture, while the theories and statements of "clever men" are to be subjected to the severest examination and only accepted, if at all, when the evidence in their favour is overwhelming, it is to be that the historic sense of our school children will be developed in a very one-sided manner.

It is a great satisfaction to have to deal with a candid opponent. Had the Rev. Mr. Macdonell not been a candid man, and a brave man too, he would not have admitted, as frankly as he has done, the truth of my statement that many persons have little idea how repugnant much that is contained in the Bible is to the instinctive morality of children. The explanation he gives of the fact has the merit of familiarity, but I fail to see that it has any other. Christ himself, he observes, has told us that many things were suffered in earlier times on account of the hardness of men's hearts. Alas, alas, that won't do. It is not the hardness of *men's* hearts that troubles us in the Bible history; it is the distinct attribution to the Deity of the worst deeds that the book records. Who hardened Pharaoh's heart? What had the hardness of men's hearts to do with the punishment inflicted at an earlier period upon the unfortunate Egyptians on account of an act into which their king was directly led by the duplicity and cowardice of the Father of the Faithful? What had the hardness of men's hearts to do with the smiting to death of well-meaning Uzzah? What had the hardness of men's hearts to do with the express

commands given by Jehovah to the Israelites to wage a war of utter extermination against the unhappy inhabitants of Palestine? When Saul was not hard-hearted enough to cut the trembling Agag down in the place where he stood, who was it that rushed forward and hewed the wretched captive in pieces before the Lord in Gilgal? It was Samuel the priest of the Lord and the utterer of His Counsel. What had the hardness of men's hearts to do with the slaughter of some scores of thousands of King David's subjects for the offence committed by the King in numbering the people? If it be said that God was not the author of these things, but that the hardness of men's hearts was such that they required to have these deeds of cruelty and caprice attributed to their God in order that they might fear Him at all, it becomes a serious question how far a book which records such enormities and represents God as having either wrought them himself or enjoined them on others is profitable reading for the children of to-day.

There is another point of view from which the "hardness of heart" theory will not work. If the truer precepts of the New Testament were not applicable to the ancient Jews, how is it that they were applicable to the Greek and Roman world that had had no such special enlightenment or instruction as had been vouchsafed to the Jewish race? We do not read that Paul, on account of the hardness of heart of his Ephesian and Corinthian converts, was compelled to deliver to them very imperfect moral precepts, or to represent God to them in any doubtful not to say repellent light. Whence or how had these Gentile "dogs," as a zealous Jew would have called them, obtained a preparation of heart for the higher teachings of Christianity?

The Rev. Mr. Macdonell is per-

suaded that the number is very small of those who would object to the teaching of the Bible in the schools: Here let me explain:—To the reading of the Bible in the schools and to the giving of moral instruction more or less founded thereon, I would personally make but slight objection, were it not for the domineering and tyrannical spirit in which the *right of the majority* to have such readings and teachings has been insisted on by some. The part that I have taken in this discussion has been inspired not by hostility to the Bible, but by hostility to tyranny and intolerance. I feel that this is a case in which the minority has rights no less sacred than those of the majority; and as a matter of *right* I cannot concede that the majority should claim to lay hold of the machinery of the State for the propagation of their special theological views. As to what proportion of the Public School teachers hold in a general way to "advanced" opinions, I can perhaps help the Rev. Mr. Macdonell to an estimate: he says he supposes them to be extremely few. Eleven years ago there was formed in the city in which I reside a society which gave itself the name of the "Progressive Society." It was formed entirely on free-thought lines, and out of the dozen at the most of persons who constituted the original membership four were Public School teachers. Two ex-teachers subsequently joined and are still on the roll of members. At least two other teachers of the city have expressed themselves to me as being in general accord with the views of the society, and not long ago I received a letter from an ex teacher (High School master I think) stating that he had better opportunities than most for knowing the views of the teaching body, and that he could assure me that, in the present controversy, a very large proportion of them

were on my side. The Rev. Mr. Macdonell says, at one moment, that perhaps there might be a conscience clause for teachers as well as for scholars; but as he goes on at once to say that a man who holds non-Christian opinions cannot reasonably hope for employment as a teacher in a Christian community, it is a little hard to know just what he means on this point.

Let me first answer one question put by my respected opponent, and I have done. He wants to know whether I would approve of any religious element in the education given in the Public Schools. My answer shall be brief:—I don't believe that one human being can instruct another human being about God. The man who undertakes to demonstrate God, in any sense of the verb "demonstrate," undertakes more than he can accomplish. We recognize physical laws as operative in the universe of matter, and moral laws as operative in human society; and it is doubtless natural to the great majority of minds to refer such laws to God as their author. But all that is open to our study is the orderly succession of cause and effect in the universe. In this direction we can make unceasing progress; and my idea is that the most religious education of all would be one in which a constant effort would be made to unfold the laws of the universe, and to deduce therefrom the highest lessons they are adapted to teach, with a view to keeping alive and vigorous the correspondence between outward law and inward obligation. Under such an education I believe that whatever thoughts of God were of a nature to elevate the mind and purify the heart would spontaneously suggest themselves. We should then have done with incantations, and all progress in knowledge would be progress towards the perfecting of human nature.

THE PLACE OF LITERATURE IN THE COLLEGE COURSE.*

BY HOMER B. SPRAGUE.

WE are met at the outset with the inquiry, What is literature? In its broadest sense, of course, it includes the whole body of written and printed matter. We soon discover, however, that the great mass of such productions has no claim whatever upon our attention. A dozen topics every hour, a thousand every month, a million every age, occupy brief attention, are perhaps of temporary importance, but quickly pass, first into insignificance and then into oblivion. We enter a great library. With pride at the accumulated evidences of mental activity, but with despair at the utter hopelessness of an attempt to read even a single page in every one of the volumes, we sigh for the pleasures of Methusaleh, that we might revel in these riches. We promise ourselves that in the next, the immortal life, we shall have time for all! But the moment we look inside the covers of most, the illusion begins to vanish. Hardly two grains of wheat in two bushels of chaff! Books of pettiest rhymes and blankest verse, books of science falsely so called, of philosophies long since dead, forgotten subtleties of the schoolmen, wranglings of nameless politicians, barren controversies in physics and metaphysics; books of feeble fiction, of travels in which the travellers saw nothing, genealogies of kings and horses, unmeaning statistics piled mountain high, speeches in which nothing was said, meditations in which nothing was thought—even the good books, litigation, navigation, and all the others that end in *-ation*; tribal

autonomy, dismal economy, infant astronomy, and all the others that end in *-onomy*; bibliography, cosmography, geography, stenography, and all the others that end in *-ography*; mysticism, asceticism, Millerism, Mormonism, transcendentalism, and all the others that end in *-ism*; astrology, hippology, phrenology, necrology, ecclesiology, demonology, and all the others that end in *-ology*;—these had their day, perhaps served a useful purpose, but they are superseded, the new *-ology*, *-ism*, etc., expels the old, the life goes out, they pass over to the majority in the catacombs of the great library. Some Caliph Omar makes them useful in after ages as kindling wood, with the remark that if they reproduce the Koran, they are useless; if they antagonize the Koran, they are pernicious. Or, unearthed by antiquaries after hundreds of years, the fossil may catch the eye of an occasional dry-as-dust pedant, or mousing antiquary, or special investigator; like marks in desert sand or on a pebbly beach, that tell where wind once blew or water flowed; but of the half million books in a great library to-day, not one in a hundred, perhaps not one in a thousand, has more nutriment for the average reader than have the winds and the clouds.

The reason is, they take no hold of man as man, and therefore they deal with the transient, not the permanent, and are themselves passing phases, not substantial forms. As Milton declared the squabbles of the Saxon Heptarchy to be of no more value to us than the battles of kites and crows, we may for our present purposes reject as not included under our definition four hundred and ninety-nine out

* Read at the session of the Department of Higher Instruction in the National Educational Association at Chicago, July 13, 1887.

of every five hundred. The leading characteristic, the prime quality of literature, in the restricted sense, in which we shall use the term, is *universality*. Such quality, for example, is possessed by Homer's *Odyssey*, Dante's *Paradiso*, Shakespeare's *Tempest*, Cervantes' *Don Quixote*. Rooted and grounded in human nature, the work speaks from the heart to the heart, in every language into which it may be translated, and to all men. In a familiar old ballad there is a stanza that illustrates this.

O Helen fair, beyond compare,
I'll wreath a garland of your hair,
Shall bind my heart forevermair.

There is a homely poem of Burns, simple even to childlikeness, not containing a single perfect rhyme; yet while love and beauty and death last, it can never grow old. I quote some of the familiar lines.

Wi' mony a vow and lock'd embrace
Our parting was su' tender,
And pledging aft to meet again,
We tore oursel's asunder—
But oh, fell Death's untimely frost
That nipt my Flower sae early!
Now green's the sod and cauld's the clay
That wraps my Highland Mary.

Oh, pale, pale now, those rosy lips
I aft ha' kissed sae fondly,
And closed for aye the sparkling glance
That dwalt on me sae kindly;
And mouldering now in silent dust
The heart that lo'ed me dearly;
But still within my bosom's core
Shall live my Highland Mary!

We may not weep with a distinguished Massachusetts scholar every time we read Homer's Catalogue of Ships in the second book of the *Iliad*, but we do not wonder at young Arthur Stanley's tears in translating to Dr. Arnold another passage in that poem, and surely no day will ever dawn when the parting of Hector and Andromache will fail to stir tender emotion and stimulate to patriotic self-sacrifice.

The distinction which we have thus endeavoured to draw between the special and the universal, the transient and the permanent, in answering the question, What is literature? is kindred if not quite identical with that made by De Quincey between what he designates as "the literature of knowledge" and that which he styles "the literature of power." I quote his illustration.*

"What do you learn from *Paradise Lost*? Nothing at all. What do you learn from a cookery book? Something new, something that you did not know before, in every paragraph. But would you therefore put the wretched cookery book on a higher level of estimation than the divine poem? What you owe to Milton is not any *knowledge*, of which a million separate items are but a million of advancing steps on the same earthly level; what you owe is *power*, that is, exercise and expansion to your own latent capacity of sympathy with the infinite, where every pulse and each separate influx is a step upward—a step ascending as upon a Jacob's ladder from earth to mysterious altitudes above the earth. All the steps of knowledge, from first to last, carry you further on the same plane, but could never raise you one foot above your ancient level of earth; whereas the very *first* step in power is a flight, is an ascending into another element where earth is forgotten. . . . The *Principia* of Newton was a book militant on earth from the first. In all the stages of its progress it would have to fight for its existence. . . . As soon as La Place, or anybody else, builds higher upon the foundations laid by this book, effectually he throws it out of the sunshine into the decay and darkness; by weapons won from this book he superannuates and destroys this book. On the contrary

* Essay on Pope, p. 152, et seq.

the Iliad, the Prometheus of Æschylus, the Othello or King Lear, the Hamlet or Macbeth, and the Paradise Lost, are not militant but triumphant forever, as long as the languages exist in which they speak or can be taught to speak."

The question might here be asked, If one great work on mathematics, or on other technical subject, is displaced by a better, and the better by a better still, and so on; as the steam engine may give way to the electric motor and be at last forgotten; why may not the same disuse and oblivion overtake the masterpieces of literature? We may again quote: "One lovely pastoral valley is not superseded by another, nor a statue of Praxiteles by a statue of Michael Angelo. . . . Human works of immortal beauty, and works of nature, in one respect stand on the same footing; they never absolutely repeat each other; never approach so near as not to differ; and they differ not as better and worse, or simply by more and less; they differ by undecipherable and incommunicable differences that cannot be caught by mimics, nor be reflected in the mirror of copies, nor become ponderable in the scales of vulgar comparison. . . .

All the literature of knowledge builds only ground nests that are swept away by flood, or confounded by the plough; but the literature of power builds nests in aerial altitudes of temples sacred from violation, or in forests inaccessible to fraud. *This* is a great prerogative of the *power* literature; and it is a greater which lies in the mode of its influence. The *knowledge* literature, like the fashion of this world, passeth away. An encyclopædia is its abstract; and, in this respect, it may be taken for its speaking symbol, that before one generation has passed, an encyclopædia is superannuated, for it speaks through the dead memory and unimpassioned

understanding." The makers of the Encyclopædia Britannica, of Appleton's New American Cyclopædia, and of Johnson's Cyclopædia, are driven to issue annual supplements and finally new editions, on penalty of seeing those works growing obsolete, just as Ray's great encyclopædia of half a century ago is buried in dust on old bookshelves. Their usefulness dies, and can have no revivification. But not so with the great works that inspire, guide, train human passion, and kindle and sustain lofty sentiment.

These distinctions are vital. "Knowledge is power" says the proverb; he who knows is he who can; even etymology teaches that. Yes; but there are degrees and kinds, differing immeasurably. We are not speaking of wage-earning power, or bread-and-butter-producing power, but soul power. The literature that merely gives information is indeed valuable so far as it lays a basis of things needful to be known in order to keep these bodies safe and strong, and furnishes a gymnastic drill to make the intellect vigorous and keen; but as food for the soul it is the thinnest gruel. The pride, the processes, and the achievements of mere intellect—these change, grow old, are laid at rest; but the heart and its workings and its triumphs live forever. "The things which are seen are temporal; the things which are unseen are eternal." Is not this what St. Paul means? "Whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away." But faith abideth; faith that endures as seeing Him who is invisible; hope, that anchors the soul in every storm to the moveless throne; and, above all, charity, or heart's love, that is yet to fill the universe with joy.

In selecting then from the thousand immortal books among five hundred

thousand dead or dying, we shall not err in giving prominence to those that are built on the foundation of human passion, appeal to human sentiments, and so kindle human sympathy, and in using all else mainly as helps to these. This principle of choice will vastly reduce the number to be read.

Still further reduction must be made. Let it be by a vigorous rejection of works that do not possess beauty of style and due proportion of parts. The final sifting must leave us polite literature alone, *belles-lettres*. Each shall be a model of excellence, worthy to be reckoned a triumph of art. The intrinsic worth must be embodied in a graceful form.

And among these, for there may still be hundreds, we must again select. Life is too short and too precious to permit us to feed the soul on any but the most nutritious diet.

Who shall separate for us the little that is really everlasting from the much that is fleeting, the little that is really universal from the much that is partial, the little that is supremely graceful from the much that is unsymmetrical? Great men fail us here. The best critics cannot be depended upon. They disagree, or are even blind: "There is something touching" says Emerson, "in the madness with which the passing age mischooses the object on which all candles shine and all eyes are turned. . . . A popular player, nobody supposed that Shakespeare was the poet of the human race. . . . Bacon, who took the inventory of the human understanding for his time, never mentioned his name. . . . If it need wit to know wit, according to the proverb, Shakespeare's time should be capable of recognizing it. . . . Since the constellation of great men who appeared in Greece in the time of Pericles, there was never any such society; yet their genius failed them to find

out the best head in the universe. The poet's mask was impenetrable. You cannot see the mountain near."* Says Mrs. Browning:—

We'll suppose
Mount Athos carved, as Persian Xerxes
schemed,
To some colossal statue of a man.
The peasants gathering brushwood in his ear,
Had guessed as little of any human form
Up there, as would a flock of browsing goats.
They'd have, in fact, to travel ten miles off
Or ere the giant image broke on them.

Coleridge, in his *Biographia Literaria*, declares, in regard to Wordsworth's first appearance as an author, that never was the emergence of a great genius above the horizon more manifest, if they had but eyes to see. "This will never do!" said a great critic, of Wordsworth's first attempts. "The poesy of this young lord belongs to the class which neither gods nor men are said to permit," said Lord Jeffrey of Byron. So rated Coleridge himself at first, and Shelley and Collins and Gray and Browning, at the hands of the critics.

The difficulty of selection of the fittest works is further increased by the fact that some are in the border-region between the two literatures and partake of the qualities of both. Lowell speaks of "the desolate no-man's land of a religious epic." *Paradise Lost*, however, and perhaps *The Light of Asia*, should their phases of religious belief turn out to be transient,—limited, say, to another thousand years,—have yet in them so much of human interest, of heroism, of tenderness, and of renunciation, appealing to universal man, by Abdiel, by Satan, by Siddartha, and by the Messiah, that they might last for many ages, though the special theology of Protestantism or Buddhism were to pass away. That "desolate no-man's land," as Lowell terms *Paradise Lost*, has indeed but two human

* Emerson's Representative Men.

inhabitants; but they are intensely human. And though it is fanned by the breath of heaven fresh-blowing, and he who visits it looks far out into the ocean of eternity, he yet converses with angels that are but heroic men; and inhaling, in the company of the manliest of authors, the pure atmosphere of the enchanted land, he finds himself stronger for everyday life and duty. He hears, too, as in Prospero's island, a music as yet unequalled in grandeur, a sonorous melody, which, combined with loftiest imagery and tremendous energy, has given to our language the word Miltonic, and which alone would insure the poem immortality.

If the opinions of eminent critics are misleading, much more untrustworthy is popular favour. Forty editions of Tupper's Proverbial Philosophy were called for by the last generation; but who reads it now? We must wait for the survival of the fittest. When several generations and a thousand critics have viewed the work, not in the humid and many-coloured rays of passion or prejudice, but in what Bacon calls "dry light," and have set the author's statue in the Pantheon, we may accept the apotheosis at last.

This test excludes the works of all authors now living. "Let no man be called happy till his death!" A truly great author is not in haste to be canonized. "I can wait a century for a reader, since God has waited six thousand years for an observer," said the greatest of astronomers. Shakespeare betrays no desire for popularity. Milton would have "fit audience, though few." Bacon is content to leave his name and fame till "some time be passed over."

Our field from which to select for study is thus narrowed to choice productions of the *past*. But the number of these is still too great for any course of college study. Not a tenth can be thoroughly treated in the al-

lotted time. We must limit ourselves still more. How?

Here we are aided by the unanimous voices of the ages. The great masterpieces of Greece and Rome, of Florence and France and Spain and Germany and Great Britain (may I include the United States?) are few. But even these may be too many. Which shall we take, and which leave?

This brings us face to face with the question, What is the object in view in the study of literature in college, and what the method?

I think it may be safely answered that the end is the same as in all high art, moral elevation and inspiration through beauty or sublimity. The selections must not only approach perfection in outward form, but they must be types of inward grace, of purity, and of power.

But where shall we find the time in the already crowded curriculum? What studies shall give way?

Relatively, though not absolutely, too much has been made in school and college of mere intellectual keenness and activity. Narrowness and meanness may co-exist with mental sharpness and vigour, as in Mephistopheles and the devil. Profound scientific theories may make one acute, quick, strong, without conducing at all to mental exaltation, and without any suggestion of social or civil duties. The scientist finds law everywhere, but the law-maker nowhere. Physical science is having a poetic revenge for the general neglect or frequent scorn she has suffered in all the ages past. It is her day of triumph now. Her stupendous progress stamps the century. But shall she think to dominate the whole process of education? In the first place, there is danger of excessive specialization. Universities cannot, much less can colleges, make finished chemists, botanists, engineers, zoölogists, nor specialists of any kind—but *men*. A few generalizations

are possible, a little outlining of the great fields may be given, a few foundations laid, some methods of investigation shown, students may be told how and where to look. Little else in science can be done. In the next place, we want studies that bear more directly upon the moral conduct of life; studies that touch heart and conscience; that awaken sympathy and kindle imagination; studies that recognize the visible world as a symbol of the invisible, a changing vesture veiling the unchanging goodness and loveliness and power. Well says the Earth Spirit in Faust,

In being's flood, in action's storm,
I walk and work, above, beneath,
Work and weave in endless motion—
Birth and death, an infinite ocean—
A seizing and giving the fire of the living—
'Tis thus at the roaring loom of time I ply,
And weave for God the garment thou seest
him by.

The scientist at best but studies garments. We want to know the weavers, to know man and to know God. "I would rather," says Thomas Arnold, "that a son of mine believed that the sun went round the earth, than that he should be entirely deficient in knowledge of beauty, of poetry, and of moral truth."—*Education.*

(To be continued.)

SCRIPTURE LESSONS, FOR SCHOOL AND HOME.

SPECIAL LESSON FOR THE NEW YEAR.

THE CHRISTIAN RACE.

To read—I Cor. ix. 24-27.

INTRODUCTION. A new year—how bright it seems—how many such have we seen? Last year, with its troubles, cares, sins—gone beyond recall—this year stands before us with its hopes, struggles, joys, and sorrows. Is like a blank page in a book—what will be written on it? All striving for something—but what? To get on with lessons? To get more money? To succeed in life? Quite right to try, but something else far more worth trying for—viz., to win the heavenly prize. St. Paul compares this trying to two things:—

I. THE RACE. Most children fond of running races—very old custom. Near Corinth a great race-course—people from all over Greece came to see the races, running, boxing, etc. Prize was only a crown of laurel leaves—yet thought greatest possible honour to win this. How is the Christian race *like* this? (a) *Wants*

determination. Determine to run—not keep back at last minute—determine to win—to reach the goal—receive the prize. Therefore must run with patience. (Heb. xii. 1.) (b) *Wants training.* What had these runners to be? (Verse 25.) So must Christians be temperate, sober, honest, virtuous. They wanted long years of training—Christian's whole life must be so. Then best to begin early—acquire good habits—makes much easier to persevere. How is Christian race *unlike* this? (a) *All win.* In other races how many get prize? Others come in behind—have gone whole course, but receive no prize. (b) *Lasting prize.* Crown of laurel soon fades—this prize never. What is it? A crown of glory—i.e., a home in heaven perfectly holy, happy, joyful. Saints and angels for companions—above all, presence of God. (1 Pet. i. 4.)

II. THE BOXING-RING. (Read verse 26.) Refers to another kind of match, boxing and wrestling—carried on with strict rules—if these broken,

combatants dismissed with disgrace. So with our combat. (a) *Real enemies.* (See Eph. vi. 12.) St. Paul specially speaks of the sins of the *body*—often subject to temptation. What can we do? Keep under the body—literally “bruise my body.” No victory possible without an attack—therefore must train the body, not pamper it. Also have to subdue *spirit*. All have one besetting sin—what is it? Envy, sloth, pride, temper? Make special effort this year to conquer it? Have definite aim—use special helps—prayer, reading God’s Word, communion with God. Look to Christ for help—He watches each effort, helps each struggle—rewards everlastingly. Then will indeed have “Happy New Year.”

NOTE ON ST. MATTHEW’S GOSPEL.

NO. 9. THE SERMON ON THE MOUNT (II.).

To read—*St. Matthew, v. 13-30.*

I. THE CHRISTIAN’S INFLUENCE.

(a) *To preserve.* Compared to salt. What are its qualities?

1. It is necessary to life.
2. It preserves from corruption, e.g. the sea.
3. Is symbol of friendship. (Num. xviii. 19.)

But if lose savour, *i.e.* goodness, is not good for salting—can only be thrown away.

So Christians must by holy lives keep world from corruption. Examples:—Little maid in Naaman’s family. Daniel and friends in Babylon. Therefore, take care not lose purity and be destroyed like Judas.

(b) *To guide.* Compared to light. Cities often built on hills, e.g. Jerusalem. Also beacon lights.

So too candles (*i.e.* lamps), made for object of giving light—not to be hid. So Christians must first receive light, *i.e.* truth, from Father of lights

(St. James i. 17), then show it to all. Not do good works for praise of men, but for glory of God.

II. THE CHRISTIAN’S LAW—general and particular:

(a) *General.* (17-20.) Christ as model Man came to fulfil Law. Therefore was circumcised (St. Luke ii. 21)—presented in Temple (St. Luke ii. 22)—obedient unto death (Phil. ii. 8)—fulfilled prophecy by doing all things predicted, e.g. compare Isaiah liii. with story of crucifixion. All God’s Law must be fulfilled even to *jot* (smallest letter) and *tittle* (point of a letter). Therefore Christians must strive after perfection in themselves and others. As succeed in getting God’s laws observed, so shall have greatness in heaven.

Righteousness must exceed that of Scribes. Why?

Theirs was mainly words without deeds. (St. Matt. vii. 21.)

Theirs was merely formal. (St. Matt. xv. 8.)

Done for praise of men. (St. John xii. 43.)

(b) *Particular.* LAW OF MURDER, sixth Commandment. Forbade outward act. Christ, new Teacher, shows Law reaches to inward thoughts. Steps leading to murder—anger without cause—hatred—malice or plotting evil—bitter words—acts. So gradation of punishment.

The judgment, *i.e.* local court.

The council, *i.e.* Sanhedrim of seventy elders.

Hell fire—word Gehenna refers to narrow valley, south-west of Jerusalem, where bodies of criminals thrown.

Duty to God—sacrifice of self, but must first be at peace with man. (See Ps. xxvi. 6.) So in Lord’s prayer, “forgive us as we forgive.”

Duty to man—peace. Better make friends before case comes to law-courts. So make friends with God and await the Great Judgment without fear. (Ps. ii. 12.)

NOTES FOR TEACHERS.

PSALMS IN HISTORY.—The Huguenots, before the battle of Coutras, knelt and chanted the one hundred and eighteenth Psalm, "O give thanks unto the Lord; for he is good; because his mercy endureth forever." Seeing their attitude of supplication, some courtiers cried, "Behold, the cowards are already begging mercy?" "No," answered an old officer, who knew their way, "you may expect a stern fight from the men who sing psalms and pray."

The anecdote illustrates the part the Psalms have played in history, especially in the throes that accompanied the Reformation. The forty-sixth Psalm, "God is our refuge and strength," is the basis of the battle-hymn of that great Revolution, Luther's "A strong tower is our God." The sixty-eighth, "Let God arise, let his enemies be scattered," was known among the Huguenots as the "Song of Battles." Savonarola chanted it as he marched to the most precious pyre ever lighted in Florence. After the victory of Dunbar, Cromwell and his army sung the one hundred and seventeenth Psalm, "O praise the Lord, all ye nations; praise Him, all ye people." No man knows what a great part the Psalms have played in the lives of men. These poems, which reflect every praiseworthy emotion, have associated themselves, like the rain and the sunlight, with all sorts and conditions of men, women and children. The penitential groanings of the sixth Psalm, "O Lord, rebuke me not in thine anger," have been sobbed out by Catherine de Medici, John Calvin, and Mrs. Carlyle. It might be properly called the "Universal Psalm of the Penitent."

When the eloquent, erratic Edward

Irving was dying, he gathered up his strength and chanted, in Hebrew, the twenty-third Psalm, the Shepherd's Song. "Yea, though I walk through the valley of the shadow of death, I will fear no evil," whispered Scotland's greatest metaphysician, Sir William Hamilton, and then breathed out his spirit. The parting word of Luther, of Knox, of John Huss, of Jerome of Prague, and of countless martyrs and saints, was the fifth verse of the thirty-first Psalm: "Into thine hand I commit my spirit." The northernmost grave on the face of the earth is near Cape Beechy, on the brow of a hill covered with snow. In it is buried the body of a member of the Nares expedition. A large stone covers the dead, and on a copper tablet at the head is engraved a part of the seventh verse of the fifty-first Psalm: "Wash me, and I shall be whiter than snow."

Never was a "A Prayer of Moses, the man of God," the ninetieth Psalm, read amid more solemn circumstances than on the occasion of the burial of one of the victims of the accident upon the Matterhorn in 1865. Three English gentlemen and their Swiss guide lost their lives. The almost formless bodies of three of them were found on the glacier below the mountain, and on one, that of the Rev. Charles Hudson, was found his Prayer-book. Taking it reverently in his hands, a clergyman, present with the searching party, read from it the ninetieth Psalm. The mourners stood around the grave in the centre of a snow-field, never before trodden by man. Above was the frowning mountain and the cloudless sky. Bronzed-faced guides and sorrowful friends leaned on their alpenstocks, while the minister read the Prayer-book

version of the Psalm: "Lord, thou hast been our refuge from one generation to another. Before the mountains were brought forth, or ever the earth and the world were made, thou art God from everlasting, and world without end. Thou turnest man to destruction; again thou sayest, Come again, ye children of men."—*Youth's Companion*.

CHILDHOOD.—The sympathy with childhood which gives its colouring to modern literature and art, is to be traced back to utterances which have influenced more than the literature and art of modern Europe. "Except ye become as little children, ye cannot enter into the kingdom of heaven," was a perfectly new utterance to the world. The fresh aspect under which all weakness, all dependence, appeared in the light of that teaching, was evidently bewildering to its hearers; a bewilderment perhaps betrayed in some confusion of the record through which these utterances reach us. The greatest of the Apostles, we cannot but suspect, never heard of the words having been spoken; his own saying, "When I became a man, I put away childish things," though not a contradiction of them, seems to us not a natural utterance from one who remembered them; and here, we fancy, Paul was a Greek. Indeed, the typical significance of this stage of human life as a pattern of the human attitude and a clue to the whole meaning of man's sojourn in this world, is pregnant with a wealth of meaning that could only be unfolded in long ages, and exhibited in the whole various realms of human desire, hope, and fear.

Wonderful is the power of childhood. A tiny right hand steals into our palm, while the left is clasped in that of our deadliest foe, or an alienated friend more remote than any foe,

and instantly we feel the resentment, or distaste, or bitter indignation thin away, grow transparent, and almost disappear. Our level gaze meets above the curly head, and neither finds nor conveys reproach; we become fellow-guardians to the little one whose tottering steps regulate both ours and those of the person who seemed in all things to set his feet to a different path from ours. Let twenty years hurry by, and the child whose infant steps we guided has become a mere tedious neighbour, powerless to stir our atmosphere, or bring one waft of healing power. For a year or two in this pilgrimage of ours, the most commonplace, the most tiresome of us, is invested with this wonderful capacity; every human being has once upon a time hushed enmities, and bridged estrangement. We have all possessed unconsciously this magic; with the consciousness of its possession, its spell were gone. Let us not so admire children that we banish childhood; the child is only blessed so long as he is child-like. When we make him our equal, we drag him from the Eden we perforce quitted long ago, to which neither he nor we can return. Wordsworth might well have addressed some lines of his "Ode" rather to the parent than the child, and almost all parents in our day would do well so to read them:—

Why with such earnest care dost thou provoke

The years to bring the inevitable yoke?

Full soon *his* soul shall have its earthly freight,

And custom lie upon it with a weight
Heavy as frost, and deep almost as life!

—*London Spectator*.

TRAVELLING IN CENTRAL AMERICA.—Thousands of ox-carts are still employed between the towns of Esparza and Alajeula, the termini of

the Costa Rica Railway, carrying freight over the mountain, and it usually takes a week for them to make the journey of thirty-five miles, often longer, for on religious festivals, which occur with surprising frequency, all the transportation business is suspended. A traveller who intends to take a steamer at Punta Arenas must send his baggage on a week in advance. He leaves the train at Alajuela, mounts a mule, rides over the mountain to the town of Atenas, where he spends the night. The next morning at daybreak he resumes his journey and rides fifteen miles to San Mateo, breakfasts at eleven, takes his siesta in a hammock until four or five in the afternoon, then mounting his mule again, covers the ten miles to Esparza by sunset, where he dines and spends the night, usually remaining there, to avoid the heat at Punta Arenas, until a few hours before the steamer leaves; and then, if the ox-carts have come with his baggage, makes the rest of his trip by rail.

The journey is not an unpleasant one. The scenery is wild and picturesque. The roads are usually good, except in the dry season, when they become very dusty, and after heavy rains, when the mud is deep. But under the tropical sun and in the dry air moisture evaporates rapidly, and in six hours after a rainfall the roads are hard and good. The uncertainty as to whether his trunks will arrive in time makes the inexperienced traveller nervous. The Costa Rican cartmen are the most irresponsible and indifferent beings on earth. They travel in long caravans or processions, often with two or three teams in a line. When one chooses to stop, or meets with an accident, all the rest waits for him if he wastes a week. None will start until each of his companions is ready, and sometimes the road is blocked for miles, awaiting

the repair of some damage. The oxen are large white patient beasts, and are yoked by the horns, and not by the neck as in modern style, lashings of raw cowhide being used to make them fast. They wear the yokes continually. The union is as permanent as matrimony in a land where divorce laws are unknown. The cartmen are as courteous as they are indifferent. They always lift their hats to a caballero as he passes them and say, "May the Virgin guard you on your journey!" Thousands of dollars in gold are often intrusted to them, and never was a penny lost. A banker of San Jose told me that he usually received \$30,000 in coin each week during coffee season by these ox carts, and considered it safer than if he carried it himself, although the caravan stands in the open air by the roadside every night. Highway robbery is unknown, and the cartmen with their wages of thirty cents a day, would not know what use to make of the money if they should steal it. Nevertheless they always feel at liberty to rob the traveller of the straps on his trunks, and no piece of baggage ever arrives at its destination so protected unless the strap is securely nailed; and then it is usually cut to pieces by the cartmen as revenge for being deprived of what they consider their perquisite.—*W. E. Curtis, in Harper's Magazine.*

THE SOVEREIGN. — The British sovereign, or pound sterling, is a legal tender to unlimited amount, and contains 113 grains of fine gold, alloyed with two grains of copper to every twenty-two grains fine. Under the act of 1816, when our silver standard was abolished, the gold pound was made to constitute the sole unit and standard of value of our monetary system. Coins of gold first came into use in the reign of Edward III., his "noble" being valued at 6s. 8d.,

but as it gradually increased in value until it became 10s., Edward VI. replaced the former coin by an "angel," which continued till the Commonwealth. The "mark" was a double "angel," valued at 13s. 4d. The name sovereign was first given to the "double royal" stamped with the figure of Henry VII., and was made current for 20s.; Henry VIII. called it a "unit," and stamped it with the Roman numerals XX.; Charles I. called it a guinea, because the gold emanated from the Guinea coast. Guineas were first coined in 1663; later this coin fluctuated in value from 20s. to 21s., until George I. declared it a representative of 21s. After this we had a double standard, until in 1816 the sovereign in its present form was again made identical with the pound sterling, and the silver coins became mere tokens, deriving their value from the pound, as at present. The half sovereign was the "noble" of Edward III. and the "royal" of Henry VII.—*Longman's Magazine*.

OLD AGE.—Dean Bradley, successor of Dean Stanley in the deanery of Westminster, tells an anecdote of him as he neared his sixtieth year. He was travelling in Germany on a Rhine steamer, and getting acquainted with a boy, who asked him his age, which answered, he said :

"Why, all your life is over."

"No," said the dean, "the best is yet to come."

"You must be on the wrong side of sixty," said one acquaintance to another.

"No," he replied, "I am on the right side."

Old age is cheerless enough to one lacking faith in God and Christ, but bright with divinest hopes when one has for his portion the Christ, whom to know, with the Father, is eternal life. Let every man mourn as old age creeps upon him if he be without faith in the Holy One.

Let every man rejoice as age comes upon him if he trusts in him who said, "Because I live, ye shall live." Life here is only the state of infancy.

A plain London lighterman, only a navigator on the Thames, was in the Abbey, standing before the monument of John Wesley, and as he talked with the Dean, knowing he had been in Palestine, said :

"It must have been beautiful to have walked where the Saviour walked."

"Yes," and with a saintly look he said, "beautiful to walk in the steps of the Saviour."

Stanley's words as he spoke of death are so beautiful we quote them:

"There the soul finds itself on the mountain ridge overlooking the unknown future; our company before is gone; the kinsfolk and friends of many years are passed over the dark river, and we are left alone with God. We know not in the shadow of the night who it is that touches us—we feel only that the everlasting Arms are closing us in; the twilight of the morning breaks, we are bid to depart in peace, for by a strength not our own we have prevailed, and the path is made clear before us."—*Selected*.

THE following is a list of some of the endowments which the universities on the other side of the line are said to possess. Canada is certainly working hard to place her institutions in a permanent position in regard to endowments, but she has a long way to travel before she can amass such princely fortunes for her colleges as the

following:—That of Girard College has come to be the largest. It is said to be at present \$10,000,000; Columbia, \$5,000,000; Johns Hopkins, \$4,000,000; Harvard, \$3,000,000; Princeton, 3,500,000; Leigh, \$1,800,000; Cornell, \$1,400,000. Senator Stanford's University in California will have \$20,000,000 to start with.

EDITORIAL NOTES.

WE request the attention of the readers of THE MONTHLY to the advertisement of the Concise Imperial Dictionary in the present issue. We have arranged to procure it for the subscribers of THE MONTHLY on specially favourable terms. Those who have already paid their subscriptions for 1888 may remit the price mentioned, less the amount of their subscription. The terms are as follows (money and order to be remitted to us):—MONTHLY for 1888 and Concise Imperial Dictionary, cloth, \$3.85, plus 14 cents for postage; half morocco, \$4.75, plus 14 cents for postage.

THE second report of the School Commission which has been taking evidence in Ireland on questions connected with the working of the schools in Ireland is published. There are two findings in the report which may be of general value.

1. The Commission has come to the conclusion that it is hopeless to expect to be able to arrange schools or school programmes so as to get Protestants and Roman Catholics to work together. They must have separate schools.

2. The Commissioners has found a disposition among all Protestants to support the same schools. This has appeared to us to be, in the present state of society, the minimum of division which we can reasonably expect in public schools. The so-called secularization of the schools will not overcome the difficulty, it rather aggravates the evil.

THE Christmas examinations bring the question of admission to High Schools again under consideration. It is the opinion of many that some of the papers put before candidates seek-

ing entrance to High Schools at the last examination were too difficult, if the object aimed at was to find out whether the applicants were ready to begin the course of studies prescribed for High Schools. And others, equally familiar with school work, state that if these examinations are to indicate when pupils should leave the Public Schools, then they are not sufficiently searching. Here, therefore, we have the workers in our schools looking at the same question from different points of view. The one asks the applicant the question, Are you ready to begin? the other puts the question to the scholar leaving, Are you fit to leave our school? Are these questions one and the same? Are our Public Schools only to prepare for entrance to our High Schools? Are we to have a test to be applied to those leaving our schools?

Great Britain has found it necessary to establish a standard of elementary knowledge, without the attainment of which no child is allowed to begin artisan labour, and even in so new a country as the United States of America, several of the older States have adopted the same method of treatment with the children who have to go at an early age into artisan employments. We in Canada are attempting a solution of the same question by compelling each child under a certain age to attend school each year for a specified number of days, with what success the annual reports of the Minister of Education very plainly show. It goes without saying that an overwhelming majority of the ratepayers of Ontario will with one voice support the Public Schools, if the question of Public *versus* High School should ever be raised. The

Public School is the school for the people, and in it ample provision should be made for giving a good elementary education by well-trained, competent teachers. It is a very general opinion in this country that the education in these schools should be free; that it is the duty of the State to see that each citizen is in possession of sufficient knowledge intelligently to perform his duties as a

member of a civilized community, but that higher education—preparation for college and professional life—should be left either to private enterprise or to secondary schools, supported chiefly by fees with some aid from the State.

If we are correct in this, then the final examination of the Public Schools should not be the same as that for admission to our secondary schools.

SCHOOL WORK.

MODERN LANGUAGES.

Editors { H. I. STRANG, B.A., Goderich.
W. H. FRASER, B.A., Toronto.

EXERCISES IN ENGLISH.

1. Contract into simple sentences:—

(a) The fear that they might escape while he was absent made him uneasy.

(b) When he perceived this he ordered that the dragoons should advance.

(c) Before he left he gave them full instructions what they should do if such a thing happened.

(d) Those who lived in the vicinity became alarmed and applied to the magistrate for protection.

(e) He attended carefully to the instructions which his employer gave him and soon became quite proficient in his duties.

2. Change from compound to complex and *vice versa*:—

(a) He had been absent from home and therefore knew nothing of it.

(b) It was a very difficult task but he was resolved to attempt it.

(c) As it is growing late I shall not detain you to-night.

(d) We should have been late if we had not got a ride.

(e) The directors, who are responsible for this state of affairs, deserve to be punished severely.

(f) He offered to divide it equally, which they would not agree to.

3. Substitute words or phrases of equivalent meaning for those italicized:—

(a) Flight did but for a *brief period retard* his *inevitable doom*.

(b) Sometimes *peril menaced* him from *quarters* whence he least *expected* it.

(c) *Eventually* he succeeded in *liberating* himself from *bondage*.

(d) They *concealed* themselves in the cave which the *conspirators* had agreed on as a *rendezvous*.

(e) They *relied* on his promises with *implicit confidence*.

(f) Amidst all these *vicissitudes* he remained *constant* to his *original purpose*.

4. Express the thought in other words, changing the form and construction of the sentence:—

(a) These drawings are the work of a former pupil of this school.

(b) All my efforts have been directed to the accomplishment of this object.

(c) The proposal did not originate with me.

(d) The only accession which the Roman empire received during the first century of the Christian era was the Province of Britain.

(e) The heat of their climate protected the unwarlike natives of these regions from invasion.

5. Break up each of the following into a series of short, simple sentences :—

(a) His opponents felt that he knew much of which they were ignorant, and that he decided surely and speedily many questions which to them would have been hopelessly puzzling.

(b) We must not forget that these ignorant people whom we call savages have just as much claim as our fellow-countrymen to be treated justly.

(c) The knowledge which he thus acquired of India and Indian politics was immense, and enabled him to be of great service to that country in later years when he was connected with its administration.

6. Combine the following groups

(a) Into simple sentences :—

(1) These lands were once owned by his ancestors. They were now in the hands of strangers. He saw these lands daily. The sight filled his brain with projects. They were wild projects.

(2) He was at Calcutta. He was in the company's office. He was engaged in keeping accounts. He spent two years thus. He was sent up the country. He was to take charge of a station. The station was on the Hoogly.

(b) Into compound sentences :—

(1) He had plundered the Mogul. He had enslaved the Rohillas. That was a few years before. He had obtained relief from his financial difficulties in this way. He had a fruitful mind. His resources were not yet exhausted.

(2) Once or twice he acted in defiance of their opinion. He did so deliberately. He did so for important reasons. Even on those occasions he did not lose their respect.

(c) Into complex sentences :—

(1) The long quarrel commenced the following day. It distracted India. It was afterwards renewed in England. The most eminent statesmen and orators of the age took part in it. They were on one side or the other.

(2) His reputation is blemished by great crimes. It is impossible to deny this. Still

he had rendered great public services. This in justice to him should be borne in mind.

7. Divide into clauses and state the kind and relation of each :—

(a) He gave them all the information in his power that if any accident should happen to him those who survived him might have some idea of where they were and might be able to find their way to the nearest land.

(b) She leaned
Over him now, that she might catch the
low,
Sweet music of his breath, that she had
learned
To love when he was slumbering at her
side
In his unconscious infancy.

8. Analyse the following simple sentences :—

(a) This trust the Knights had, with the blackest treason and the most profligate perjury, betrayed.

(b) Out of the fragments of old principalities this skilful ruler had formed for himself a great, compact and vigorous empire.

(c) From the top of this hill the inhabitants of the city could already see by night the eastern sky reddened by a vast semicircle of blazing villages.

9. Give two examples each of the following :—

(a) An adverb used as a noun.

(b) An adverb modifying a phrase.

(c) An adverb modifying a clause.

(d) A noun clause governed by a preposition.

(e) A noun clause in apposition with a noun or pronoun.

(f) A noun clause in the adverbial objective.

(g) An adjective clause beginning with *as*.

(h) An adjective clause beginning with a relative adverb.

(i) An adverbial clause of purpose.

(j) An adverbial clause of consequence.

(k) A prepositional phrase with the value of an adverb.

(l) A prepositional phrase with the value of an adjective.

(m) An infinitive phrase governed by a preposition.

(n) An infinitive phrase in apposition with a noun or pronoun.

(o) An infinitive phrase with the value of an adverb.

(p) A noun in the nominative absolute.

(q) A word that may have at least three different grammatical values.

(r) The right and the wrong use of *lay*, *done*, *sort of*.

(s) The right and the wrong use of *I will*, *if he was*.

(t) An answer in direct narrative and in indirect narrative.

10. Criticise and correct the following sentences:—

(a) He may have dropped it in the cistern.

(b) If that is the case I will be in a worse fix than ever.

(c) He had power to dismiss the court except Bellario would come.

(d) They live quite a piece from the church.

(e) There ain't one of the boys but what believes he done it.

(f) It is extraordinary the carelessness some people show.

(g) Thirty years experience of its effects have sufficed to prove this.

(h) I didn't expect he would have got so mad about it.

(i) They were inquiring after you and the children.

(j) If I'm not back inside an hour you need not wait.

(k) He was standing a good ways off when it burst.

(l) The youngest girl died with a fever a few days afterwards.

(m) They had been so often mistaken by false appearances that they hesitated to believe him.

(n) He was unable to go, himself, but sent young doctor who was visiting him in his stead.

(o) He presented his friend with the money, who was at first unwilling to take it.

(p) If every person was as anxious about the common good as they are about their own interests there would be no difficulty in the matter.

(q) For good reading it is indispensably necessary that the reader feels what he reads.

(r) It almost seems at times as if the field was sufficiently provided with labourers.

(s) The question is whether the object can be attained quickest and surest in this way or some other.

CLASS-ROOM.

ENGLISH LITERATURE.

First-Class Teachers' Examination.

JULIUS CÆSAR.

1. Act I., scene 1.—Give the exact meaning of the last four lines:

These growing feathers pluck'd from Cæsar's wing
Will make him fly an ordinary pitch.
Who else would soar above the view of men
And keep us all in servile fearfulness.

The two tribunes agree to disrobe the images decked in Cæsar's honour, and to drive away the common people from the streets, and likening Cæsar to an eagle or falcon, compare their action to plucking feathers from a bird's wings, thus preventing the bird from soaring out of sight of men.

"Will make him fly an ordinary pitch," pitch is a technical word for the height to which a falcon soars.

2. Act II., scene 1.—Parse "would be crown'd," and "How," the next word.

"He would be crown'd."

"How that might change his nature, there's the question."

"Would" is a principal verb and agrees with its subject "he," used here in the sense of wishes or desires "(to) be crown'd," an infinitive completing the principal verb. "would."

Might change "how." Adverb modif. might change.

3. Act IV., scene 3:

There is a *tide* in the affairs of men
Which taken at the flood, leads on to fortune.

Omitted, all the voyage of their life
Is bound in shallows and in miseries.

Explain "tide," "bound," and "shallows."

Tide = opportunity or turning.

Bound = is confined to.

Shallows = as a boat in shallow water or shallows is in difficulties, so is a man who neglects his opportunities.

4. What are the defects of Act V.

The fifth act is rather confused and hard to follow owing to the great number of characters introduced, and the rapid shifting of the scene from one part of the field to the other.

5. Which of the unities is observed in this play. The three unities (of time, place and action) are all observed in this play.

ENTRANCE EXAMINATION LITERATURE.

"THE FACE AGAINST THE PANE." †

The prominent features of this poem are the prevalence of the present tense of the verbs, simplicity of language, correspondence of sound and sense, alliteration and sympathetic sweetness.

1. *Beacon*—A signal to direct navigation.

A-trembling—An old form, *a*, at or on, governing trembling.

Crone—A supposed witch who sings her charms.

Illustrations of correspondence of sound and sense :—

"She hears the sea-bird screech,"

"The breakers . . . making moan, making moan,"

"And the wind about the eaves"

"Of the cottage sobs and grieves."

Ll. 13-17. The willow with leafless branches swayed by the storm is compared to an old witch wringing her lean and trembling hands. This figure is particularly appropriate, and suggestive of approaching sorrow.

2. To divert Mabel's attention from the danger to her friends she is commanded to light the fire and spread the table.

L. 5. "And your father—you are weeping."

At the word *father*, the speaker perceives that he has failed; he then tries to comfort her by dwelling upon the courage of her

lover, the strength of the boat and the experience of her father.

3. *Lullings*—The calmer intervals; the word originated from humming *la, la*, to put a child to sleep.

Knell—The tolling of a bell at a funeral.

Belfry—Formerly, a watch tower; now, the place in a steeple where a bell is hung.

Sexton—An inferior officer of a church.

L. 1. "The heavens are veined with fire!"

A strong line descriptive of lightning.

L. 4. "As the wind goes tearing by,"

Onomatopœia, produced in this instance by vowel sounds, together with consonants *t* and *r*.

L. 5. "How it tolls, for the souls," a repetition of preceding figure. The open vowel sounds are used here in imitation of the slow tolling.

4. *Boom*—A loud, dull sound.

Rocket—A sort of fireworks used for signals.

Shaft of light—The track of the rocket.

Furrows—Channels made by a plough; the rocket leaves a line in the sky like that made by a plough on land.

5. Ll. 4-5. Strengthen the force of *helpless*.

L. 8. "Oh, watch *no more, no more*,"

"Too late! too late! you cannot enter now."

"Sleep no more."

These expressions have a regretful and appalling effect.

6. *Stark*—Stiff in death.

The change from the storm and dread of night to the bright calm morning is marked by a corresponding change in the poem. During the darkness and storm the persons suggested are a crone wringing her hands and a ghost tolling the church bell; but in the bright calm morning, the angel on the spire and the four fishermen.

WE have received the following from the Education Department since our January issue:—At each entrance examination candidates should be able to quote any part of the selections especially prescribed for memorization as well as passages of special beauty

from the prescribed literature selections. At the July examination, 1888, they will be expected to have memorized 1-3 of the following; at the December examination, 1888, 1-8, and at each examination thereafter all of the following selections:—

1. The Short Extracts. . (List given on p. 8)	
2. I'll Find a Way or Make it. pp.	22
3. The Bells of Shandon. "	51- 52
4. To Mary in Heaven. "	97- 98
5. Ring Out Wild Bells. "	121-122
6. Lady Clare. "	128-130
7. Before Sedan. "	199
8. The Three Fishers. "	220
9. Riding Together. "	231-232
10. Edinburgh after Flodden. . "	277-281
11. The Forsaken Mermaid. . . "	298-302

OBJECT TEACHING.

BY N. A. CALKINS.

More than twenty-five years ago the following embodiment of the principles of teaching was placed on the title-page of my book on Primary Object Lessons: *Present to children things before words, ideas before names. Train them to observe, to do, to tell.* The principles therein set forth have been repeated in many different forms since, but the embodied thought remains essentially the same. During this period experience has deepened and broadened my convictions as to the importance of careful attention to the foregoing principles in the education of children. That experience has also led to the use of some new methods in presenting things to children, and to new ways of the doing by them in the processes of instruction. Some of these new ways of doing have led to the use of new terms, which indicate chiefly a characteristic of the methods of teaching, rather than any change in the principles. In the present series of articles it will be my aim to present some of the new ways that may be used in *training children to observe and to do.* It will also be my endeavour to emphasize the importance of using each of the subjects in a course of instruction as a means towards the har-

monious development of the power of the pupils, rather than as matters to be simply learned. Development of mental and moral powers, and training in right habits of thinking and doing, constitute the first purpose in teaching. Leading the pupils to get correct knowledge of the subject is a means in the training.

In order that children may have the power to recognize with exactness the *shapes* of objects, it is necessary to provide for them special training by means of regular forms. In determining what forms shall be used in the first lessons, it must be ascertained which of the forms, already familiar to the pupils, possess so few and simple characteristics that these can be easily perceived and subsequently used as an aid in the teaching of other forms less familiar to them. It will be admitted that the shape of the sphere, so well known in balls, marbles, oranges, etc., is a familiar form appropriate for the first lesson. But the teacher should not suppose that the pupils know even the few characteristics of the sphere with that degree of exactness which is necessary to accuracy in habits of observation and to clearness of knowledge; therefore it is well to proceed with the first lesson somewhat as follows:—

FIRST LESSON.—SPHERE.

Provide a sufficient number of this form to allow each pupil to hold it, to roll it between both hands, to notice by the sense of touch and of sight that it is round every way, and that it will roll every way. Write its name on the blackboard and require the pupils to pronounce it slowly as if spelled *s-feer*; and to mention other objects having the same shape.

Modelling the sphere.—In classes where proper facilities can be provided—such as suitable clay, a moulding-board one foot square, or a sheet of thick paper to place on the desk—the lesson may be continued by giving to each pupil a piece of prepared clay about the size of an inch cube, and requesting the pupils to roll the clay every way between the palms of their hands until the sphere is formed.

SECOND LESSON.—LINES.

Place a string in front of the class in a vertical position; request each pupil to point with the forefinger toward the upper end of the string and to move the finger slowly downward to the lower end. Repeat this movement four or five times—all the pupils moving the finger at the same time.

Change the string to a horizontal position, and request the pupils to point at it, moving finger from left to right. Repeat this movement four or five times, requiring the pupils to follow the string with their eyes as the finger moves from end to end.

Change the string again to an oblique position and request the pupils to point at it, moving the finger from left downward toward the right.

Next draw three lines on the blackboard, each about one foot in length, and require the pupils to point at each and to name its position; as, vertical, horizontal, oblique. Repeat this exercise of pointing three or four times; then request the pupils to hold splints so as to represent each position; also to point out objects in each of these positions.

THIRD LESSON.—DRAWING LINES.

Place upon the blackboard vertical, horizontal and oblique lines. Request the pupils to rest their slates in a vertical position and to draw each line twice; then to place the slate upon the desk in its usual position for writing, and to draw each line three or four times, with free movement of the arm, and to make it from four to five inches long. Let the drawing of each of these lines be repeated, also, from dictation.

FOURTH LESSON.—CUBE.

Provide a sufficient number of inch cubes to allow each pupil to hold this form; to hold it between both hands; to feel of its sides; to count them; to notice that it will not roll like the sphere, but that it will slide on a side; that it has corners and edges; that its outside is not round like the sphere, but flat; write the name cube on the blackboard, and require the pupils to pronounce it distinctly and to spell it.

Let the pupils trace the edges around one face of the cube with a finger; then to trace the edges around other faces of it with the finger; and to notice that the edges of each face are of the same length, and that all the faces are of the same size.

Let the pupils place sticks or splints of equal lengths so as to represent the four edges of a face of the cube; then place them so as to represent two faces of the cube side by side. Write the word square on the blackboard, and teach it as the name of the shape of the face of a cube; also, as the name of the shape formed by the splints.

Let the pupils look at the edges around a face of the cube and name the position of each; as vertical, horizontal, vertical, horizontal.

Give the pupils pieces of paper of such size as may be readily wrapped around the cube. Teach them to crease the paper at each edge of the cube when wrapping it, so as to show the square shape of the faces. These squares may be cut out, placed on the several faces of the cube, and counted.

Modelling the cube.—When the necessary facilities are provided, the teacher may show the pupils how to model a cube from clay. Let a sphere be made as before, and then the opposite sides of it flattened by tapping it on the moulding-board.

FIFTH LESSON.—DRAWING A SQUARE.

Place a large cube in front of the class and request the pupils to represent one face of it with splints. Then require them to hold their slates on the desk in a vertical position and to draw the four edges that bound the face of the cube. Next turn another face toward the pupils and request them to draw that in the same manner. Now they may place their slates on the desk in the position for writing, and repeat the drawing of the faces of the cube three or four times. Let the pupils also draw these faces as represented with the splints. Each face of the cube may be thus represented and drawn.—*Common School Education.*

UNIVERSITY OF LONDON.

MATRICULATION EXAMINATION, JUNE, 1887.

ARITHMETIC AND ALGEBRA.

Examiners—Prof. A. G. Greenhill, M.A.,
Prof. M. J. M. Hill, M.A.

1. Find to six decimals the difference between the cube of 4.791288 and the square of 10.487655.

2. Calculate to five decimals the value of $\sqrt{\left(\frac{\sqrt{13+3}}{\sqrt{13-3}}\right)}$.

3. Determine the longest paying voyage, when freight is a penny a mile for 10 tons, of a steamer carrying 2,000 tons of coal and cargo; supposing the steamer to go 10 knots (miles) an hour, with a consumption of 60 tons of coal a day; the coal costing 12s. a ton, and the steamer £20 a day for wages, repairs, and interest on capital.

4. Prove that if $\frac{(a-b)(c-d)}{(a-c)(b-d)} = z$, then

(i.) $\frac{1}{x}$ is the resulting expression from an interchange of a, d , or b, c ;

(ii.) $1-x$ from an interchange of b, d , or a, c ;

(iii.) $\frac{x}{x-1}$ from an interchange of c, d , or a, b ; but that no alteration takes place in the expression $\frac{(1-x+x^2)^2}{x^2(1-x)^2}$.

5. Prove that $(x^2+14x+1)^2 - (x^3-33x^2-33x+1)^2 = 108x(x-1)^4$.

6. Simplify:—

$$(i.) \frac{x+8}{(x-15)(x-17)} + \frac{x+15}{(x-8)(x-17)} - \frac{x-15}{(x-8)(x+17)}$$

$$(ii.) \frac{x^4 - 8x^2y^2 + 16y^4}{x^2 - 6x^2y + 12xy^2 - 8y^2}$$

7. Find the sum of all the numbers from one to a thousand which are not divisible by 2 or 5.

8. Find the sum of a given number of terms of a geometrical progression, given the first term and the common ratio.

Reduce to a fraction in its simplest form the recurring decimal .012345679.

9. Solve the equations:—

$$(i.) (3x-8)(3x+2) = (4x-11)(2x+1) = (x-3)(x+7);$$

$$(ii.) 2x+3y=5, \text{ and } 3x+5y=8.$$

10. With $4\frac{3}{4}$ hours at his disposal, how far can a man go out by train at 20 miles an hour in order to walk back at $3\frac{3}{4}$ miles an hour?

GEOMETRY.

Examiners—Prof. A. G. Greenhill, M.A.,
Prof. M. J. M. Hill, M.A.

1. If one side of a triangle be produced, prove that the exterior angle is greater than either of the interior and opposite angles.

2. If two triangles have two angles of the one respectively equal to two angles of the other, and the sides adjacent to the equal angles in each equal, show that the triangles are equal in all respects.

3. Prove that equal triangles on the same base and on the same side of it are between the same parallels.

4. If a straight line be divided into two equal parts and also into two unequal parts, show that the rectangle contained by the unequal parts together with the square on the line between the points of section is equal to the square on half the line.

5. Prove that of all parallelograms with equal perimeter, the one which has the largest area is a square.

6. If from a certain point inside a circle more than two equal straight lines can be drawn to the circumference, prove that this point is the centre of the circle.

7. Prove that the opposite angles of any quadrilateral figure inscribed in a circle are together equal to two right angles.

8. A is the centre of a circle, B a point inside it. Through B a chord is drawn perpendicular to BA . Prove that if the tangents at its extremities intersect at C , then the rectangle contained by AB and AC is equal to the square on the radius of the circle.

Show further that if the tangents at the extremities of any other chord through B

intersect at D , then DC is perpendicular to AC .

9. Show how to circumscribe about a given circle a triangle equiangular to a given triangle.

10. If the three sides of a triangle be bisected, and if through each point of bisection a straight line be drawn perpendicular to the side on which it lies, show that these three straight lines meet at a point equidistant from the angular points of the triangle.

ENGLISH LANGUAGE.

Examiners—Henry Craik, Esq., LL.D., M.A., Prof. John W. Hales, M.A.

N.B.—Questions 1, 10, 13, and 15 must be attempted by every one, and of the rest not more than six.

1. Write down and punctuate the passage read by the examiner.

2. Explain and illustrate the terms synthetic and analytic as applied to Languages. By which would you describe the English language as it now is?

3. Distinguish between the Teutonic and the Romance elements of the English vocabulary; and write two short sentences, one containing no words of Romance origin, the other none of Teutonic. Which is the easier sentence to write, and why?

4. Point out some of the inconsistencies of English spelling, and of English pronunciation. How have such inconsistencies arisen?

5. Classify the consonantal letters. What is meant by Grimm's Law, and to which group does it apply? How would you class the letter H?

6. Give instances of common nouns becoming proper, and of proper becoming common. How does the possessive case differ from the genitive?

7. In what two ways may adjectives be compared? How do there come to be two ways? By what terms would you denote them? State the general rule as to their use.

8. Discuss the ordinary definition of a pronoun. What other definition has been suggested? Distinguish between the forms *my* and *mine*. Which is the older form? What similar pairs are there?

9. Explain the terms: Voice, mood, infinitive. Show how frequently in English transitive verbs are used intransitively, and *vice versa*. Mention some causative verbs.

10. Distinguish between the strong and the weak conjugations. By what other names are they known? Which is the older? Which is the living one? To which do these verbs belong: fight, think, bare, bear, catch, teach, reach, beseech, hang, fly?

11. Parse *must* in "He says he *must* go," and "He said he *must* go"; and mention some other verbs that are similarly unchanged. What do you know of the verbs *goth*, *wot*, *thinks* in methinks?

12. Discuss these phrases: He found them *fled*, horses *and all*—Fight *away*, my men—*Get you gone*—I give you this *to boot*—*To oversleep oneself*—How did he *come* by such a *fortune*?

13. Criticise and correct the following pieces of Grammar and style:—

(a) Books that we can at a glance carry off all that is in them are worse than useless for discipline.

(b) He preferred to know the worst than to dream the best.

(c) Humanity seldom or ever shows itself in inferior dispositions.

(d) You have already been informed of the sale of Ford's theatre, where Mr. Lincoln was assassinated, for religious purposes.

(e) The Moor seizing a bolster, full of rage and jealousy, smothers her.

(f) Nor do I know any one with whom I can converse more pleasantly, or I would prefer as my companion.

14. In what various ways may the subject of a sentence be enlarged? In what the predicate extended? Compose a sentence to illustrate your answers.

15. Analyse:

(a) This sea that bares her bosom to the Moon,
The winds that will be howling at all hours,
And are upgather'd now like sleeping flowers,
For this, for everything we are out of tune.

(b) In the olden days, in which distance could not be vanquished without toil, but in which the toil was rewarded, there were few moments of which the recollection was more fondly cherished by the traveller than that which brought him within sight of Venice. Not but that the aspect of the city itself was generally the source of some slight disappointment.

We have forgot what we have been,
And what we are we little know;
We fancy new events begin,
But all has happened long ago.

Full oft my feelings make me start
Like footprints on a desert shore,
As if the chambers of my heart
Had heard their shadowy steps before.

CONTEMPORARY LITERATURE.

THE *Academy* offers in its January number a prize of \$50 for the best paper on "Science Teaching in Secondary Schools."

THE *Illustrated London News* for 1888 will contain "The Strange Adventures of a House-Boat," a new novel, by William Black.

THE leading feature of the *Overland* for 1888 will be illustrated descriptive articles. California, Oregon, Alaska, and the Rocky Mountain region will receive special attention.

IN the January number of *The American Magazine*, Wm. H. Rideing will have the first paper of a series on Boston Artists and their studios, reproducing some of their paintings and showing their distinctive styles of art.

THE *English Illustrated Magazine*, provides for its readers a very interesting paper on *Antwerp*, by Katherine S. Macquoid, fully illustrated. Installments of two Serials, Part II. of "Coaching Days and Coaching Ways," and the Editor's Department, help to make up a good number.

EDUCATION is now published monthly, instead of bi-monthly, ten numbers being issued in the year. A recent issue contains several excellent articles, including the address delivered by Dr. White before the Schoolmasters' Club, Boston; and a thoughtful paper on "The Tendency of Technical Training," by Mary Deyo.

THE frontispiece of the last *Wise Awake* is a charming picture engraved from a painting by B. C. Porter, now in the Corcoran Gal-

lery, Washington. Serial stories, poems and rhymes, descriptions of pleasant journeys and other good things, fill up this number. The article on "The Fisheries" is scarcely up to the mark.

IN the January *Popular Science Monthly* the Hon. David A. Wells discusses high and low tariffs. This paper forms the seventh of the "Economic Disturbance Series." "Railroads and Trade Centres," by Mr. Morgan; "Evolution and Religious Thought," by Prof. Joseph Le Conte; and "The Outcome of the Granger Movement," by Mr. Pierson, all repay perusal. In "Science and the Bishops," Prof. Huxley makes some unworthy references to Christianity.

THE second number of *Woman's World* is an improvement on the first, and contains "Mary Anderson in the Winter's Tale," a fine kindly article which will possess a special interest for many readers, inasmuch as it is the very last thing written by Mrs. Craik. Other good articles follow dealing with literary, philanthropic, social and art subjects. *Woman's World* has bright prospects, and we congratulate the publishers on its appearance. Cassell & Co. \$3.50 per year.

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tion of the valuable work done by the editors of the different departments of THE MONTHLY.

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