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THE CANADA
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FEBRUARY, 1890.

THE BOOK OF NATURE.*

BY PRESIDENT SIR DANIEL WILSON.

"All research into the Book of Nature has not discovered an erratum."

IN the part which you have assigned to me in this centennial commemoration, I find myself called upon to deal with a subject, the compass of which is wholly beyond my powers, as it is all too ample for the limited time available. In the eloquent address in which you, Mr. President, retraced the history of this, the oldest among the scientific societies of America, you found an hour too brief for a review of the events of the century which to-day completes its cycle; and now I find myself called upon, in the briefer limits at my disposal, to verify the entire Book of Nature, and demonstrate the faultless perfection of the record. Looking back over the immeasurable ages of the past, and turning to the equally incomprehensible vastness of the visible universe, hours, instead of minutes, would fail in the most superficial effort at such a review.

Amid the brightness of this festive commemoration the temptation is rather to leave the past unheeded and

to take the wings of fancy—or, better still, the intuitions of science—and anticipate the marvels of the coming time; those fairy tales of science that surpass all the wonders of romance. But your behest must be obeyed; and it will, perhaps, most aptly meet present requirements, if I select from the manifold phases which challenge our consideration two suggestive aspects of the comprehensive subject, which in some sense may serve to epitomise the past and the present for such a brief review.

When the fiat went forth, formulated in words that might fitly constitute the motto of this the oldest among the philosophic fellowships of the New World: "Let there be light!" the abyss flashed into cosmic brightness and beauty; and the illimitable depths of space, illumined with the splendour that enkindled suns and awoke the myriad worlds to life, traced for us the first page in the Book of Nature. Your theme invites our attention to it under the apt metaphor of a book; no chance medley of the materialist or mere evolution of time

* An Address delivered at Philadelphia at the Centenary Celebration of the oldest Scientific Society in the New World.

out of chaos; but a volume of well-ordered method and sequence, revealing on every page the purpose and design of its Author. Turning, then, to the pages of this ample volume, astronomy is the science which, dealing with the visible present appeals even to the uncultured mind—to the Syrian shepherd, as to the Indian hunter on the prairies—in proof of an all-mighty and all-wise Creator. With upturned eyes, savage and sage alike peer into the immeasurable depths of space lighted up with its galaxy of worlds and suns, marshalled in such harmonious symmetry that they unmistakably reveal the evidence of design, order and law; the governance of a Supreme intelligence. Nor is the royal psalmist alone in learning from them the lesson of devout humility, as he considered the heavens, the work of God's hand, the moon and the stars which He has ordained, and realized the marvellous compass of that overruling Providence that can still be mindful of the meanest of His creatures.

The old Greek, perplexed though he was by the misleading complexities of a stellar universe revolving, as it seemed to him, around our own little planet, nevertheless realized such a rhythmical harmony and beauty in the motions of the heavenly bodies—cycle and epicycle, orb on orb—that he listened if perchance he might catch some echo of the music of the spheres which seemed inseparable from that stately measure of their nightly round. The same fascinating idea is revived by our own Shakespeare, in lighter mood, when his Venetian lovers meet in the moonlit gardens of Belmont. I say in its amplest sense, "our Shakespeare;" for in this reunion with so choice a gathering of American friends it is pleasant to recall the community which we realize in the matchless literature of our mother tongue. With an alto-

gether peculiar bond of kinship, akin to that recognized among the remotest wanderers from the Hellenic Fatherland: on the Euxine, at Cyrene, Masala, or in furthest colonial outposts on the Iberian shores, we "who speak the tongue that Shakespeare spake, the faith and morals hold that Milton held," may surely claim to be one. And so, as such, with Shakespeare for our guide, we renew the fond imaginings of the old Greek, as Lorenzo in that moonlight meeting with his bride, in "The Merchant of Venice," points her to the floor of heaven, all thick inlaid with patines of bright gold, and exclaims:

There's not the smallest orb in all the heaven
But in its motion like an angel sings,
Still quiring to the young-eyed cherubim.
Such harmony is in immortal souls;
But while this muddy vesture of decay
Does grossly close us in, we cannot hear it.

Thus, as it would seem, not alone the gaze of the wondering onlooker, but the combined research of ages concur in the verdict which your thesis affirms. We, too, in the spirit of the old Greek, may assuredly recognize the perfect harmony and order which everywhere reveals a Creator's hand.

Alike in the splendour of that universe which greets our eyes as with optic glass we strive to fathom its mysteries, and to interpret its chronicling as a page of nature's volume, and in the minutest atom that the microscope reveals, we recognize the consistent harmony of a Divine law-giver. For the same law that moulds a tear, and shapes a dew-drop, holds the planets in their course and regulates the form and motions of suns and worlds. The astronomer, with ever increasing aids of science, penetrates into remoter depths of space only to bring back fresh evidence of an all pervading harmony amid its countless members. In confident reliance on the orderly movements of the planets, Leverrier and Adams in-

dependently wrought out results by means of which the telescope of the observer was pointed to the unheeded speck, invisible to the naked eye; and the planet Neptune was added as a new member of our solar system. The science of chemistry, too, unexpectedly directing its operations to a sphere which had hitherto seemed to be wholly beyond its province, by means of spectrum analysis brings back to us the reassuring disclosure that, amid endless diversities in their combinations, the remotest of those suns that light up the firmament are fashioned of the same elements as this little planet-home of man. Such are some of the teachings of science. But even the untutored eye sees enough in that mysterious vault that nightly spans for him life's fleeting hour, lit up with the splendour of its myriad suns, and the star-strewn Milky Way, to realize that no errata need be appended to the volume of nature. It may be that every star is the centre of a system of worlds, the abode of intelligences more gifted than we are to interpret the wondrous volume; but this at least we do know, that they shine for us lighted up from the same source which enkindles the central luminary of our little group of planets; stirs our earth in its winter's sleep; quickens the buried seed, and the dormant animal life; and is but another aspect of that force which moves the worlds.

Thus we recognize the indices of an all-pervading harmony disclosing to every eye evidence of rule, of law, and so of the divine Lawgiver, alike in the orderly movements of suns and planets, and in the mysterious wanderings of the comet that blazes in the splendour of its perihelion, and then returns in darkness to unknown depths of space. This is for us a living present. But so also, in another chapter of the volume of nature we learn of the same harmonious reign

of law through countless ages. Geology is the record of the past; and with its aid I invite you to turn for a moment to that testimony of the rocks which the palæontologist has deciphered for us; testimony which embodies the history of life through all the æons back to the eozoic dawn. Biologist and palæontologist had alike recognized the orderly progression, as, in apt accordance with your metaphor, they turned over page after page of graven strata, till the record of life closed—or seemed to close—in the azoic rocks. But the great naturalist, Charles Darwin, who so recently passed away, has revolutionized biological science with the demonstration of that process of evolution which has guided all the manifestations of life from the lowest to higher forms. Here accordingly a new reign of law appears, as we recognize one after another of the progressive steps through which, in the calm, unresting process of evolution, life has advanced onwards and upwards into ever more complex forms; through countless ages fashioning the present out of all the past. Yet here I, for one—I know not how few others may sympathize with me—but I am constrained to pause upon the threshold of that essentially distinct sphere of the psychologist when man, with reason as his distinctive attribute, stands apart from the whole irrational creation. It is not as a mere matter of sentiment, nor even because of any too literal reading of the narrative of creation when man "became a living soul," that I feel constrained to withhold assent to the hypothesis of the evolution of mind. By no inductive process does it seem to me possible to find the genesis of reason in the brute creation. The difference between a Newton and an Australian savage is trifling when compared with the great gulf that separates the latter from the highest anthropoid. I look

in vain in all the manifestations of instinct or rationality in the latter for any germ of a moral sense, of a spirit of religious worship, or the anticipations of that higher life and immortality which Socrates, Plato and the wisest of heathen philosophers shared with Paul and Augustine, and which are dimly present even in the savage mind. I feel constrained to reject, even as an hypothesis, the gift of reason and the "living soul" by any conceivable process of descent. All the arguments based on heredity and environment, instead of helping to account for the exceptional genius of a Plato, an Aristotle, a Dante, Shakespeare or Newton, only make more obvious the incompatibility of such manifestations with any evolutionary theory. Geology may reveal the onward march through countless ages, refashioning continents, and advancing in orderly progression from the lowest to ever higher organisms. One common plan of structure may be traced throughout geological time amid all the manifold diversities of vertebrate life, even as one law is found to pervade and control the whole visible universe; but—

Though worlds on worlds in myriads roll
 Around us, each with differing powers
 And other forms of life than ours;
 What know we greater than the soul?

Life is as great a mystery as ever; and that which humanity comprehends as its immortal essence can have no relation to any progressive development of mere physical structure. The mind is the standard of humanity. Man alone, savage and civilized alike, looks before and after. Nature and experience alike confirm the radical

distinction between him and the irrational creation. Psychology can only know the physical as subjective. Nevertheless in that faculty of reason, the distinctive essential of man, whereby he is able not only to look forth on the visible heavens and realize in some fair degree the cosmos, but to apprehend its lesson of humility, we read the brightest of all the illumined pages of the book of nature and find no flaw. The very fact that "this brave o'erhanging firmament, this majestic roof, fretted with golden fire," expanded before our nightly vision, seems, to us, infinite in its compass, is in itself the index of an apprehension that enthrones reason apart from the highest attributes of irrational life. The physicist and the metaphysician have diverse conceptions of space; but practically, for us, the impossible is to conceive of limits to the universe. Imagination speeds from star to star through all the fields of space, guided by the strictest mathematical induction; and finds everywhere the same majestic harmony. No chaos lies behind the heavens nightly revealed anew in all their mystery as evening draws her azure curtain athwart the sun. It is indeed the garish day, with its mundane round of petty cares, that curbs the wings of fancy, blinds the eye of faith, and shuts out heaven from our view. But who can set bounds to that mighty vision? If we sphere space, what lies beyond it? Still law, order, harmony—one overruling, all-prevailing influence—one divine purpose. What can be behind it but God?

One God, one law, one element,
 And one far-off divine event,
 To which the whole creation moves.

THE price of retaining what we know is always to seek to know more. We preserve our learning and mental power only by increasing them.—*Henry Darling.*

PATIENCE, diligence, quiet and unfatigued

perseverance, industry, regularity and economy of time, as these are the dispositions I would labour to excite, so these are the qualities I would warmly commend.—*Platnah More.*

SUBJECTS AND METHODS IN THE TEACHING OF ENGLISH.

BY JAMES CAPPON, M.A., PROFESSOR OF ENGLISH LITERATURE IN
QUEEN'S UNIVERSITY.

(Continued from the January number.)

I HAD intended as an introduction to the subject of methods in the more advanced study of English to review in some detail the new draft curriculum for matriculation issued by the Senate of the University of Toronto, but I have already spent so much time over the Critical Introduction that I fear there is little left for this other part of my subject. What I have to say, therefore, must be said more in the way of hints and suggestions than as a systematic treatment of the question. First, then, I think we must all be grateful, and we have all a common interest in this matter, for the large and liberal lines of study which have been laid down for us in the Junior English Matriculation. Nearly all the great names in English literature of the nineteenth century are represented there, almost all, I may say, whose works we could reasonably expect the young pupil to read with intelligence and sympathy, Longfellow, Byron, Tennyson, Scott, Macaulay, Thackeray, even Ruskin, all the great names of the century are there. I, for one, am so pleased at the wisely liberal spirit shown in this list, that I almost hesitate to ask, Does not the name of Blackmore injure somewhat the symmetry of this array of great names? Do the framers of the list mean that the young scholar is to regard such a work as "Lorna Doone" as at all on a level, as regards power of characterisation, dramatic truth, ethical significance, with Thackeray's "Virginians" or Scott's "Kenilworth?" Let any one note carefully in Blackmore's book the character of the hero's phraseology, which is at one

time naive and artless in its style, reflecting, of course, something simple and bucolic in the Girt Jan Ridd's nature, and at another time is marked by the æsthetic fulness and over-refinement which belong to the latter-day phrasing of Andrew Lang and Stevenson, and again, at another, assumes something of the brisk, malicious, highly self-conscious character of modern "chaff." Let him note a certain incongruity in the elements here, and compare it with the unity of impression which we get from the work of a great novelist, and he will understand the wavering and comparatively feeble power of a third-rate novelist in the creation of characters. And, after all, the ideality of the hero rests mainly upon his gigantic size and strength, which are everywhere the decisive factors in his career, that is, it rests, as it never does in the best work, on exaggeration and unreality. I have no time to say more regarding the very evident marks of third-rate work in "Lorna Doone." Perhaps the framers of this part of the curriculum set it down because of certain ethical value which it may have for young readers in its manner of representing the highwayman, Tom Faggus, and the robber family of the Doones, and it may be also for a pretty bit of idyllic work here and there. For those reasons I might heartily recommend it to a boy for private reading. But it is a very different thing to set it down in the curriculum of a great state institution, from which everyone expects the highest standards in art and literature.

Another work in this list, Scott's

"Talisman," one must also notice as a specimen of the author's weaker and flimsier style; but it is so hard to find works which are of the first rank, and yet of a kind to interest young readers, that we may readily forgive the framer of the list for falling back on this attractive, though somewhat superficial romance. Yet I do not see why, unless for reasons which I am reluctant to think should be sufficient to limit the scope of studies in a great state university. I do not see why such a work as the "Monastery," or "The Fair Maid of Perth," might not have taken its place. For this much is certain, that you can see Scott in his genuine strength nowhere but on Scottish soil.

But, on the whole, one has only to praise this junior part of the matriculation, as far as English is concerned, and to be thankful for the liberal, enlightened, and, in general, discriminating spirit which it shows.

I wish I could say that a similar spirit of progress had been present when the list of subjects for Honours in English was drawn up. In that department "all is in its ancient state." Shakespeare and Milton, and Shakespeare and Milton alone, are the authors here prescribed for study. Now, in the first place, I would remark that although these two stand side by side very naturally in a critical survey, as the two great poetic chiefs of our older literature, yet it by no means follows that there is the same propriety in placing them together as subjects for the elementary instruction of the school-boy. There is no parity between them here. The effects in Shakespeare's dramas, particularly in such dramas as "The Merchant of Venice," "Julius Cæsar," are comparatively obvious for the youthful mind, comparatively natural and easy of explanation, while those in Milton's poetry, at least in such works as "Samson Agonistes," "Co-

mus," and "Paradise Lost," are comparatively erudite, obscure, dependent on remote analogies and difficult of explanation. And this is true equally of the thought, the phraseology, and the rhythm of these two poets. For example, it might not matter much to the teacher who had no definite notions on the subject of versification or methods of teaching it, whether the boy began with Milton or Shakespeare. Both write blank verse with a normal number of five accents, he might think, and the one is as easy to scan as the other—Milton he might think rather the easier of the two. But any teacher who knows this side of his work thoroughly, knows that some preliminary exercise in the simple rhythmical effects of Chaucer, some preliminary knowledge of the natural freedom, even license, with which dramatic blank verse developed in the hands of Marlowe and Shakespeare, is necessary before the pupil can understand the character of Milton's versification, with its greater restraint, its occasional audacities, and the conscious subtlety which characterizes it throughout. He must have this preliminary training before he can see its place in the history of literature, and even, I believe, before his ear can discern and appreciate Miltonic rhythms at all. And this is equally true of Milton's phraseology and thought. For the student, Milton is a stage further on than Shakespeare.

And I think we can scarcely have any doubt as to who should occupy Milton's place at this stage. There are few works which have so strong a claim to the student's attention at this stage as Chaucer's "Prologue." It is of the very highest service to the teacher in enabling him to give his pupils a real hold of English philology and the history of the language proper. You have in Chaucer the last stage of transitional English, and yet a stage

readily intelligible to the pupil. I find my students, even the lazy ones, understand his ordinary phraseology very well and read his lines correctly after four or five lessons. Every word in Chaucer looks backward and forward like a sign-post in the history of our language. Half a dozen lines well chosen from Chaucer might serve as a mnemonic to keep the pupil in mind of three-fourths of the facts and principles in English philology. My only fear on this side is that the teacher would find the study of philology on the basis of Chaucer so easy and fascinating that he would devote too much time to it. For Chaucer's "Prologue" has other qualities equally valuable in the sight of the teacher. There are, for example, beautifully simple studies in rhythm, easy varieties of accent natural to the simple and naive art of the time; with just enough doubt about a final *e* or the syllabication of a word to call for a constant activity of judgment from the pupil, simple as the rhythm is. Then there is the claim which Chaucer's "Prologue" has as being an exquisite combination of as simple, as profound, and as interesting matter as could well be put before the young student. Even the least skilful of teachers could hardly make Chaucer's "Prologue" uninteresting.

And, lastly, he is the first of our great poets. With his simple naive narrative English poetry takes its new departure, and proceeds with a beautifully clear development of thought and form down to Shakespeare—a development so clear, so transparent, I might say, that the teacher has in this period the very simplest example he can put before his pupils of the historical development of literature, of all the phenomena which claim the attention of the student in this department. For just as in choosing reading books for the pupil in his elementary stage, we must as a rule

choose contemporary works in which the style and sentiment are those of his own time; and therefore from his point of view the simplest to understand, so when he is sufficiently advanced to study the historical development of literature, he ought to begin with an early period, the period for example from Chaucer to Shakespeare. For within this period we shall find all the chief forms of poetic literature originating and developing under simpler conditions than those which determine the development of the more complex literary phenomena of the seventeenth, eighteenth and nineteenth centuries. I think, therefore, that the study of such a period within well defined limits ought to form a portion of the work done for Honours Matriculation. Otherwise I cannot see how this examination is to be brought into line with a first year's study at the University. With the time left at my disposal I can do no more than suggest the points he should take up and to which I think he should confine himself. Let us suppose that the pupil is reading, or has already read, Chaucer's "Prologue." In the characteristic simplicity of thought, style and metre of this early narrative literature the teacher gets his starting-point. He finds a variety of these in the older ballads and a prose variety in Malory's famous history of King Arthur. Both of these should be treated in some detail, accompanied by selections; the ballad literature on account of its high æsthetic value for the young mind, and Malory's book as a central point in the growth of the Arthurian legends in English literature. His version of the "Mort D'Arthur" may be very instructively compared with Tennyson's. In Dunbar the steady rise of reflective thought may be noticed and contrasted with the decay of poetic art. Skelton best exemplifies development of this reflective thought into satire and self-

criticism, his satiric and macaronic verse indicating the decay of the artistic spirit and ideals on which the naive old narrative poetry of Chaucer and his imitators had subsisted. The latter part of the fifteenth century then shows the spirit and form of the old Chaucerian vein in dissolution. A new impulse and new ideals of art are required to restore the poetic energy of literature. This new impulse came from the study of the Italian literature: a new culture, a new form of idealism derived from Dante and Petrarch entered England with the poetry of Surrey and Wyatt. The teacher may very easily illustrate the character of this new idealism by reading some of Rossetti's translations from the *Vita Nuova* of Dante and the Sonnets of Petrarch, by pointing out the new elegance of phrase, the languid grace of the sentiment and thought in the poetry of Surrey and Wyatt. He may place before them the simple realism of Chaucer's reflective or descriptive vein in such lines as

The smallë softë sweetë grass,

or

Pacience is a vertue hye certayne,

and ask them to contrast it with the new power of idealizing thought in such lines as those of Wyatt to his lute :

Blame not my Lute ! for he must sound
Of this or that, as liketh me ;

or such lines as these from Sidney's sonnet :

With how sad steps, O Morn ! thou climbst
the skies,
How silently, and with how wan a face !

With such examples before him the pupil will readily perceive the distinctive qualities of lyrical poetry and the phenomena which accompany its development. The teacher may then explain the new measures which these and contemporary poets introduced into English poetry, two of which, the

ottava rima (in the modified form of the Spenserian stanza) and the sonnet have since played such a great part in English poetry. He may profitably devote one or two lessons to explain the peculiar development of the sonnet in the hands of Shakespeare, Milton and Wordsworth. The pupil is then in a position to understand the culmination of this style of poetry in Spenser, and the great blossoming period (*Blüthe-Zeit*, as the Germans call it) of lyric poetry in the Elizabethan period in Marlowe, Barnefield, Shakespeare, Jonson and others. And in Surrey's attempt at blank verse, the teacher will also find a starting-point for treating the development of the English drama on this side. The social and intellectual phenomena which contribute to the great literary expansion of this period, and the particular origin of the English drama are too well-known to require notice here. This great epoch is the result of a climax alike in language (vocabulary), art and national growth. But what is not so commonly known is that at this point the teacher will find his best opportunity for explaining the historical development of English versification. Let him compare two or three lines from the blank verse of Surrey or Sackville with a passage from Marlowe, say the famous opening speech of the Jew of Malta; let him simply note for his pupils the new freedom of accent, and of cæsural position, and they will readily understand the peculiar influence which the blank verse of the English drama has exercised on English versification. And this rhythmical freedom or license of the Elizabethans finds its exact parallel in the freedom of their vocabulary and phraseology, and in the freedom of their thought. After the study of this period which I have sketched hastily in brief and rough outlines, the pupil will understand the variety of literary phenomena

and the methods of analysis they require.

The study of the seventeenth and eighteenth centuries as an epoch of concentration, of reaction in favour of more formal standards in art, is naturally later. It is connected with the rise of criticism, in particular with

the great French critical school of the seventeenth century. Then last of all the Honours student may come, equipped with all this preparatory knowledge of literature and methods, to the scientific study of the highly complex phenomena of the nineteenth century.

CONTINUITY IN EDUCATION.

BY CHARLES TUDOR WILLIAMS.

SOME of us may remember a little story that went the rounds of the press at the time of the laying of the first Atlantic Cable. The "paying out," as the unreeling of the cable was called, was attended with constant testings in order to make sure that the magnetic connection with the shore end remained uninterrupted. This connection was called by the engineers in charge the continuity, and whenever the magnetic current ceased operating, the ship would retrace its course, backing water, and drawing in the cable, until the cause of the broken current was discovered. The constant use of this term led one of the ship's crew, presumably an Irishman, to account, on one occasion, for an unusually long delay, with the reason, "Why, sure, they're hunting for the continuity."

In examining the field of education, with its apparently diverse interests, the pulling and hauling of the different theorists as to its proper conduct, we are moved to ask, like the Irishman, whether the continuity has not been lost, and to wonder whether some one should not set about trying to find it again; for, surely, there ought to be, in the nature of things, some one, continuous current of communication across the ocean which lies between the continents of ignorance and knowledge. In the eyes of some theorists, utility is the mysteri-

ous current which thus operates a right union between the two extremes; with others, it is mental discipline, and with others again, moral character. Theorists of the first class mentioned are promoters of Industrial and Polytechnic schools; of the second class, of Classical schools, and schools of Pure Science; of the third class, of strictly Religious and Sectarian Schools. There is another very large class who go on the *laissez-faire* principle—recognizing no necessary continuity in education; even denying it; assuming, for instance, to set apart the college and university from primary education of all degrees as belonging to an entirely different *genii*; having little in common. There is no denying that the question of education, coupled as it is with the great social questions of the day, is assuming an aspect of the highest importance, if we should so speak of a question which has always been considered highly important; and throughout all history our most authoritative guides on this subject have never lost sight of the unity or *continuity* of any system of education. For the clearest understanding of this subject, as of so many other purely intellectual questions, we must go back to the classic age, an age in which we find the human intellect less sophisticated, less prejudiced by long-fixed institutions, less checked

by the now omnipresent, destructive, and often malevolent critic; an age, in fact, in which the stream of intellectual life was less polluted. Just here lies the chief value of the lessons to be learned from the early philosophies of the human race. They are, at least, genuine, like their bronzes and poetry. Let us glance at any consistent system of education taught by the ancients; that of Aristotle, Plato, or Xenophon, for instance, and try to see the unifying basis of it, or the continuity by which the beginning and end of education are placed in mutual correspondence. Xenophon's idea of education is embodied in the romantic account of the education of Cyrus the Great, and tallies well with his own experience. Indeed, what man's theories are not largely developed from his individual experience? A "mens sana in corpore sano," with the emphasis on the "corpore sano," is the continuous thread that runs through Xenophon's system as exposed in the *Cyropædia*. The results aimed at were a strong physique, a business practicality, a homely and honest philosophy.

Plato's system, quoting from Professor Packard's "Studies in Greek Thought," is the work of a law-giver, and aims to produce men qualified to the work of government. "First" (in his order of training) "comes music, including the literature and music which is to form the character from the very earliest youth. . . . Alongside of this mental training he provides for a bodily training, beginning almost as early and lasting like the other through life. These two elements, μουσική and γυμναστική, form a sort of foundation on which he builds up his advanced education. In this mathematics come first, then dialectics, i.e., the science of reasoning or the laws of thought. . . . Then fifteen years, from thirty-five years of age to fifty, to be spent in the active

duties of the government, and from fifty years of age on, in the study and contemplation of philosophy." When we look at Plato's scheme, we notice several points of difference from our modern systems, chief among which are, first, the important part given to physical culture, and, second, the period of education, which, according to Plato, is co-extensive with life itself. The latter part of Plato's scheme is almost exactly parallel with the training of England's literary statesmen, though the Government of England wholly neglects the education of the child.

Says Aristotle, in Book VIII., Chap. I., of his "Politica:" "No one can doubt that the legislator ought greatly to interest himself in the care of youth for where it is neglected it is hurtful to the state. As there is one end in view in every state, it is evident that education ought to be one and the same in all." Chap. II.: "What education is and how children ought to be instructed is what should be well known, for now-a-days there are doubts concerning the business of it." . . . "We cannot determine with certainty whether it is right to instruct a child in what will be useful to him in life or in that which tends to virtue and is really excellent." "The freeman should be taught everything useful which will not make him who knows it mean but every work is to be esteemed mean and every art and discipline, as well, which renders the body, the mind, or the understanding of freemen unfit for the habits and practice of virtue." "For which reason all those arts which tend to deform the body are called mean, and all those employments which are exercised solely for gain, for they take off from the leisure of the mind and render it sordid." "There is a great deal of difference in the reason for which any one does or learns anything."

Speaking of music as an element of education, he says: "As to music, some may entertain a doubt since most people now use it for the sake of pleasure; but those who originally made it a part of education did so because nature requires not only that we should be properly employed, but that we should be able to enjoy leisure honourably: for this of all things is the principal." "By all means we ought to learn what we should do when at rest."

It will be readily seen that the system of education of Aristotle is less formal than that of Plato, and covers the ground of a limited public education. It is also easier to determine what these systems were not, than just what they were. In the first place they were not utilitarian, using the word in its modern sense, for they insist on philosophical and ethical pursuits. But these, again, were not their sole concern, for they included the study of art, music, and the practice of athletics. Neither did they aim directly at a formal morality. These systems were never put into general practice; they were ideal, a sort of *ex post facto* plans, based upon living examples of their time. Perhaps Xenophon was the best example of an all round culture such as these systems taught—a culture conterminous with a man's life; beginning at birth and ending only with death. It is true that under this system Xenophon shone brightest as a general, Socrates as a moral teacher, Lysias as a lawyer, Isocrates as a rhetorician and writer, thus falling into the niche for which they were naturally, not artificially, destined. Their position in life, as that of every one, was the inevitable outcome of their natural talents plus their cultivation, either of which, we may assume, would have been well-nigh a dead letter without the other.

Now amongst the many systems of

education, and their name is legion, from Aristotle to the present day, it may as well be confessed, that but few have had any other ostensible object than the very one of Aristotle; *i.e.*, the development of the whole man; only that from the modern tendency to specialize departments of learning, and to provide different schools and regimens for these separate departments, we are in great danger, to-day, of mistaking the means for the end. The means—that is, the special methods for the prosecution of individual subjects for the end, that is, culture in general. And so, we hear people speak of taking a classical education, a technical, a scientific, a musical education, instead of being trained in these special subjects; no one or two of which can properly be said to constitute an education. It cannot, we think, be too clearly set forth, that the general development of the physical, the mental and the moral in man, has been the aim of the great teachers of mankind, who have allowed special talents at first to take care of themselves. To-day, however, an opposite tendency is seen. The way in which schools for special subjects have been pushed, and the magnificent provision which has been made for them, and, more still, the one sided influence of men who have only this special training, is evidently tending to turn aside the minds of men from the old-time idea of education; from, if you please, the Aristotelian idea. Moreover, this specializing of training is but a product of other influence due to the progress, not of the civilization, to which it is so often erroneously attributed, but of the material prosperity of the age and especially of the blind devotion to that prosperity and to all that it implies; individual wealth, luxury, influence, station. A careful examination of the educational courses of the day will not fail to

show that in this race, as in some others, it is "money that makes the mare go." "Put money in thy purse" would seem to be an appropriate, if a somewhat bold motto, for many of the educational institutions of our country, not excluding those of the most exalted pretensions. Not content with the old method of developing the natural aptitude of men by a long course of disciplinary training, we are trying to *produce* these aptitudes by launching the undisciplined minds of our children into special pursuits. Does this not seem a case of "putting the cart before the horse"? The results of this forcing process of training will be the best proof of its value. In the new order of utilitarian education they have hardly had the opportunity to manifest themselves.

Something, however, of what might be expected in this line may be seen, for reasons peculiar to the profession itself, in the preparation of ministers for the church. The constant demand for men in this special field of activity, and the reluctant supply, has had a strong tendency to bring into it unfit material by which unquestionably the status of the profession has been lowered. In this case, for the peculiar reasons referred to above, there is also a peculiar excuse. We may imagine, however, a similar result from similar causes, befalling the profession of medicine, astronomy, mathematics, or any department of science or art. Half the world would soon be imbibing their facts and their fancy from meagre, if not polluted streams.

(To be continued.)

LANGUAGE AND LINGUISTIC METHOD IN THE SCHOOL.*

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Lecture VI.—Method in Teaching Foreign Languages—Latin as Type.

I HAVE already shown you that the best culture which a man receives through language is to be obtained only through his mother-tongue. While he *seems* to be deriving culture from a foreign language, it is in fact from the comparisons, similarities, contrasts of the forms of thought and expressions in that language with those with which he is already familiar, that he receives intellectual and moral benefit and a finer æsthetic perception. The foreign tongue will be of substantial advantage in his education only in so far as he, more or less

consciously, transmutes its forms, its thought, its images, its delicacies into the familiar vernacular which is, and must always be, the vesture or expression of his own inner life. Language is a necessity for the growth of mind. Growth depends on finding fit utterance for those complex mental states which succeed each other in the history of the race and of the individual, and are ever deepening and widening their range. If the form or mould into which man's mental life runs, and by means of which he feels and thinks as a self-conscious being, be (as I have maintained it is) his own vernacular, then Latin, Greek, or French or German, can never be a substitute for this, but

* A course of six lectures delivered at the University of Cambridge and at the College of Preceptors, London, during the month of May, 1889.

only contribute to its richness, explicitness, fulness, and fitness.

Now, fortunately, it is impossible to learn any foreign tongue whatsoever without the constant discrimination of difference and recognition of likeness as between that tongue and the vernacular, thus forcing the latter into clear consciousness. The result is that native words, phrases, syntactical forms, metaphorical expressions are no longer known and used by the student in a merely rote or imitative way, but with due regard to their true significance. And although to be conscious of language is not to be conscious of thinking as such, it is the next thing to it; and thus a great step is made towards a thinking life of intelligence, as opposed to a rote and imitative life. Consciousness becomes self-consciousness. In brief, it is just because the conscious exercise of thought on the necessary vehicle of thought is the nearest approach to the exercising of thought on thought itself that it is so highly educative, both as a training and as a discipline.

I select Latin as type of foreign tongues for many reasons unnecessary to detail here. Our first question must always be, *Why* do we teach this or that?"

(a) *Reasons for teaching Latin.*—

Other reasons than those which influenced the fourteenth, fifteenth and sixteenth centuries must be sought for. And there must be valid reasons of another kind which have operated powerfully on the side of natural conservatism; for mere conservatism itself could scarcely have done all that some attribute to it. Other reasons, and, as I think sufficient reasons, there are.

I have not time here to discuss the question whether a foreign language should be approached from the imitative or grammatical side. I must content myself with giving, dogmatically, my own conclusions, reached in

the light of the objects we have in view in teaching a foreign tongue. That conclusion is, that every foreign tongue should be approached from the *grammatical*, or formal, side. The question remains, *How* is the grammar of the foreign tongue to be taught? The general answer must be, Just as English grammar is taught. The method which I explained and illustrated in the teaching of English grammar can be applied by any one, without extraneous help, to Latin or French or German, if he will only think it out. There are certain differences, it is true, but these generally arise out of the *reasons* for teaching this or that foreign tongue. Accordingly, I ask you to go with me into the reasons for teaching Latin in these modern times. I would only further premise that, as we have to approach a foreign tongue formally or grammatically, it is impossible to separate the real from the formal in our instruction. These advance *pari passu*.

We teach Latin—

(1) Because as a formal and grammatical study it has peculiar advantages, and, more effectual than any other language (except Greek)* gives discipline to the intelligence, and the result of discipline, viz., intellectual power.

(2) The study of Latin gives (to an Englishman at least) more than any other language can do, a training in words—the relative values and the functions of words, and, consequently, training in the thought things they denote. The shades of meaning in vocables are brought into high relief.

(3) The analysis and subsequent synthesis whereby we truly comprehend an English sentence, and which is a direct training of the processes of mind in knowing (in the scientific

* For boys, Greek is inferior to Latin, in my opinion, especially for British boys.

or any other field), are most effective as training when it is a foreign tongue that we are teaching; and, above all, when that foreign tongue is Latin. This because, in order to give the English translation, a pupil is forced, whether he will or not, deliberately and of set purpose to consider the mutual relations of the parts of a complete sentence; and, secondly, because of the exactness and precision with which these logical relations are brought into prominence in a highly synthetic language.

(4) The working out of a translation from a foreign tongue is a training of the imagination, which has to bring itself into play in order to unite into a whole, in their true signification, the parts of a sentence. Latin in a special sense gives this training. The imagination, moreover, is checked and kept within the wholesome bounds of truthfulness by comparing the result achieved with the original.

(5) Latin is, to a very great extent (to the extent of two-thirds at least), our own tongue. In studying Latin, therefore, we are studying our own tongue in its sources, and getting all the discipline and nutrition of mind which flows from the study of the origin and *history* of words. Latin enables us to revivify our own tongue for ourselves. Nay, we are studying our own language in much of its syntactical mould also, as may be seen by reading our early prose writers, and even those of the eighteenth century.

(6) It follows from the preceding reason that, in studying Latin, we are brought face to face with modern conceptions as to moral duties, social relations, and legal obligations *in their origins*, and that we thus undergo a kind of unconscious philosophical training suited to the, as yet, immature mind, and moulding its conceptions from the foundation. My friend, Dr. W. T. Harris, Education Commissioner for the United States, may

perhaps be held to exaggerate when he says:—

“One may say that of a hundred boys, fifty of whom had studied Latin for a period of six months, while the other fifty had not studied Latin at all, the fifty with a smattering of Latin would possess some slight impulse towards analysing the legal and political view of human life, and surpass the other fifty in this direction. Placed on a distant frontier with the task of building a new civilization, the fifty with the smattering of Latin would furnish law-makers and political rulers, legislators, and builders of the State.”

(7) In studying Latin we are taking possession of the key of the Romance languages, shortening the time needed for acquiring these by at least one-half.

(8) The study of Latin introduces the pupil in its later stages to a conscious discernment of Art in language—the artistic or beautiful in expression. And this to a degree which no modern tongue can do, because, first, of its chaste severity of form; and secondly, because being so far removed from our own time we can look at it as a fresh and alien object. Thus, by contrast, our implicit feelings regarding literary form in our own tongue are brought into explicit consciousness—raised, in short, from mere feeling into knowledge.

(9) The study of Latin, as a dead tongue, especially in its later stages, when it is accompanied by the study of the life, art, and literature of the Roman, has a remarkable influence on the tone of thought and character. It has this influence by connecting us in a living way with what seems, but truly is not, a dead past, and thereby expanding our intellectual and moral sympathies so as to embrace that past as part of our own life. It makes us members of a larger human society. Modern cotemporary language and

life is too near to our own to have this cultivating influence to the same extent, and does not teach us to see things in a true perspective; they may be said to broaden our lives, but they do not lengthen them. Neither the Hindu nor the Chinese languages and life could do this, because these are not *our* past. The ancient life, by thus stimulating the historical imagination and carrying it out of the present, tends to give balance of mind, checks sciolism of opinion and crudeness of judgment based on a narrow induction of things, which, as being close at hand, are apt to assume undue importance. The true humanity of the growing boy is thus deepened and strengthened.

I do not here speak of the large culture which Latin, as literature and as the embodiment of the attitude of the Roman mind to life and social order, gives to the university scholar who has mastered these. The education of the people is not to be regulated in the interests of either literary or linguistic or historical experts. I have to think of boys and the school only. All else can take care of itself.

It might be said, and has been said by certain arid utilitarians, that the study of the history of Rome would do much that I attribute to the study of the language of Rome. But this,

I think, is a mistake. The true history of a country is the thought and literature and art of that country; and I know very little of any people if I know it merely in its annals of events, even if I also exhibit in bold and effective relief its great characters (which is not always done). I *know* a people only by living contact of mind with mind, of humanity with humanity, and this is alone possible by contact with its language. This is to know its true history, its true significance as a factor in the world's progress, because this alone is to know its inner life.

The reasons for the study of Latin which I have given might be very much amplified and elaborated; but I am not here defending against opponents the importance of this special kind of linguistic instruction. My sole object is, by bringing before you the reasons *why* we learn Latin, to introduce you in a *rational* way to the question *how* we should teach and learn Latin. Each one of the reasons which I have above assigned has a direct bearing on *method*, because method is a *way*, a road to certain ends. Think, then, of these ends, and try to inquire the road to them for yourselves, and you will, so far as these ends at least are concerned, have constructed for yourselves a *method of teaching Latin*.

THE ORDER OF ENGLISH STUDIES IN THE SECONDARY SCHOOLS.

IDA M. STREET, ANN ARBOR, MICH.

I WISH to preface this paper with a personal explanation. In the first place, I have no pet theories upon this subject; second, I have never studied theoretic pedagogy, unfortunately, and so know nothing of theories of methods in any kind of teaching. All that I shall say is gathered from experience and obser-

vation. My experience and my observation, however, may differ from that of some one else, but this does not make either of us right to the exclusion of the other. As in all experiments, the personal equation must be deducted and the residue compared with other results until an approximately true conclusion is reached.

In regard to the order of studies in general, my observation has led me to the conclusion that the practical with a child precedes the theoretic, up to a certain point, and beyond that the theoretic must precede the practical. When a child first learns to talk, he speaks purely by imitation and after many futile efforts that result in inarticulate sounds. Later on, when he learns the science of voice culture and of articulation, his speech ceases to be mechanical and becomes intelligent. The meaning of words he learns first by a sort of guess. By association certain sounds come to represent certain objects; a wider experience teaches him that the same name can apply to similar objects; and by degrees he is able to discover that particular object from its name, to know it in itself. Further he learns that certain words are names of objects, and others, names of actions. He learns to put these two classes of words together, by imitation first, and afterwards by rule. Thus he learns all the proper modification of words and their use.

In learning every new subject from the English alphabet up to the philosophy of criticism, he follows the same process.

First there is mere imitation, then a process of induction, then the knowledge of *a priori* principles, and finally their intelligent application to practical work. The first process of his education—imitation—is practical but limited. He is like the Chinaman who understands no English and is a practical cook by imitation, but his range is limited to such dishes as he has seen cooked. So a child's first knowledge is limited to what he has seen or heard. The second process, that of deriving principles, by induction, is the building up of a theory. It is the philosophic or pure science phase of any subject. The application of theory to practical work is

again practical, but unlimited except by the nature of the material used.

During the first stage of his education the child needs a model, a perfect model; during the second part, a wise guide; during the last part, hints from others; but his chief dependence is his own judgment. Too little attention is paid to the fact that a child's first teacher should be carefully chosen.

The lines between these three processes of learning are not sharply drawn, neither does the change take place at the same time with every individual. Just where the training should cease to be mechanical and become reasoning or intelligent must be determined by the teacher's intuition in individual cases, and by the judgment of the superintendent in the case of classes in schools. By observation and experience one can arrive, after a considerable time, at a rough estimate of the average age when the character of the instruction should change from dogmatic to experimental.

Turning now to the study of English language and literature, we find certain parts purely mechanical, and therefore to be relegated to the primary process of education, and others, partly mechanical. Writing, or the formation of letters, is almost purely by imitation, and proficiency is the result of constant practice; this is one of the first things a child should be taught.

Spelling in modern English is arbitrary and therefore must be learned largely from imitation. If a child has failed to learn to spell in this way, he may help himself by rules, but usually the exceptions to the rules are the very words he can never learn to spell. The habit of imitation must be cultivated in oral spelling as well as in written.

I was going to say that the child who reaches the eighth grade without

learning to spell all the words of his vocabulary correctly is a hopelessly bad speller, yet I have seen some severe cases cured even after attaining high school age.

The habit of spelling modern English, also, must be thoroughly fixed before the child is set to reading the early forms, else he will be liable to substitute the phonetic orthography of the one for the arbitrary spelling of the other.

Another largely arbitrary part of English is the pronunciation. The sounds of the vowels in any language must be learned mechanically; but in English each vowel has so many different sounds that a greater effort of the memory and more practice is necessary to ensure correctness. If all English people pronounced their language correctly, the surest and easiest way for a child to learn English pronunciation would be by imitation. Since this is not the case he learns the more common words by imitation and the others from the dictionary by a slow process of looking up each word, and memorizing the pronunciation. Since the acquisition of new words continues throughout a man's whole life, as long as he reads at all he should read aloud. Every word added to his mental vocabulary must be added also to his oral vocabulary. Experience has taught me that every important piece of literature studied by the junior and senior classes in a high school should be read aloud in the class-room.

Composition or the written expression of thought should begin as soon as the child begins to think for himself and has learned to write. He should put down his bits of knowledge and thoughts just as he would tell them. Especially should young writers be encouraged to write as they talk; only in this way will they learn to enjoy doing it, and acquire an easy style.

The first corrections should be simply on the use of a capital at the beginning of a sentence and a period at the end. Here is the place for a little elementary grammar. They can learn that a sentence must possess a name word, or noun, and an action word, or verb. When they have learned to write a sentence and recognize one when they see it—it matters not at this point whether they can define it—then call their attention to the violation of some other simple rule, of capitals or punctuation. I have it as a general guide in all elementary teaching, and especially in composition, not to call a child's attention to a rule until he has violated it, then to yoke the violation and the rule together so that he does not forget either. If he never violates a certain rule he need never know of its existence until he reaches the reflective or scientific phase of the subject, and then he will get the rule in its proper relation to the whole science and see the reason for it. It is then he learns the theory of the subject; for practical purposes he need never be conscious of a rule unless he transgresses it.

When a child has reached the eighth or ninth grade he is perhaps ready for the theory of punctuation or the classification of the rules, and for the theory of grammar. From this point on, the child desires to learn the ornaments of composition. The first two years and a half in the high school should be devoted to preparing his mind for formal rhetoric, as the first years of composition have prepared him for formal grammar.

First to be considered is clearness of expression, then energy, and choice of words; after these, figures and metrical forms. It is best probably to devote especial attention to one of these subjects at a time, not omitting occasional reference to such of the others as the child has already studied.

The general plan for all would be to have the child read in class a selection or series of selections from a standard author whose chief characteristic was the subject of study—clearness, energy, variety of synonyms, profuse use of figures, or humour. Call attention to the quality under consideration, analyze it as found in the author, and assign for individual work out of class the same sort of analysis of similar works. By frequent reading get the child's mind thoroughly familiar with that quality. This is a much slower process than one thinks till he has tried it. Have the pupil study first the perfect model until he knows that thoroughly, then it may be profitable for some students to analyze for faults, but frequently the hunt for imperfect examples is carried too far. Usually the best place for a student to study imperfections is in his own compositions.

An excellent exercise to produce facility of expression is the combination of detached statements and the transformation of elements. After a thorough training of this sort, the pupil, by the middle of the third year, is ready for the text-book study of rhetoric. By this time his mind is stored with illustrations from his previous reading and he is delighted to find that his scattered knowledge works into a complete system. The technical part of rhetoric is no longer dry and uninteresting to him, and he feels proud to think he possesses unconsciously so much knowledge.

The branch of English, however, that is nearest my heart is the study of literature. Of course in one sense the child has been studying English literature since he first began to read, and this miscellaneous reading is to be the basis for his formal study of its history. In English literature the scholar receives not only knowledge of its history, but culture from the contact with its forms of beauty.

The latter is fully as important as the former; indeed if obliged to choose one only, I should prefer the culture that comes from an intimate knowledge of English productions to the knowledge of its mere history. It is the imparting of culture that makes the teaching of English literature difficult. Culture cannot be taught, it must be imbibed unconsciously. To acquire a correct taste for the beautiful, man must be brought in daily contact with various forms of beauty till he knows them by instinct—acquired instinct—or beauty sense. This double object requires two methods of teaching which must run parallel—often be interwoven.

First by reason of our nationality we should take up American literature. This can be done as early as the junior year. By this time the students are supposed to know in general what literature is and to have read some American authors. It is presumed that they are ready now for a systematic study of the history of the literature.

One of my hobbies in this work is written reviews. I have them whenever the study of an author or group of authors is completed. Sometimes they are reproductions of what is read, sometimes answers to questions upon the author's style or life. A (historical) diagram or some portion of it I call for frequently. The scholars should be encouraged to bring to class any items they find in general reading, pertaining to any names in it. In this way they learn to clothe this skeleton with their daily reading.

I pursue the same general plan with the seniors in English literature. In making selections to read in class, from English authors, the question arises, How far back shall we go? I should answer, Go as far back as Chaucer, but do not begin with him.

I think that the average student of this grade requires some preparation to read Chaucer's English easily; either a knowledge of Anglo-Saxon or a more gradual approach to middle English through Spenser. It is not hard for the average scholar of this rank to understand Spenser, provided he reads him aloud. From Spenser to Chaucer is not so great a step as from modern English to Chaucer.

Aside from their literary value there is another reason for their introduction here—the study of early English forms. This brings up the question of etymology in the high school. According to the plan I have outlined for all other English studies, etymology as a science has no place in the high school curriculum; because the scholars have had no opportunity to collect the material for it. A complete knowledge of derivatives in modern English cannot be obtained without a knowledge of Greek, Latin, French and German in addition to Anglo-Saxon. A fair introduction, however, for the study of pure English words can be made in the study of the texts of Chaucer and Spenser. The teacher who is a student of

Anglo-Saxon can lay a foundation in his pupils' minds for future scientific word study, by calling attention to different old forms of modern words and the changes they have undergone. The student takes a greater interest also in the changes in the meaning of words when he sees the word in a context that makes the old meaning plain. When he comes upon it in his reading he feels that he has made the discovery and has a proprietary interest in it that fixes the word and its context in his mind. By judicious questions the teacher can arouse in the student an interest in comparative word forms and meanings. This work can be done incidentally without interfering with the study of the composition as a piece of fine literature. The only way a pupil can learn the really artistic qualities of a literature is by hearing it read and reading it, perhaps several times. In the majority of cases this must be done in class. The only way to learn to appreciate fine music is to hear it frequently; to enjoy beautiful forms, to see them; and the only way to recognize the beauty of poetry or fine prose is to hear it read. —*The Academy.*

A RECENT CRITICISM.

BY J. E. WETHERELL, B.A., PRINCIPAL COLL. INST., STRATHROY.

IN the January number of the EDUCATIONAL MONTHLY appeared the first part of a paper read by Prof. Cappon, of Queen's University, at the December meeting of the Modern Language Association. In speaking of "Subjects and Methods in the Teaching of English," the writer of that paper criticizes the introductory chapter of my edition of Scott's "Lay of the Last Minstrel," issued in 1888 under the supervision of the Education Department. Although in the

preparation of that introductory chapter I had the counsel of two of the most accomplished English scholars in Ontario, it becomes my duty as the author of that "critical introduction" to join issue with Prof. Cappon in almost every one of his strictures.

I have neither the honour nor the pleasure of knowing Prof. Cappon, but I judge from his reference in his address to "your universities here" that he has recently come to us from a foreign shore, and that with com-

mendable zeal he hastens to enlighten Canadian teachers on whom glimmer only reflected rays of that sun of knowledge that shines in the zenith of older lands.

I am at a loss to understand why Prof. Cappon postponed his criticism until the book he attacks had run its full course in the schools and had been laid upon the shelves forever. Was he aware of this fact, and also of the fact that there is at this very time in the hands of High School pupils an edition of Byron containing a "critical introduction," adapted from the one he attacks, but enlarged, revised, and, it is believed, greatly improved? That my critic chose to direct his shafts against my earlier and more imperfect work, I am willing to ascribe to his want of knowledge in the line of educational publications rather than to a desire to take an unfair advantage. I am the more willing to take this view when I find him dignifying my humble work by the astounding statement that in it "Toronto University has attempted to supply a great educational want."

Prof. Cappon has made a very awkward mistake in attempting to criticize a book after having read only a small part of it. It is almost certain that he has not read the preface, nor the earlier and later pages that contain general references to the style and metre of the poem, nor the paragraph that introduces the critical chapter and gives as far as such can be done a classification of the topics of the chapter. Had he read these parts of the book almost half that he has to say must have remained unsaid. He would have discovered that the "introduction" was never intended as a "manual of method," for who would dream of packing even the elements of rhetorical and critical knowledge into fourteen octavo pages? He would never have understood that the twenty-eight sections of the chapter

were to be regarded as co-ordinate and of almost equivalent value, and so to be styled "categories." He would not have found it necessary to make the following indisputable statement:—"We begin at the wrong end if we thrust between the pupil and his text an artificial system of categories." It is passing strange, for instance, to find my critic making such a statement as that just quoted when my Preface with all distinctness states that this "introduction" is intended mainly for the use of the teacher, and that *the pupil is to be led by the teacher to see the poet's art in the poem itself*, and even that is to be attempted only after the pupil has carefully read the poem through to get an intelligent comprehension of it.

I now proceed to notice, as briefly as may be, the main strictures contained in Prof. Cappon's paper. He first objects to the "definition of a poem as a sustained hyperbole, as being founded everywhere on exaggeration and unreality." At the very outset I must call attention to a marked peculiarity of Prof. Cappon's, which, to put it mildly, savors of the *ad captandum* style. No such definition of a poem is to be found in the book he attacks. In speaking of a *romantic* poem it is remarked that exaggeration and unreality are everywhere—in the verbal descriptions, in the characters, in the introduction of the marvellous and the supernatural. This is a very different thing from the statement that "a poem ('romantic' omitted) is *founded on* exaggeration and unreality." And further, if I understand him, my critic seems to say that there is nothing of the nature of hyperbole and unreality in the essence of our finest poetry, and he refers in illustration to Wordsworth's poem on the daffodils. Well, we are all familiar with Wordsworth's dictum: "Poetry is the image of man and nature. There is no necessity to trick

out or to elevate nature. No words which the poet's fancy or imagination can suggest are to be compared with those which are the emanations of reality and truth." Yet we all know, too, how widely at variance is much of Wordsworth's best poetry with his narrow theories of poetic art. His own oft-quoted lines are fatal to his theorizing, for when the influence of the muse flows on him in full flood even he often does, to his thoughts and sentiments,

Add the gleam,
The light that *never* was on land or sea,
The consecration and the poet's dream.

In this connection I beg to call Prof. Cappon's attention to the definition of poetry given by the distinguished poet and critic, Alfred Austin, who is spoken of as a possible successor of Tennyson as Poet Laureate. "Poetry," says he, "is the imaginative raising or heightening of matter-of-fact;" it is "a glorified representation of all that is seen, felt, thought, or done by man."

In dealing with the subject of ideality Prof. Cappon says: "As an example of the application of this definition of ideality the author instructs the teacher to point out to his pupils that the line describing the minstrel as 'pouring the unpremeditated lay' contains an example of poetic ideality." "This," he adds, "is surely a grave error." Again here I must call attention to my critic's peculiar method. Instead of accepting the example of ideality which I have selected for use in the "critical introduction," the description of "Knights of more than mortal mould" (which example, by the way, is of the very kind that Prof. Cappon himself selects), he turns to the critical study of a selected passage, and for his purpose transforms a sentence which he finds there: "We have a *touch* of ideality in the 'unpremeditated lay.'" It is this statement that with *ex cathedra*

authority is styled "a grave error." Prof. Cappon goes on to give his definition and illustrations of the term ideality, and I accept almost all he has to say, but I must ask him to revise his decision as to the *touch of ideality* in "the unpremeditated lay." Will Prof. Cappon not admit that much of the pleasure we derive from poetry owes its source to the poet's habit of getting away from the tameness of actual things to the contemplation of the higher creations of our hopes and fancies, that is, to the idealistic transcending of reality? Is there, then, not a touch of ideality in making a minstrel sing an impromptu lay? Is that not an ideal towards which every wandering harper would aspire—an ideal that gave inspiration to many of the *improvisatori* of Southern Europe—an ideal which Scott wishes us to grasp imaginatively when he makes the "Latest Minstrel" sing the "Lay":

Each blank in faithless memory void
The poet's glowing thought supplied.

Surely Prof. Cappon's literary judgment will lead him to revise his rash utterance, and to admit that his is the "grave error."

Further, when Prof. Cappon says: "What an idea young scholars will get of poetry when they are taught that the ideal element in it is simply the fictitious element," he is simply making for himself another man of straw. I am not aware that any one has ever made such a statement. Mere fiction in poetry is not necessarily ideal; to be ideal it must transcend the real and be in harmony with poetic motives. Nor are realities ever ideals, unless the poet, by omission, selection, and a harmonious disposition of circumstances, so transmutes those realities that they are, to speak with accuracy, realities no longer. Prof. Cappon refers to the courage, fidelity, and honour of Scott's Borderers as realities, and at the same

time as being instances of typical virtues, and so ideals. Now, admitting that the Borderers of the "Lay" possessed courage, fidelity, and honour, I still contend that *as they appear in the poem* they never trod this earth. The poet has taken realities familiar to him, and translated those realities into an atmosphere of mediæval romance. We see in Scott's pictures of these Borderers no savage feuds, and frays, and raids, no horrible outrages and wretched sufferings, no unholy ravages and murders, all of which were present, more or less, in the reality. The poet's Borderers are not creatures of flesh and blood; they are "a glorified representation."

I must now proceed to another of the "positive errors made in the Critical Introduction"—to use Prof. Cappon's authoritative words. To make myself clear I quote the lines of the "Lay" on which is based the comment that my critic attacks:

The way was long, the wind was cold,
The minstrel was infirm and old;
His withered cheek, and tresses grey,
Seem'd to have known a better day.

The comment runs thus: "A number of words here receive more or less of a factitious emphasis. In the first couplet the metrical emphasis and the sense emphasis coincidentally fall on 'cold' and 'old.' In the second couplet 'day' deserves less emphasis than 'grey,' but a full oral expression of the rhyme robs something from 'better' and adds it to 'day.' This tendency furnishes a very simple illustration of the fact that when music is wedded to thought it is often at the expense of the thought; *the loss, however, is more than made up by the superior emotional effect.*" Here, again, Prof. Cappon, for the sake of effect, indulges in his usual habit of omission, dropping out the words I have italicised. Then he asserts that the principle stated above

—when music is wedded to thought it is often at the expense of the thought—runs directly counter to the law of all good poetry. He endeavours to show this by taking a line, not from the rhyming couplets of Scott, but from the blank verse of Shakespeare! In dealing with this topic he proceeds to state that "in the work of every great poet there is an instinctive intimate alliance between the music and the sense"—a statement which everyone will second and which may be found in another form on page 34 of the "Critical Introduction" in the section on the "Music of Poetry." Here I may say that by an odd freak of human judgment the very passage in my critical chapter that so displeases Prof. Cappon is the very passage that has been singled out for the warmest approval by one of the best English scholars in the country. *De gustibus non disputandum.*

I have now dealt with all the "positive errors" Prof. Cappon can find in the book. Let us look at some of the defects of a less heinous nature.

"Such general observations," he says, "as that the laws of melody require the avoidance of all unpleasant, difficult, and harsh combinations of letters and syllables, or that the movement and the metre may imitate slow or rapid motion, etc., are not likely to help the teacher much in dealing with this subject." To many of Prof. Cappon's hearers and readers this criticism may seem just, until I disclose the fact that my critic has been practising his policy of omission again, without *malice prepense*, of course, failing to say that these general observations are fully illustrated from the poem itself, at least as fully as the intelligence of Canadian teachers is likely to require. Prof. Cappon then proceeds to give us his views as to the way in which the "music of poetry" should be taught "at this

elementary stage." The scheme that he outlines is admirable in its way, but he has overlooked two very important things: (1) That the hints and illustrations in the "Critical Introduction" are merely suggestive, and mainly for the educated teacher, not for the tyro: (2) that in Canadian High Schools the pupils in the matriculation classes are not in the "elementary stage" that Prof. Cappon seems to imagine, and that much of the elementary knowledge he would teach them they have been familiar with for years. Surely those who matriculate into Queen's are not by their limited knowledge in matters of this kind giving their new professor a low opinion of the attainments of High School pupils in general. The knowledge of versification which would satisfy Prof. Cappon in matriculants is all too limited for graduates from our secondary schools.

Passing on, Prof. Cappon asks the question: "What is the use of such a category as impressiveness, defined as 'the art of stamping a thought on the mind so that it cannot be easily forgotten?'" "Surely," he says, "impressiveness is a category of infinite variety including many poetic effects totally different in their nature from the somewhat coarse vigour and emphasis of the stanza which the writer has given as an example." One begins to feel like accusing Prof. Cappon of being disingenuous when he is found yet once again employing his favourite device of omission. He fails to tell his hearers that by way of illustrating the application of the general term, impressiveness, the whole of the most impressive stanza in the poem is examined with a view to discover the causes of its impressiveness and popularity. He quotes the last six lines of the famous stanza, conveniently omitting the ten glowing lines preceding, and then he characterizes the passage as coarsely vig-

orous. Further, that there are infinite varieties of impressiveness no one will deny, but to what passage will a teacher go in illustrating the meaning of literary impressiveness if not to the most striking passage in the poem? The University examiner of last summer went straight to this very passage when he took up the poem to prepare his examination paper, and in fact the very first question he asks is, "To what causes is the popularity of the above passage due?" And as one of the Departmental examiners of last summer, I may say that the great majority of the candidates for second-class certificates, helped, I believe, by what their teachers had said to them on this very matter of impressiveness, answered the examiner's question with intelligence and clearness.

Prof. Cappon concludes his criticism by giving us the sort of scheme he would propose to take the place of the one attacked. Three-fourths of the twenty-eight categories (beshrew the word!) must go. It is an interesting and curious study to examine Prof. Cappon's scheme. In the first place it will be found that instead of throwing away three-fourths of the "categories," he throws away about half. What are the topics which he thinks may remain unnoticed "at this elementary stage?" The devices of style taken up in the section on "number of words" are then to be unnoticed; condensation and energetic brevity, amplification and iteration are "too fatiguing to the mind of the pupil" to be touched on in the class-room. The principle of contrast that gives a vigour and a glow to many a passage of poetry is not worthy of notice. Some of the highest and most effective strokes of poetic art suggested by the section on "contiguities" are, it seems, beyond the appreciation of our High School pupils. The employment of interrogation and exclamation as devices of

style are not in the proposed scheme, although they, more perhaps than any other devices, reveal the temper of the poet. The meaning and application of the literary terms "strength" and "pathos" may, it seems, be left for University study. The various modes employed by the poet to eliminate or minimize the painful and disagreeable elements of description and character are, it seems, too abstruse for elementary work. The poet's modes of treating nature, so interesting to Principal Shairst, that he has given a whole book to the examination of the subject, must also be left out of consideration. The study of character, we are plainly told, "is the work of the more advanced student." Those striking features of style—the "faculty of concrete vision," and the cumulation of objects, situations, characters, incidents, and images, to produce a harmonious and effective whole, are too difficult for the appreciation of Canadian boys and girls in the senior classes of our High Schools. And then "poetic harmony," to produce which is the highest essential of fine-art effects, is to be neglected. "Taste" and "beauty," too, are terms that the teacher must carefully avoid, or be satisfied if in using them he is not understood. This long list of figures and qualities and devices and characteristics of poetry are to be passed over "at this elementary stage," as, says Prof. Cappon, "we cannot expect (the pupil) to enter into the subtleties of higher criticism."

But, lo! Prof. Cappon has sagaciously left for himself a door of escape.

I find at the very end of his criticism this saving clause:—"It is true the teacher may very properly introduce as much of this higher criticism as he thinks the pupils can receive." Just so; and that is all that any teacher in his right senses would think of introducing. So, after all, the whole of the twenty-eight "categories" are to be accepted and used by the teacher to the limit of the pupil's capacity.

Now, let me join with Prof. Cappon in emphasizing his last sentence:—"The main thing for the pupil at this stage is to get into direct and sympathetic contact with the author's meaning and art, and the way to that end does not lie through the abstract and often doubtful points of view of formal rhetoric."

It will be seen, then, that a very large part of Prof. Cappon's paper is based on misconceptions. He had not taken the trouble to familiarize himself with the whole book before criticizing a part; he has not granted the teachers in our secondary schools the possession of all the intelligence and scholarship which is theirs; and he has underrated the attainments of the senior pupils in our High Schools. Notwithstanding all these faults in this paper, I am heartily glad that Prof. Cappon has spoken. With him I admit that "before English can take its place beside the classical languages as an effective means of discipline and culture there is still some work for us to do;" and I am sure that all teachers of English in Ontario welcome Prof. Cappon as an ardent co-worker in this broad and attractive field.

"As you grow ready for it, somewhere or other you will find what is needful for you in a book."—*George Macdonald.*

"ONLY one literature there is, one great literature, for which the people have had a preparation—the literature of the Bible. . . Therefore I have so often insisted, in reports to the Education Department, on the need,

if from this point of view only, for the Bible in schools for the people. If poetry, philosophy and eloquence, if what we call in one word letters, are a power, and a beneficent wonder-working power, in education, through the Bible only have the people much chance of getting at poetry, philosophy and eloquence."—*Matthew Arnold.*

SHALL WE TEACH SCRIPT OR PRINT TO BEGINNERS?

MRS. J. B. POWELL, HILLSBOROUGH, TEXAS.

IN teaching the little child its first lesson, script is not the only means, but is considered the best, for several reasons. In the first place, it is the natural means of written communication of thought, consequently a child should not be required to print its first lesson, but taught at once, with blackboard and crayon, how to form the elements in the first word that it has learned to recognize, through the association of the object. Only one word should be taught at first, and pupils should know how to trace and copy the word neatly before attempting another. Teachers of primary work, have you ever watched with anxious eye the expressions of a little child, who, after repeated efforts, has succeeded in copying its first word? The script method of teaching beginners is preferable to print, because it is easier to change from script to print than from print to script. There was a time when pupils were allowed to read through several readers without knowing a letter in script. Now, in our present plan of teaching, we find a reverse order from this. Our primary pupils can read script as readily as print. The resemblance of the one to the other is so marked that with proper teaching the change can be made in a short while. After the pupil has learned to copy well a number of words and sentences, the printed chart or primer should be introduced.

Each printed lesson should be

written in neat script on the board, and pupils required to copy the work. The lesson should be read first from the board, and then from the primer. The words are thus contrasted, are spelled both by sound and letters, and very soon both forms are familiar to the child. Script should be taught early, for it is the correct means of communication of thought. The object of the first lesson is not only to teach the little one to read, but to cultivate the expression of ideas, hence writing as a means of expression is one of the first lessons taught. The little child soon delights in writing original sentences, compositions from pictures, wee letters, etc. Of course the teacher must be the guide in all this, not only teaching correct forms of expression, but guiding the mind into a proper channel of thought. The minds of these little ones may be compared to precious jewels, which only a master-workman's hand can mould and fashion into any beautiful design. These pliant minds can be moulded just as the teacher would have them. Last, script is a means of discovering mistakes of pupils. How many children do we find in our schools that can give a correct oral definition, who if required to write the same, would utterly fail in capitalization, punctuation and spelling? Teachers, wherein lies the fault? Do we devote the attention to written language that we should? —*Ex.*

NOTES FOR TEACHERS.

THOSE who would train the mind to its highest capacity must furnish to the young the record of deeds of heroism, of benevolence, of self-sacrifice, of courage to resist the evil and maintain the good.—*Dr. McCosh.*

THE questions that will be most generally discussed by teachers during the next five years will be those that will have direct reference to the soul and spirit of education, and not those that concern the mechanism by which the schools are run.—*School Journal.*

ELECTRIC LIGHTED BUOYS.—Incandescent lamps on buoys are found to be a practical success after one year's test in Gedney's Channel, New York Harbour. During the last nine months over 220 ocean steamers passed through the channel during the night, and not more than two lamps out of six were extinguished at any one time. Red glass globes did not last so long as plain ones, probably owing to the interception of a greater portion of heat. Red lamps are now used around clear glass lamps on all buoys.

THE MICROSCOPE.—The invention of the microscope has been, by general consent, attributed to Cornelius Drebbel, a Dutchman, and its date is usually given as 1621. According to Signor Govi, an Italian savant, the credit of the first construction of the microscope must be awarded to Galileo, and its first construction dated back eleven years. In a paper presented by Signor Govi to the French Academy of Sciences, he claims for Galileo the distinction of having invented the microscope, as well as the telescope, and supports this claim by the following reasons:—He has found

a book printed in 1610, according to which Galileo had already directed his tube fitted with lenses to the observation of small near objects. The philosopher himself stated shortly after this date, that he had been able to observe through a lens the movements of minute animals and their organs of sense. In a letter, written in 1614 to Signor Tarde, he states that he has with his microscope "seen and observed flies as large as sheep, and how their bodies were covered with hairs, and they had sharp claws."—*School Newspaper.*

PHOSPHORESCENCE.—It would seem as if the influence of bacteria and micro-organisms generally upon higher forms of life was only just beginning to be understood. The researches of naturalists are constantly bringing new and unexpected facts to light. For instance, there is nothing better known than the frequent phosphorescence exhibited by marine animals, and especially the crustacea. This phosphorescence is frequently infectious; that is to say, it can be communicated by touch. A French naturalist, M. Giard, has just made known the results of some observations and experiments he has been making with *Talitrus* and other crustacea. On microscopically examining a brightly phosphorescent specimen he found walking slowly on the beach instead of leaping, as its habit usually is, he traced the phosphorescent light to the presence of bacteria in its muscles, which were greatly altered. On inoculating other and healthy individuals of this and other species, the same disease was produced among them, and M. Giard says that his laboratory was quite lit up at night with these diseased but luminous crustacea. The inoculation was continued to the sixth

generation, apparently without any attenuation of the microbic action. The disease seems to follow a regular course, and the crustaceans died in three or four days. The phosphorescence, however, always lingered a few hours after death. Crabs were inoculated in the same way.—*Science*.

WELL, if he is a philosopher, the schoolmaster will reflect that the world does not crown those by whose humble and self-sacrificing exertions it has rolled so contentedly along; if he is an imaginative man, he may believe that some day the craft, like actors, from holding a position despised of all men, will rise to social prominence and become the pets of society; who knows? If he wants statistics, let him reflect that about ten per cent. of deaneries and bishoprics are held by ex-headmasters, and that it is believed by some that Lord Sherbrooke, an indeterminate number of years ago, taught the rudiments of mathematics. Let him aspire to a viscount's coronet; he will then take precedence of those humbler clerical brethren who have won their way to the Bench and spiritual peerages. But meanwhile, for his consolation let him turn his eyes upon his task and see how fair and noble a one it is. Day after day to be brought into close contact with all that is most innocent and generous and pure in humanity; to live in the presence of creatures whom our Saviour himself selected as an example for devoted men; to be surrounded with high hopes and pretty imaginings, and dowered with affection; if a man will but hold out his hand for it, which is ardent and unstained as few of the passions of human beings, one for another, are. To have soul after soul, in its freshest, most impressionable age, with all the grace of eternity, all the infinite possibilities of the future

carved out in gentle faces, and lying half hidden in loving eyes, placed in your hands so freely, so confidently, "Do with it what you will." To feel that a few words, a touch, affectionate interest, a question now and then, a syllable of encouragement, a little self-repression, a look, a sigh, may wake a sacred sleeping impulse, or draw a life from a shadow cast by the very spirit of despair. If a man is not sometimes touched, as it were, on the shoulder by such thoughts as these as he looks at the childish faces upon which life is preparing to write strange histories, if he is not haunted, in some halting-place of his busy life, by some sense of responsibility, some shuddering fancies of neglect, he can be hardly human. "It takes a poet to see these things," said a friend half contemptuously to me when I tried to give him a glimpse of the thoughts that press insistently even into such a life as ours. It is not so; even if in common work-a-day moments, when we are shouting questions or supplying answers, steeped to the ears in dulness, irritability and inkiness, they hang too high above our heads, let a man be brought face to face, as all must be, with one of the tragedies of school life, a glimpse into a boy's soul, a home made desolate by some careless, shameless act dragged to light, and they will not escape then. Any one who lives such a life truly and with passion will be apt to be misunderstood by the world; he will leave the best of himself behind him, shut up in dusty schoolrooms, and barred and shuttered studies, and take a mere phantom away. If the world could realize how much—I say it in all humility, in no spirit of exaltation, for it is a spontaneous necessity of giving which cannot be denied—we really give to our boys, they would not blame us for having so little to bring abroad.—*Murray's Magazine*.

PUBLIC OPINION.

THE TRAINING OF LIFE.—Great as the advantage of training may be, no mere collegiate or academic training can compare with that which an intelligent person can get in that greater university of human life in the outside world, in order to fit him for the noblest citizenship and the ampler work.

MORAL INSTRUCTION VERSUS RELIGIOUS TRAINING.—America is not the only country that is vexed and perplexed by the problem of religious education in public schools. France has been making an experiment in this matter, within the last half-dozen years, that is well worth noting. In 1882, the law was passed completely withdrawing the public schools from the influence of the clergy, and substituting "moral instruction" in the place of religious, without defining in detail what the authorities understood by such "morality." The result is severely disappointing to the advocate of purely secular education and of the substitution of vague and general principles of morals for positive religion. It is clear from the official reports that endless confusion prevails as to what "moral instruction" is, and that, in any shape or form, it cannot take the place of religious training.—*The Sunday School Times.*

READ LESS AND THINK MORE.—Said an Oxford scout, who had waited on many generations of struggling passmen and studied their ways and manners, when a candidate in whom he felt a special interest had once again failed in the schools, after much burning of the midnight oil, "Ah, sir, if you'd only read a little less and think a little more, I do believe that you'd get through the schools." Said an eminent schoolmaster scolding an

unsuccessful pupil, "I don't care how long you have been working. There is no virtue in just wearing out your trousers against your study chair." If the mere perusal of printed matter does little good to schoolboys and undergraduates, who do at least live in an atmosphere of thought and learning, are we to take it for granted that the same habit will become a great means of national self-improvement when it has been extended to the masses who are invited and urged to make use of the Free Libraries that are being founded and thrown open to them?—*The St. James' Gazette.*

CORPORAL PUNISHMENT.—An important judgment has been given on the subject of corporal punishment, arising out of a special case stated by Mr. Bushby, magistrate at the Worship Street Police Court, for the opinion of the High Court of Justice. A Board School head master had appealed from a conviction on a summons for "unlawfully assaulting" a boy by caning him on his hands. There was no question that the boy had committed a fault deserving corporal punishment, nor was it charged against the master that the punishment—four strokes on the hand with a cane—was excessive, but the magistrate held that, as there were other methods of corporal punishment quite as available and efficacious, caning on the hand was improper, and ought not to have been inflicted. It is satisfactory to know that the conviction was quashed, with costs against the respondent. Mr. Justice Wills remarked that thirty years ago caning on the hand was the common punishment at school, and expressed a hope that we were not getting too effeminate or encouraging ill-behaved school-

boys who wanted to strike. Mr. Justice Mathew said that when parliament laid down a chart showing the particular regions of the body to which corporal punishment should be

confined, the courts would take care that the regions outside should not be invaded. At present there is no such chart.—*The School Guardian* (London).

GEOGRAPHY.

THE NORTH POLE.—A movement has been started in Norway for the despatch in the summer of 1890 of an expedition which would try to reach the North Pole, and it is proposed that the leadership shall be offered to Dr. Nansen. Those who are arranging the plans maintain that no other country could furnish such a crew of experienced and hardy ice-men and Arctic travellers as Norway, and that a winter or two in the Arctic regions would affect these men very little. The intention is that an attempt shall be made to reach the Pole by way of Franz Josef's Land, a route advocated by the most experienced Norwegian Arctic travellers as well as by several well known men of science who have studied the problem.—*School Newspaper*.

INDIAN RAILWAYS.—Says the Administration Report of Railways in India for 1888-89: "The length of railways open for traffic in India at the end of 1887-88 was 14,383 miles; the length added during 1888-89 was 886 miles; deducting certain branch lines which have been closed, the total length of open line at the end of 1888-89 was 15,245 miles. Of the total open line of 15,245 miles, 9,796 miles are worked by Guaranteed, Assisted and other companies; 4,998 miles are worked by direct Government agency; and 451 miles are worked by Native States. During the year sanction has been given for the construction of additional mileage to the extent of 680 miles. The total sanctioned mileage on 31st

of March, 1889, was 17,507 miles, showing an increase over the corresponding figures at the end of the previous year of 637 miles."—*Allahabad Pioneer*.

OUR LATEST ANNEXATIONS.—The Suwarrow, or Suworroff Islands, which have just been annexed to the British Empire, are simply a few uninhabited reefs, although a wharf was built on the main islet some time ago by an Auckland firm. The group is composed of three low wooded islands connected by a reef, on which are a number of hummocks and rocks. The whole group, including its encircling reef, is only twelve miles long by nine miles broad. The eastern island has cocoanut trees. There is an entrance for ships into the lagoon, but no drinking water in the islands. They lie about 450 miles north-north-west of the recently annexed Cook or Hervey Islands, and about the same distance east of Samoa. They are in a line with Maldon, Starbuck and Penrhyn Islands in the north-east, and Fiji in the south-west, and might be useful for cable-laying purposes. Christmas Island, one of the natural curiosities of the world, has been annexed by Great Britain. The island has been recently included in the official list of British possessions. It is of no political or strategic importance, and must not be confused with the island of the same name in the Pacific. The Christmas Island we have just annexed is remarkable as the highest coral island known, rising some 300 or 400 feet out of

the sea. No water is found on it, and there is scanty vegetation. Large crabs infest it, and altogether our new possession must be considered more interesting than important. It is to be considered as forming part of the Straits Settlements, to the south of which it is situated.

THE GROWTH OF CITIES.—The growth of cities in the present century is without parallel or precedent in any previous age of the world. When Rome was at its height of grandeur and prosperity its population is estimated to have been from 500,000 to 2,250,000; and in all the rest of Europe there was not one other city which would now be above the third or fourth rank in respect of population. The only city of the first rank in Africa was Alexandria, with a population somewhere between 500,000 and 1,000,000. In Asia, so far as known to the European world, Jerusalem alone had a vast population. In the middle ages no city anywhere attained to great size. For example, London, which was called an illustrious city by the Venerable Bede, had a population in Shakespeare's time no larger than Boston is now. No other city in the world has grown as London has grown, but through the whole of Europe there has been a marvellous growth of city populations during the present century. In Eng-

land alone there are now seventy-five cities, the smallest of which has 75,000 inhabitants; and if suburbs could be counted the figures would be still higher. Hundreds of square miles of land in Scotland have been cruelly depopulated, and yet the population of Scotland continues to grow, but the increase is in the cities. On the continent the same law holds. While the population of Belgium has increased 11 per cent., that of Brussels has gained 20 and that of Antwerp has gained 30. In Denmark the increase of city populations to the increase of the whole country is as 2 to 1; in Sweden it is as 4 to 1; in Norway it is as 10 to 1. In Prussia, while the population of the country is stationary, the increase in cities is 25 per cent.; and Berlin alone, which in 1850 had 400,000, has now 1,400,000. In Russia the four chief cities have doubled their population in twenty years. Since the war with Germany Paris adds 50,000 to her population every year. In 1780 only one-thirtieth of the people of the United States lived in cities of 8,000 inhabitants or over; in 1880, nearly one-fourth. These facts require no comment; they speak for themselves. They show a change in the habits of the people of the present age, and especially in this country, which must bring with it a radical change in all the social conditions of life.—*Ex.*

CORRESPONDENCE.

"LEAVING" EXAMINATIONS.

The Editor THE MONTHLY:

SIR,—I should like to enter a protest in the columns of THE MONTHLY against the Minister's scheme of "Leaving" Examinations now before the University Senate for consideration. I am told that many members of the Senate do not approve of the

plan, yet they are afraid of not showing proper respect to the wishes of the High School Masters if they do not adopt it. They have been told that the High School masters favour it and want it. I do not believe they do. I, speaking for myself, do not approve of it. I prefer the plan proposed by Principal Grant, if it can be worked out. If not, I

would rather have several independent bodies of examiners than have our examinations completely controlled by one man. We all know some of the evils connected with the Departmental Examinations. They have been found very unsatisfactory—so much so that more than a year ago it was fully determined to return to the County Board System. But before the new scheme was put into shape, this “Leaving” Examination scheme cropped up. I should like the advocates of the scheme to answer two or three pertinent questions.

1. Will it secure uniformity of matriculation? In other words, will Queen's, Trinity and Victoria (and I might add McGill, for in the eastern part of the Province a great many students go to McGill) accept it, if Toronto does?

2. What effect will it have on the standard for matriculation?

3. How was it discovered that the High School Masters favoured the scheme? When were they consulted? Has anyone a power of attorney to speak for them? I know that I have

never been asked to express an opinion upon it.

I really think that something should be done, Mr. Editor, either to rob our so-called Provincial Association of its official character, or to make it representative. We have over 400 High School teachers in Ontario. I wonder if there were forty present at the last Association meeting at Niagara? Judging from the published accounts of the proceedings I don't believe there were. True, a number of High School Masters (perhaps 20) had a series of meetings in the departmental buildings last summer during the examination season, at which certain resolutions were passed—some of them with small majorities—but these men were entitled to speak for no one but themselves, and they constitute a very small proportion of the High School Masters. If the Senate be really anxious to accede to the wishes of High School Masters, the views of the latter can be easily obtained by issuing circulars to them.

EXPERIENCE.

EDITORIAL NOTES.

WE commend to the attention of our readers the communication of “Experience” (Head Master, High School), to be found in this number.

THIS magazine is open for the discussion of the methods of teaching the subjects taught in our schools, from the Public Schools to the University, especially those branches taught in the Public and High Schools.

IN this issue is the last half of Prof. Cappon's valuable paper on the teaching of English, and also Principal Wetherell's criticism thereupon. We are pleased to have such papers, the effect on teaching cannot be other-

wise than beneficial. The proper teaching of any one subject has an important influence on the proper treating of every subject.

EXAMINATIONS.

EXAMINERS have been appointed by both the Education Department and the Senate of the University of Toronto to prepare the examination papers for the present year.

The action of the other Universities in this respect, though influential in its effect upon the education of the Province, will not immediately affect so large a number. Our views

as to the extent and kind of co-operation which should exist between the Education Department and the Senate are so well-known that we need not take space to repeat them. In our last issue we referred to the large number now attending the High Schools who have declared their intention of preparing to pass the examination for a teachers' certificate of some grade. We are well aware that a number of those who have so declared themselves have no intention of actually teaching; and also that there are not a few who intend to use these certificates for some other purposes. But after making these allowances there remain close upon 8000 who at present are attending the intermediate schools and intend to teach for a time, likely to be a very brief period.

The advantage of having an examination for the admission of candidates to universities and learned societies, and for teachers' certificates of all grades, is so obvious that it is not likely to be abandoned, however it may be modified, for many a year to come. The case being so, it behooves all educators to take all possible precautions to anticipate the evils which accompany examinations, and which will be intensified by such a crowd pressing for some mark of recognition at the hand of examiners.

One precaution of special importance is that the work prescribed for the teachers' certificate will not, *per se*, tend to unfit the candidate for the efficient performance of the duties of any avocation in life. This danger was referred to in very appropriate terms in the report of Lord Macaulay's committee, which was published in 1854:

"We think," says that report, "it most desirable that the examination should be of such a nature that no candidate who may fail shall, to whatever calling he may betake himself, have any reason to regret the time

and labour which he spent in preparing himself to be examined."

Last year an experienced and able educator in Englar expressed himself upon this subject in the following suggestive words:

"The main object to be borne in mind with reference to the entrance examination (to a profession) is to secure a youth who has had a thoroughly well grounded education as an English gentleman. Any curriculum which renders those who are unsuccessful unfit for other professions is greatly to be deprecated."

While the Department of Education adopts, as it has for some time past, the work prescribed for junior matriculation, pass and honours, this evil of narrow eclecticism will be to a very large extent avoided.

Teachers are, or should be, members of a profession, but first and foremost they must be members of the Republic of Letters.

THE LATE JOSEPH S. CARSON.

IT is with feelings of deep regret that this journal has to chronicle the death of Mr. Joseph S. Carson, Inspector of Public Schools for West Middlesex, which sad event took place at his residence, Strathroy, on Thursday, the 19th day of December, 1889. Mr. Carson was born in Mono in the County of Dufferin, on the 14th of November, 1841. He early took to teaching as a profession, his first school being at Mooretown, in Lambton, where he taught while yet scarcely eighteen. With the exception of a break of two years, most of which time was spent at the Toronto Normal School, where in 1874 he was successful in carrying off the silver medal, Mr. Carson has been constantly engaged in the work of his profession.

He taught in the Strathroy public schools about two years, when he received the appointment of Public

School Inspector for West Middlesex, which he so ably filled till the time of his death. The deceased was, in the truest sense of the word, a student. He loved knowledge for its own sake. In professional and educational acquirements he ranked high, having few equals in the Province. To those who did not know him he sometimes appeared distant, but in truth he had a most kind and genial disposition. He took a deep and consistent interest in all that tended to promote the welfare of the young. As an inspector he was one of the very best in the Province—thorough, efficient, and hard-working, as the schools in West Middlesex will testify.

By some he may have been considered arbitrary, but it must be said of him that he tried to do everything for the best. When duty led he fearlessly went forward, and at times met with opposition; but was always on the most cordial terms with the teachers in his inspectorate. He was recognized as a true friend of every worthy teacher. In 1880 the teach-

ers showed their regard for him by presenting him with a beautiful gold watch and chain, accompanied with a complimentary address. Mr. Carson was a man of indomitable energy and will-power. He was a deep thinker and a fluent speaker. His early death in the midst of his usefulness creates a blank that cannot soon be filled. Not only in West Middlesex, but throughout the Province, he will be missed in educational circles for many a year to come.

The *Strathroy Dispatch* concludes a well-written article on the death of our departed brother as follows:

“It was natural that such a mind as his, so strongly intellectual, so acutely logical, should find some difficulties in the great matter of religion. Not a sceptic or an infidel, he was yet a sincere inquirer, meeting in his path many perplexities, which he had the manliness to avow, but at last these all vanished, and in perfect resignation, and happy in the hope of heaven, he entered into his everlasting rest.

CROSSING THE BAR.

SUNSET and evening star,
And one clear call for me!
And may there be no moaning of the bar
When I put out to sea.

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the bound-
less deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell
When I embark!

For though from out our bourne of Time and
Place,
The flood may bear me far;
I hope to see my Pilot face to face
When I have crossed the bar.

—*Tennyson.*

GOOD-BYE, kind year, we walk no more
together,
But here in great happiness we part;
And from thy wreath of faded fern and
heather,
I take some sprays and wear them on my
heart.

GIVE words, kind words, to those who err,
Remorse doth need a comforter;
With the sweet charity of speech,
Give words that heal and words that teach.

—*Sigourney.*

SCHOOL WORK.

MODERN LANGUAGES.

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

EXERCISES IN ENGLISH.

1. Expand the following into complex or compound sentences :

- (a) On hearing this the boys all ran away.
(b) He was surprised at my not having heard of it.
(c) There being nothing more for us to do we returned to the camp.
(d) She will be delighted to hear of your success.
(e) A creek runs through the field, dividing it almost equally.

2. Contract the following into simple sentences :

- (a) I perceived that there were innumerable trap doors that lay concealed in the bridge.
(b) I saw that several of the passengers dropped into the tide that flowed beneath.
(c) Show me the secrets that lie hid under these dark clouds that cover the ocean which is on the other side of the rock.
(d) If you examine it carefully you will find that it consists of two pieces which have been so neatly joined that they look like one.

3. Change to indirect narrative :

- (a) "Cast thy eyes eastward," said he, "and tell me what thou seest."
(b) "What is the reason," said I, "that the tide I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other."

4. Change to direct narrative :

- (a) The Genius told me that the bridge consisted at first of a thousand arches, but that a great flood had swept away the rest, and left the bridge in the ruinous condition I now beheld it.
(b) The Genius told me that there was no passage to those islands, except through the gates of death that I saw opening every moment on the bridge.

5. Combine the following groups of sentences into a simple, a compound, and a complex sentence, respectively.

- (a) They moved right on. They stopped for nothing. They struggled for nothing.
(b) He tried to pacify them. He promised them large rewards. He found all his attempts unavailing. He assumed a more decided tone.
(c) I selected a resinous stick. The fire had eaten deeply into it. It held a mass of glowing coals. I launched it suddenly at the panther. I did so with very careful aim. It fell right between his forelegs.

6. Classify and give the relation of the subordinate clauses in the following :

- (a) What is the reason that you were absent?
(b) It is reported that you were absent.
(c) I have put it on the blackboard that all may see it.
(d) I hope that all may see it.
(e) Call at the office as you are going home.
(f) As you are going home you may as well take it with you.
(g) He could not find out where they had left it.
(h) That was the very spot where they had left it.
(i) They expected to find it where they had left it.
(j) Anyone who wants it may have it.
(k) It does not matter who wants it.
(l) If he found it he will return it to you.
(m) Do you know if he found it?

7. Classify the phrases according to their grammatical value, and give the relation of each :

- (a) He offered to divide the money.
(b) He came here to divide the money.
(c) It isn't fair to divide the money.
(d) The proposal to divide the money seems fair.
(e) He was very anxious to divide the money.
(f) He was standing behind the desk.

- (g) That chair behind the desk is broken.
 (h) He took it out from behind the desk.

8. Write five sentences, using the word *boy* as subject nominative, predicate nominative, nominative in apposition, nominative of address, and nominative absolute, respectively.

9. With sentences to exemplify the correct use of all the inflected forms of the verb *give*.

10. Write sentences exemplifying the correct use of "you and I," "him and me," "look good," "but what," "surrounded with."

11. Distinguish "He will (shall) not take it," "To lay (lie) down," "He calls on (for) me," "To copy from (after) him."

12. Criticize and improve the following sentences:

(a) He answered all the questions that were put to him in a satisfactory manner.

(b) He didn't act like he should have done.

(c) She was terribly frightened when she heard of it.

(d) You hadn't ought to set so near the fire.

(e) I expect he often wished he was at home again.

(f) Ten years' experience of its working have convinced me of that.

(g) He was accused with having stolen it.

(h) He would not lend it to me without I promised to return inside a week.

(i) If that is the case I will be worse off than ever.

13. Substitute equivalent expressions for those italicized.

(a) This *dashed the spirits* of the Iroquois.

(b) He prepared to *waylay* them *on their descent* of the river and fight them *without regard to the disparity of force*.

(c) The fire of the French had *told upon them with deadly effect*.

(d) Three days *wore away* in a series of *futile attacks*.

(e) As for the Huron deserters *their cowardice profited them little*.

(f) This *pitance* only *tantalised their thirst*.

14. Form all the derivatives you can from *spirit, force, effect*.

15. Form (a) nouns from *combine, colony, accept, enclose, village*.

(b) Adjectives from *defend, colony, circle, disaster, energy*.

(c) Verbs from *glory, prison, appear, custom, solemn*.

16. Point out the ambiguity in the following:

(a) It is mentioned in the last chapter.

(b) His appearance had nothing to do with it.

(c) It's strange how little things like this offend him.

(d) He looks as much like me as you.

CLASS-ROOM.

ENTRANCE MENSURATION.

1. A pile containing 100 cords of cord-wood is 6 ft. high, find its length.

Ans. 533½ ft.

2. How many steps will a man take in going around a race course, 357 yds. in diameter; length of his step, 2 ft. 6 in.?

Ans. 448½ steps.

3. A room 30 ft. by 25½ ft., having five doors, each 3 ft. 6 in. wide; how many feet of lumber will be necessary to make wainscoting 3 ft. high for the room?

Ans. 280½ sq. ft.

4. A well is 7 ft. in diameter and 32 ft. deep, how many cubic feet of water will it contain?

Ans. 1232 cub. ft.

5. A land roller is 12 ft. long and 10½ ft. in circumference; how many times will it turn in rolling 12 acres?

Ans. 4148½ times.

6. Find area of a walk 3 ft. wide surrounding a garden plot 90 ft. by 25 yds.

Ans. 1026 sq. ft.

7. A roof is 50 ft. long, and rafters 22 ft. long; find cost of sheeting it at \$8 per thousand feet, and how many rows of shingles will be necessary, 4 inches to the weather and a double row at the eaves.

Ans. \$17.60; 132 rows.

8. How many blocks of paving stone

each 1 ft. by 1 ft. 4 in., will pave a street 90 ft. wide and 1 mile long?

Ans. 356400.

9. Find perimeter of the edges of a rectangular solid $10\frac{1}{2}$ ft. long, $5\frac{1}{2}$ ft. wide, and $4\frac{3}{4}$ ft. high.

Ans. 82 ft.

10. A half mile of plank sidewalk, 6 ft. wide, rests upon three lines of 4 in. scantling; find cost of lumber at \$14 per thousand feet.

Ans. \$591.36.

11. How many 10 acre fields in a township 12 miles long and $7\frac{1}{2}$ miles wide?

Ans. 5760.

12. A horse is tethered to a stake by a rope $24\frac{1}{2}$ ft. long; what part of an acre can it feed upon?

Ans. $\frac{3}{8}\frac{4}{5}$.

THIRD CLASS LITERATURE.

THE ISLES OF GREECE, P. 211.

Stanza I. :

L. 2. *Sappho*, a poetess, born at Mitylene in Lesbos.

2. *Burning*; her songs appealed to the passions.

4. *Delos*, an island south-east of Attica.

5. *Phoebus* Apollo, god of the fine arts, born in Delos, surnamed Phoebus, from his connection with the sun.

Subject: Their beautiful climate alone remains, their glory is departed.

I and 5 are contrasted with 6.

II. :

1. *Sciam*, pertaining to the birthplace of Homer.

Teian, pertaining to the birthplace of Anacreon.

2. *The hero's harp*, epic poetry.

The lover's lute, lyric poetry.

3. *Have found* (elsewhere) *the fame*, etc.

4. *Mute*. Note how frequently Byron, in this poem, uses words indicative of silence: *mute, musing, voiceless, tuneless, silent, still, silent all, dumb*.

Subject: Poetic inspiration and appreciation have moved westward.

III. :

1. Marathon, where Miltiades defeated the Persians.

2. *The Sea*, where the Persian navy was defeated.

6. *Desm myself a slave*. Byron assumes that he is a Greek.

Subject: The memory of ancient military glory prompts to hope of present liberty.

IV. :

1. *A king*, Xerxes.

2. *Sea-born Salamis*, an island south-west of Attica, where Themistocles defeated the Persian fleet in presence of its king; the epithet alludes to a legend accounting for the origin of the island.

4. *Men in nations*, an indefinitely great number.

5 and 6. Prosperity and calamity contrasted.

Subject: An expansion of III., by means of a particular instance.

V. : 2. *Voiceless shore*, without poets, orators or philosophers, suggesting the time when these were numerous.

Subject: A recurrence to the theme of II.

VI. : In stanzas I. to V. the past and present conditions of Greece are contrasted; in the sixth, the effect upon the poet is stated.

VII. :

1. *Weep* connects this stanza with *tear* in the preceding.

3. *Earth!* The beginning of an apostrophe.

5. *Three hundred*, who were with Leonidas at Thermopylae.

Subject: An appeal to the land that once produced heroes to do so again.

EDUCATION DEPARTMENT., ONT.

DECEMBER EXAMINATIONS, 1889.

High School Entrance.

GEOGRAPHY.

Examiners: D. Fotheringham, J. E. Hodgson, M.A.

NOTE.—Only six questions are to be attempted. A maximum of five marks may be allowed for neatness.

1. Make a diagram showing how the zones are exposed to the sun's rays in the

different seasons, and explain how we in Canada have the coldest weather and the shortest days when we are nearest to the sun. [13]

2. Explain in few words: Trade winds, sea breezes, climate, rainfall, solar system, orbit, plane of orbit. [13]

3. Write, in a column, the names of the following: The city, town, village or township, the county, the province, the country, and the nation to which you belong. After each of these, on the same line, write the name of the body that make its laws or by-laws, and the title of its highest officer or administrator. [13]

4. Give a list in one column of such products of the stall, the dairy, the garden, the orchard, the field, the forest, the mine, and the waters of Ontario, as are usually sold in our home (or Ontario) market. Give another list of those sent to the foreign markets. [13]

5. What goods do we import in considerable quantities from the United States? Great Britain? West Indies? China? [13]

6. Make a map, at least six inches from east to west, of all the provinces bordering on the Gulf of St. Lawrence, marking and naming the chief cities, towns and islands, also the bays and straits. [13]

7. Name five nations that have free institutions, that is, in which representatives chosen by the people make their laws. Give the form of government and the title of its ruler in each. [13]

8. Name all the bodies of water including straits, etc., through which you will pass in sailing the shortest way from Behring's Strait to the Black Sea. [13]

COMPOSITION.

Examiners: J. E. Hodgson, M.A., John Seath, B.A.

NOTE.—Candidates will take questions 1, 2, 3, 4, and either 5 or 6. A maximum of five marks may be added for neatness.

1. Combine the following statements into a complex sentence:

(a) These soldiers were lodged in miserable sheds.

(b) They were still bound down by the suffering of that great agony.

(c) They were fed only with grain and water.

(d) They were not released till the female relations of the nabob interceded in their behalf. [10]

2. Substitute phrases for the subordinate clauses in the following sentences:

(a) Men who have wisdom and virtue are nobler than men who have wealth.

(b) The Pharisees did all their religious works that they might be seen of men.

(c) It was greatly in his favour that he was strictly honest.

(d) I cannot consider favourably what you propose. [18]

3. The Commons, in its zeal to effect reforms, was carried into excesses, which alienated some of its members and drove them to sympathize with the king. By granting to the Scots what they demanded, Charles had produced peace in the North, and given hope in England that he would now be more yielding. This expectation brought him further support, particularly of those who thought that the Commons had gone far enough in asserting its rights, and who feared to plunge the country into anarchy.

(a) In the above passage substitute other and appropriate words for those printed in italics. [18]

(b) Re-write the first sentence, changing the finite verbs that are in the active form of conjugation into the passive form, and those that are in the passive form, into the active. [6]

4. Draw an outline of an ordinary page of note-paper and of an envelope to correspond in size. Within the former write, with proper heading, etc., a note to your teacher asking to be excused for a day's absence from school, and within the latter write the teacher's address as for the post office. [20]

5. Write in the form of a paragraph a description of the room in which the examination is being held. [28]

6. Write a short sketch of the life of any author, statesman, soldier, or of an imaginary character, arranging your sketch under

the following heads: (a) Birth and parentage; (b) Education; (c) Life-work; (d) Lessons to be learned from his life. [28]

DRAWING.

Examiners: D. Fotheringham, Thomas Pearce.

NOTE.—Only two questions are to be attempted.

1. Make a drawing of an ordinary coal oil lamp, four inches in height. [13]

2. Draw a frame and door four inches in length showing panels and handle; first, shut; then, half open. [13]

3. Make a circle having a horizontal diameter three inches in length. From one end of this draw two right lines each equal to a radius and touching the circumference.

From these new points of contact draw two diameters, and join with straight lines the ends of diameters not already joined.

How many and what kind of three-sided figures have you formed? How many and what kind of four-sided figures? What other figure of more than four equal sides? [13]

4. On a perpendicular diameter of three inches make a circle. Divide this diameter into four equal parts. Through the lowest point of section draw a horizontal line touching the circumference. Through the point of intersection draw two other lines bisecting each of the right angles and terminating each way in the circumference.

Upon these eight construction lines form the compound leaf of the horse chestnut. [13]

CONTEMPORARY LITERATURE

ANY housekeeper with *Table Talk* as her assistant need not fear being behind the times. The suggestions are always practical, labour is lightened, and method improved. The science and art of cookery is well taught by Mrs. Rorer.

THE *Canada Presbyterian* is well known to the public, being now in its nineteenth year, and forms a popular medium for church news. No department of the work is forgotten. Every issue contains timely articles and notes on religious questions of the day.

THE January issue of the *Overland* is another holiday number. The first illustrated article is, as usual, devoted to the important work of giving information concerning the Pacific country. The stories and papers have also a pleasant flavour of across the Continent.

WE cordially commend *The Week* to the reading public of Canada. The issue of January 24th contains a sensible article on the need of more information to emigrants. There is also a letter by S. E. Dawson on the "Origin of the Parish Law," forming one of a valuable series. The number is

made up with interesting sketches, letters, short poems, and notes on literary affairs.

THE January number of the *Missionary Review of the World* appears in a new cover. Any magazine with A. T. Pierson and J. M. Sherwood as editors could not fail to be able in discussion, interesting and instructive in information. The outlook of the magazine is the whole world, and the prospectus indicates that the editors realize that missionary work is entering on a new era.

WHAT would authors or any one engaged in library work do without the *Critic*? The stimulus afforded by reading this just, discriminating and helpful journal cannot but place one in a better position for judging the merits of the host of literary productions of all kinds that passes before us continually. Criticism that might otherwise become harsh is kept sweet by humour.

THE February number of that cheerful religious magazine, the *Quiver*, abounds in articles touching on many interests. The first paper describes life on board the training ship *Shaftesbury*. An article entitled "The Lady Helps" is full of sensible sugges-

tions. There is also a scholarly paper on "The Image which Fell down from Jupiter," by the Rev. Hugh MacMillan. The usual serials, short stories and articles make up a good number.

St. Nicholas comes ready for the new year as fresh and smiling as the pretty girl in the frontispiece. It is a notable feature of this magazine that the stories preach as good sermons to the children as any to which they could listen. "May Bartlett's Stepmother" and "Crowded Out o' Crofield," are examples of this in the present number. Anyone reading *St. Nicholas* cannot have failed to notice the peculiar beauty of verses by Helen Thayer Hutchison. In a short paper on her life given this month, it appears that none of her poetry was published until after her death at the age of 26, three years ago.

In the *Century*, "Bubastis, an Egyptian Historical Study," claims attention first on account of the author, Amelia B. Edwards, but after the first few sentences the fascinating interest of the paper does the rest. Egypt is mighty still. The third part of Joseph Jefferson's Autobiography again brings up on the stage of the present the actors of the past. This issue's article in "Present Day Papers" deserves, and will receive, attention. The history of Lincoln has come to the fatal 14th of April. The serials by Stockton and Amelia E. Barr are worthy of the well-known names of the authors.

Enunciation and Articulation. By Ella M. Boyce, Supt. of Schools, Bradford, Pa. (Boston: Ginn & Co.)—A manual of practical lessons in enunciation and articulation; the matter of which is well-selected and arranged, is published under the above title.

The Franklin Square Song Collection, No. 6. (New York: Harper & Brothers.)—Two hundred favourite songs and hymns, both new and old, form an important and valuable book of songs, and the editor, Mr. McCaskey, may well be congratulated upon the result of his work, in which taste and judgment are displayed. We are glad to observe among others Sidney Lanier's beautiful poem, "The Trees and the Master."

Vocal Physiology and Visible Speech. By Professor Alexander Melville Bell. (New York: N. D. C. Hodges.) 50c.—This is a popular text-book in the science of phonetics, intended for use in Normal Schools, Universities, etc. The distinguished author, who is an acknowledged authority; has set forth his views and the principles which he advocates with skill and clearness. Linguists will find the study of this book advantageous; it is not a repetition of spelling-book symbols and ideas, but a new and scientific treatment of the subject.

Method of Least Squares. By Professor Comstock, of the University of Wisconsin. (Boston: Ginn & Co.)—An elementary treatise upon this subject, with numerical examples of its applications, presented in such a manner as to meet the needs of students somewhat advanced in the work taken up in schools of science and engineering departments of our universities has just been published by the enterprising publishers, Messrs. Ginn & Co., of Boston. The examples, selected from data of actual observations, are valuable models for the student and will be a great assistance to him.

Elementary French Exercises, by Granville Sharp, M.A., Assistant Master at Marlborough College. Pp. i.-vi.; 1-131. Price 2s. 6d. (London: Rivingtons.) The scope and method of the book are sufficiently indicated by the author's description of the principle on which it was made. His plan is to make a sufficient collection of such French sentences as an elementary book should contain, arrange them progressively, and then teach what grammar is necessary to translate them correctly, and to put into French similar English sentences. The sentences are short and typical, and the author has shown good judgment as to what are the essentials of French grammar.

(1) *A New French Grammar, Accidence and Essentials of Syntax.* Pp. i.-xx.; 1-295. Price 3s. 6d. (2) *A New French Grammar Syntax.* Pp. i.-vii.; 1-251. Price 3s. 6d. By Eugène Pellissier, M.A., B.Sc., LL.B., Assistant Master at Clifton

College, and Lecturer at University College, Bristol (London: Rivingtons). To teachers and students desiring a full and methodical treatment of French grammar apart from exercises we can warmly recommend the above volumes. The author, in his preface, lays claim to completeness, and, we think, justly. A special feature is clearness, attained by numerous headings and frequent subdivision of sections. The typography is excellent. The derivation of the parts of speech is given, and many irregularities explained on philological grounds. Both books, but the Syntax especially, ought to find a place in our school libraries for consultation by teachers and advanced pupils. We would suggest an index to the *Accidence*, although its necessity is somewhat obviated by a full table of contents. A book of exercises to accompany the grammars is promised.

RECEIVED.

President's Report, 1888-89. Bryn Mawr College.

The Cornell University Register, 1889-90.

American Literature. By Albert H. Smyth, (Philadelphia: Eldredge & Brother.) 90c.—A cordial welcome from teachers in American schools and elsewhere will greet this volume, for which a place is waiting, not that no work of the kind has previously appeared, but rather that there was none adapted for use in schools. The biographies are sufficiently complete, written in a clear and interesting style, and, as a rule, free

from undue laudation. Readings are appended.

Jackson's Vertical Writing Copy Books. Nos. 9-12. (London: Sampson Low, Marston, Searle, and Rivington.) 2d. each.—We are glad to see that this system of writing, wherever it has been introduced, is preferred and retained. The eighth edition (800,000) is now being published, and the series is extended by the addition of four books, viz.: Commercial terms, French and Latin phrases, and corresponding style.

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Our readers will observe that special attention is given to examination papers in this Magazine; in many cases hints and solutions are added. We hope subscribers and others will show in a practical way their apprecia-

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

WE are grateful to the friends of THE MONTHLY who have, from many different places, sent us letters of approval and encouragement, and request their kind assistance in getting new subscribers for 1890.

The Editor will always be glad to receive original contributions, especially from those engaged in the work of teaching.

Bound copies of this Magazine in cloth may be had from Williamson & Co., or from James Bain & Son, King Street, Toronto, for \$1.00 per copy.