

Ontario Normal College Monthly.

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Ontario Normal College Monthly

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All ideals are based on the real and practical because an ideal if ever realized, is a development of existing conditions. This is true of the individual and the state. The Government of Ontario through the Educational Department has recognized this principle for many years by giving the teacher a unique legal position. The main object of this legislation is not so much to favor the teacher personally as to enable him in practice to carry out certain general ideals (training of intelligent, industrious, honest citizens, etc.) along side of which his own individualistic ideals are necessarily incidental and subordinate. Nothing is said for the present as to the relative importance, vitality or conflict existing between general ideals as represented by the state and individual ideals as represented by a section of the state. It is highly important that every teacher should know not only the ideal that he is expected to realize for the state through himself and his pupils but he should also know the practical means placed at his disposal in order to realize those ideals.

Circumstances are frequently such that it is not necessary or expedient for the teacher to assert to the full his legal privileges. Cases, however,

too often arise where it would be disastrous to the highest interests of all concerned if he did not. Space is so limited in the Monthly that we can only give without details a few general directions from a legal standpoint which are most frequently required by the professional teacher.

Agreements—(1) The teacher and trustees must be duly qualified in order to be able to enter into a legal contract.

(2) This agreement belongs to a special class which for legal reasons must be in writing to be binding.

(3) A very important part of a teacher's agreement is the seal of the board and the proper signatures. There is no agreement without the seal.

(4) Do not delay obtaining your agreement after being engaged as a teacher.

(5) The form of agreement supplied by the Education Department is the best obtainable. It has been arranged to protect all parties concerned.

Resignation and Dismissal --- (1) Where a legitimate agreement has been in force, notice of resignation, etc. must be given in writing.

(2) A month's notice, etc. must date from the first day of a calendar month. If I hand in my resignation dated April 17th, 1902, I will be free not May 17th, but May 31st.

(3) In case a teacher resigns before termination of his year, what portion of the year's salary should he receive? Suppose the teacher receives \$1000 per

year and that during the year in question there were 200 teaching days and that he taught during 153 teaching days. The teacher would receive \$5 for every teaching day or \$765 in all. This question has been an exceedingly fruitful source of litigation.

(4) A teacher cannot be compelled to sweep the schoolhouse, etc., unless there is a provision to this effect in the agreement.

Special days; Arbor Day, Empire Day and Teachers' convention.—The school law says that these days shall be observed in a certain specified manner but no penalty is attached in case of violation. This allows the teacher an alternative. He may observe the days as specified or ignore the regulations and teach as on ordinary school days. As a rule local sentiment is strong enough to enforce the law in reference to the requirements for these days.

Registers.—(1) Registers should be marked accurately every school day for two reasons at least:

(a) School grants are at present in proportion to attendance,

(b) Registers must frequently be produced in court and sworn to in support of the efforts of truant officers.

(2) A teacher on leaving a school can be compelled to complete his register as far as possible up to the date of his departure.

Punishments—(1) Punish judiciously and as a kind parent.

(2) It is safest to administer corporal punishment by applying the regulation strap to the hands of the pupil. More violent punishments have been permitted by the courts on the ground

that the pupil resisted constituted authority and hence was not amenable to milder treatment. It is morally and legally a good policy to always administer the least punishment that will likely be effective. This paragraph deserves careful consideration, as the realization of general or individual ideals depends to a large extent upon the teacher's attitude to this subject.

(3) Administer corporal punishment always in private for very good moral and legal reasons. A case in court falls flat without witnesses.

(4) Punish only on school days and on the school premises.

(5) A pupil cannot legally be detained after 4 p.m. as a punishment. This point has been settled by an important case. The pupil may, however, be detained to make up for lost time or for negligence on his part in reference to his studies. Give him something to do if you detain him for any length of time. A pupil may, however, be detained for a few minutes after four until his teacher has time to hold a private conversation with him in reference to his studies, conduct, etc.

Interruptions, etc.—(1) The teacher has certain duties to perform and must not be interrupted in the performance of these duties. The ordinary visits of inspectors, trustees and ratepayers are not considered as interruptions in a legal sense.

(2) Where the interruptions are of an improper and unusual nature, the teacher may if he wishes, state calmly and clearly that he has not time just then to consider the grievances, etc. set forth. The interruption, if continued, may then be punished as a trespass.

(3) When the interruption takes the form of physical violence to the teacher from any source whatever, he is justified in repelling the same by just as much force as the circumstances require. The teacher must not exhibit a spirit of retaliation but merely of self-defence, leaving the punishment of the miscreant to His Majesty's courts. Good people, as a rule, believe that there is a force called muscular Christianity and that it is not an unmitigated evil, especially in self-defence.

Accommodation, etc.—The school rooms should be free from foul odors, etc. and properly heated in winter. The health of children will be impaired when they are required to sit in a room whose temperature is below 65 degrees F. Even in the best schools, Boards are too often negligent in the matter of proper heating, etc. Excellent teachers have lost a good reputation by being too timid to act properly in reference to this matter. Have a thermometer in the room, notify the Board of the facts and then dismiss the pupils if necessary until the accommodation is satisfactory. The teacher is acting strictly within his legal rights and can only thus keep his school mentally, physically, etc. up to ideal requirements.

Suspensions, etc.—(1) The teacher is to a limited extent a guardian of public health. A pupil suffering from a contagious disease must be dismissed from school promptly by the teacher. All members of the same family attending school must also be dismissed. These pupils must not be re-admitted until a doctor's certificate is presented stating either that there is no contagious disease in the family or that the

danger of infection is now past. This rule illustrates nicely the necessity of perfecting the real in order to realize the ideal.

(2) Serious breaches of morality or school discipline may be punished by suspension. The teacher should report the matter in detail promptly to the chairman of the Board. The principal is the proper person legally to suspend.

Nearly all the points indicated above have been laid down in important cases or by direct legislation. Until these cases have been overruled or until the existing law has been changed, the legal position of the teacher in Ontario is briefly summarized for most practical purposes in the above condensed statements.

The writer of the present article will always be pleased to advise the students of the O.N.C. confidentially when they engage in practical work and when they are confronted with any legal difficulties as teachers. Care of T. H. H. James, Esq., Galt, Ont., will always be a reliable permanent address. Inclose an envelope, stamped and addressed, to save our time as much as possible.

The report of the Minister of Education for the year 1901 is now ready for distribution. It contains much valuable information on the working of the educational system of Ontario. Dr. McLellan's report on the Ontario Normal College is a model of concise and complete statement of the history and present condition of this very important institution. The staff of the college deservedly receive very honorable mention. "Possessed of an acute

mind, strong common sense, a rare genius for management and enthusiasm united with conspicuous ability, Mr. Thompson has contributed very greatly to the success of the college since its removal to Hamilton." To quote again from the report: "There is urgent need of an assistant, a Master of Method to supervise the teachers in training, the assigning of lessons, the direction of observations, the criticism of lessons, etc.

The report concludes with an admirable defense of the teaching of psychology or the science of the mind, to those who are preparing for the teaching profession. The substance of this part of the report is based very largely on the first chapter of the *Psychology of Number*.

Browning Lectures.

In the preceding poems which we have studied we have noticed two things in which Browning was supremely interested: First, the human soul, its nature and destiny, and second, the power which is concealed in natural and human phenomena and which is back of the evolution of the events of history and gives it an intelligent purpose. For instance, in Fra Lippo Lippi we studied not only the character of the painter but also the question of the appearance of realism in Art.

In the Epistle of Karshish we make not only a psychological study of the Arab physician but also a study of the new truths which Christianity gave to the world.

Christianity has been viewed differently at different times. One age emphasizes one phase of the truth it contains and another, another, just as one man will overlook, in his study of Shakespeare what another sees, and no one comprehends him fully and on

all sides. In the middle ages the ascetic ideal in religion predominated. The natural world belonged to the devil and the body was regarded only as a hindrance to the development of the spirit. Hence escape from the world was desired and tortures and penances were employed to keep the body in subjection. Only thus could salvation for the soul be hoped for. In this century we have gone to the opposite extreme. Our ideal is the social ideal, the ideal of service. Yet both the ascetic and social ideal find their basis in the New Testament. In the eighteenth century the orthodox view was that Christianity was good as a high system of morality. This view in turn gave place to the Evangelical conception of the Atonement, a dogma which still holds its ground in Evangelical churches. Others, to-day, who reject the supernatural in religion, regard Jesus as a great moral teacher and others again place the emphasis on his personality.

But none of these views struck Browning as being the all-important one. He anticipated an orthodox development which is being realized now. To him it was not the moral teaching of Jesus, nor his personality, nor the atonement which was the great thing in Christianity but it was the Incarnation. When we answer the question why this seemed the all-important thing in Christianity we come upon one of Browning's fundamental principles. Life, as he sees it, is a discipline, a training, and to get this training there must be a striving after something. Action is the great thing in life and not pleasure or rest. There must, however, be a motive to action and Browning saw that the only great and true motive is love and faith. But God is the only adequate object of human love and apart from the revelation of God's character in the person of Jesus we could neither know nor love Him. The conception of the Divine is too remote. We require to have God brought as near and as vis-

ible to us as the men and women whom we love around us. The incarnation of Jesus does this for us.

The revelation, then, of God to the world in the person of Jesus, is the chief subject of the poem. But there are three other studies :

First—The study of the character of Karshish.

Second—The study of the way in which the Arab physician regards the miracle of the raising of Lazarus and the mystery of the Incarnation. Browning here deals with the present day attitude of men of science toward these same subjects.

Third—The study of the effect of Lazarus' strange experience on himself. Browning uses the incident of Lazarus' rising from the dead to put forth a certain aspect of his philosophical ideas, namely, that it is the vision of spiritual perfection and the means of reaching it and not material success which is the great thing in life.

We now proceed to the study of the poem. As in his other monologues Browning makes the circumstances such that the speaker (or in this case the writer) will reveal his thoughts without reserve. Karshish is an Arab physician travelling in Palestine and he sends frequently to Abib, his former teacher and a famous physician and scientist, specimens of the *materia medica* of the country and accounts of the means employed there for the cure of certain diseases. The letter which Browning gives us is the twenty-second. Its opening is in the formal style of an old Epistle. In these lines a rather fantastic mode of expression is employed to give us the right temporal and local color. It is to be noticed that Karshish is not a sceptic nor a materialist. He believes in God and in the existence of the soul separate from the body. In l. 28 the time of the incidents is marked. It is just before the destruction of Jerusalem. L. 37 gives us the physician's peculiar mode of measuring distance and in l. 60

we have a humorous touch which indicates the enthusiastic scientific spirit of the man. Also, we may notice here his belief in charms, a belief which is not very consistent with his prejudices against the supernatural.

After mentioning matters of general scientific interest our physician comes to the subject which, in reality, most interests him, though, all through the letter he makes the pretence that he regards the matter (as a scientist ought) of no importance at all. He professes fear, that, if he does not write of it at once, the case of Lazarus, which he wishes to describe to Abib will escape his memory. He hastens therefore to state the case and to give his own explanation of it. He accounts for it all in a natural way and in scientific terminology :

“ 'Tis but a case of mania, subinduced
By epilepsy, at the turning point of
trance.”

And when the disease left the body whole and sound again the mind's gates were flung too wide so that the first conceit that entered took possession of the mind and would not give place.

By his own reasoning in the following lines the physician shews his sense of the fact that his diagnosis is insufficient and the account which he further proceeds to give of Lazarus' case and state of mind is really Browning's own view. Lazarus is like a beggar who has suddenly found a treasure and does not know how to use it. He has had experience of the infinite and cannot make use of his knowledge in the life which he has to live, in the finite he is witless of the size, the sum, the value in proportion of all things. The great and small events alike of external history do not interest him. The death of his child even would excite in him no emotion of sorrow because he knew its death would only mean its passing to a better and higher sphere of which he had had experience. But a glance from that same

child, a word or gesture, since they may indicate an evil tendency in the character, will throw Lazarus into an agony of terror or exasperation. In short, Lazarus measures everything by a new standard, the standard of infinite goodness and knowledge.

This brings us to one of Browning's fundamental principles. It is not the objects for which men struggle which are valuable but the effect of the struggle on character. Life is a sort of gymnasium where it does not matter so much what apparatus is used so long as the result of physical development is attained. Or it is like a child trying to make a machine. The machine may never be of any use or it may be destroyed soon after it is made but the process of making it has left permanent results in the character of the child. A man regards the child's mechanical labors as of no value and in the same way from God's standpoint the creations of men and the objects they strive for may be trivial and valueless in themselves though of infinite importance as the means by which the soul develops its powers. It is the limitation of our knowledge which is the condition of development. Were our powers not thus limited, we, as Lazarus was, would be incapacitated for a life of upward striving here. He was like a child having to do with childish things after having for a few days lived as a man.

Involved in this idea of Browning's of the necessary limitation of our knowledge is his view of evil. He does not regard evil as having a positive existence. To absolute knowledge there is no such thing and as man's mind and soul develops, evil for him too becomes less and less. It is merely a condition of limitation which supplies stimulus for action.

In the last nine lines we reach the chief subject of the poem. Time and again the physician has put aside the story of Lazarus and of the sage who bade him "Rise" but he recurs to it

as often, so strong is the hold which it has upon his heart ;

"The very God ! Think Abib ; dost thou think ?

So, the All-Great were All-Loving too."

The idea of God as the All-Loving as well as the All-Great is the thing the human soul desires and requires most of all.

Andrea del Sarto more fully meets the taste of ordinary readers than any other poem taken up, as yet, in this course. The subject is the same as an ordinary poet would take, and the form of the poem is felicitous and easy. In this poem we are introduced into the world of art and light is thrown on Browning's theory of art. His attitude towards art was peculiar. As he valued the thought of a poem more than the form, so he valued the idea in the artist's mind, more than the manner in which it was expressed. Here he is at variance with other art critics. Browning often seems to be thinking of thinkers not of poets, so much does he put thought above form. Poetry originated in the expressions of feeling by a number of people dancing together all dominated by one emotion. The shout of joy, the expression of an emotion is the beginning of poetry. Because this emotion is common to many, the expression is always rhythmical. The harmonious element of rhythm binds the throng together. Emotion accompanied by rhythm, is the primary element of poetry. Intellect is a condition developed later. If the theme is not in the mind of everyone, description comes in. This brings in the individual poet and intellect. Browning was a man of great intellectual power, but intellect in many ways is unemotional. Browning mistook thought for poetic activity and consequently he is difficult because he is thinking not feeling. Often he is not a poet when he reasons. Suppose for example, one reads over a mathematical

problem worked out years before with great satisfaction. The intellectual process is gone through, and the feeling of pleasure is instantly revived. The problem is then read over to renew a fragment of pleasurable experience. This is imaginative pleasure which lies at the root of all poetic activity. Too often Browning forgets that all poetry must be emotional. His work is stimulating but the poetry of abstract ideas will not live. There must be something more than philosophy in a poem. It must be concrete and beautiful to become immortal. Browning's beautiful pieces will live. Andrea del Sarto shows his eccentricities least.

Andrea was a real personage and lived from 1487 to 1531. Browning got his material from Vasari's "Lives of Painters," but did not stick to the facts as he found them. He makes the wife worse than in the pages of Vasari. From the point of view of art, it does not matter about the origin of the material. The treatment is all important. It must be true to human nature. The "Lost Leader" was suggested by Wordsworth, but has no connection with him. Browning embellished the ideas received to suit himself. In the same way he was not content with the life of Andrea but studied his art. The poem was suggested by a picture of Andrea and his wife, supposed to be painted by himself. He could not get this painting for a friend so wrote the poem to give an idea of the effect the picture had on him. The main idea running through the poem is that perfection is not really a sign of the highest excellence. In Rabbi Ben Ezra, this idea is applied to life in general; in Andrea del Sarto to art. Browning was not perfect himself, and he would consider it an excellence. Andrea was called the "Faultless Painter." His technique was perfect, but this was a defect in the soul, because the man was not striving for something higher. There is progress only in striving. There was

a lack of strenuous ardor in Andrea. There was a consistency in this fact with his moral life. He was defective in morality as he was in art.

The poem itself is full of force, beauty and charm. The blank verse suits the thought exactly. We find here perfection of form. Browning represents a bit of human life beautifully and melodiously. But this bit does not appeal to everyone. Shakespeare was universal, Browning limited in aspect. Here a character affected by art is examined. This poem was not intended for popular delectation. A knowledge of art is necessary in order to fully appreciate the poem.

It is written in the form of a monologue. Andrea and his wife have been quarrelling. He is in deep depression. In conversation with his wife, he is yielding and apologetic, even abject. There is a lack of force in his character, and a pathetic tone runs all through the poem. His wife does not appreciate art. She is interested in his painting only as it brings in money. They are sitting together by the window "all in the twilight," and she allows him to study her physical beauty, because in so doing she serves as a model. She is utterly selfish and heartless. The twilight suits his mode. His youth is gone, his hope gone and he lives as a disappointed man.

The fatalism shown in "Love, we are in God's hand," is a sign of weakness. In Rabbi Ben Ezra there is a different way of being in God's hand. Browning makes Andrea confess his view of art in a certain way. He is perfect, but others that strive are greater than he. A man is not to be judged by his work but by his aspirations. Andrea has no ardor, no enthusiasm. "Ah, but a man's reach should exceed his grasp, or what's a Heaven for?" is characteristic of Browning. Rafael's painting was not faultless, but there is soul, intention, conception in it too high to render.

In line 118 Andrea is stirred up to reproach Lucrezia, but soon apologizes.

The primary defect is in Andrea, but his wife has exercised an evil influence over him. Love has dragged him down. She is worldly and material. Money is an end with her. It was she who lured him back from Paris, from the court of Francis I when he was a youth, full of ardor and enthusiasm. Francis had entrusted him with money with which to purchase paintings, but he had embezzled the money and could never return. Thus shamed and debased him. There is an utter lack of sympathy between Andrea and his wife in art. She does not understand nor care about Agnolo's appreciation of her husband as an artist.

Andrea repents for his dishonesty but not very strongly. He is a fatalist with no ardor in his character.

The poem closes with Lucrezia going to meet her love to give him pictures.

The exact opposite of this poem is the "Grammarian's Funeral." It is full of animation. It depicts the great enthusiasm the Renaissance, awakened in Europe, for learning. The enthusiasm was tremendous. Even grammar made one's blood boil. Browning is intense but sees the absurd side of this enthusiasm. The poem is a humorous representation of an enthusiast in grammar. Still this idea of zeal and ardor is characteristic of Browning. He likes the spirit of intensity. The poem is spoiled by Browning's caprice in expression and the rhyme is miserable sometimes. It is lyrical sung by the disciples of the dead Grammarian as the funeral procession winds up to the summit of a high mountain, where they bury him. The journey is symbolic of the Grammarian's progress through life. The disciples bear him on, and one speaks. The beat can be felt as they march along. Energy is given to the poem by each line beginning with an accented syllable.

The plain is typical of the man before he had an ideal. The beginning of his upward course in life is marked by the starting of the procession up the

mountains. The citadel at the summit of the mountain is symbolical of the Grammarian's high ideal throughout life. The final goal is Heaven. As the procession wound upward with difficulty, so the deceased had to labor continuously to make progress in learning. The arrival at a town on mountain side represents the advanced stage of culture the deceased attained. Still he had not reached his ideal. When death seizes him he is still aspiring. The poem closes with the arrival of the procession at the top of the mountain, a suitable burying place for the dead master.

We now come to Browning's most perfect, as well, perhaps, as one of his most popular poems.

Robert Louis Stevenson divides novels into three classes, those of narrative, of character and of adventure. In the latter the author takes some striking situation which fixes itself forever on the mind. The Old Testament affords many striking situations which, viewed from the point of view of literature, have great dramatic power. In Moses, in Joseph and in David there is much that is dramatic and so in the story of Paul the character lends itself to literary stimulation and suggests literary treatment.

Browning's Saul is based on 2 Sam. 16. One of the striking things about the story is the evil spirit which troubled Saul. Some think it was insanity, others, an evil spirit, others again that it was a spirit of remorse. Browning likes Saul because he is attracted to the young king. There is something striking and picturesque in the contrast between Saul, who has so signally failed and David, the young fresh shepherd boy.

This poem is not mainly a study of character. It is not in blank verse, an almost certain sign of dramatic poetry. It is not dramatic but lyrical, a song sung by David before Saul with the connecting links fittingly cast into the same mold. David is represented

as relating the story to some one, it may be himself. He is in an excited frame of mind and so he sings.

The whole is a concrete picture of the situation but it is typical of something. Browning sees no evil spirit, not something special but a feeling of despair which comes over men, over a race sometimes, a feeling that life is unsatisfactory. It is a universal mood and Browning chooses Saul to represent a typical man, who, notwithstanding his splendid attainments, still asks what good is it all. To drive away that spirit comes David, the spirit of poetry, of representative poetry. The poet is to Browning the seer. David is a poet and a seer, a great prophet, a man who has a deeper insight into the ways of the universe than most men and hence is more content to live. Further, the young David, fresh from the country, is the type which Browning most admires.

If you follow the song of David in this poem you see the development from the simple soothing effects of sweet sounds to words of a simple character accompanied by music, on till we have words without music when David at last attains to the highest insight into God incarnate.

Coming to the introduction, Abner is the captain of the King's host. David has been called from the fresh fields to play before Saul. Everything about David suggests freshness and youth; everything about Saul aridity and age. Browning is usually very sparing of physical details but these are extraordinarily effective.

"At first I saw naught but the blackness, but soon I discerned a something more black than darkness."

In V we have the first attempt at poetry, music so simple and sensuous, that it affects even the animals. This is the lower nature that we share with the beasts. Then in VII, the song rises a little higher with simple words. Browning takes the earliest subjects which were no doubt put into poetry namely, feasting, marriage, death and

worship. At the end of this comes the first effect on Saul. Though he was dead in a trance, David has now succeeded in awakening his lower nature.

Stanza IX is not purely music. The first part to line 78 celebrates the pleasure man finds in mere activity. Life is a good thing. Browning believed it. The remainder of the stanza praises the higher activities in words like those of Rabbi Ben Ezra :

Let one more attest,
I have lived, seen God's hand through a
life-time, and all was for best."

As by the labors of the throe, gold is brought out of the rock, so love and rage make man more intense.

The poem ended originally with stanza IX and was first published in *Bells and Pomegranates*. Then it appeared in 1855 in its present form in "Men and Women."

In X the "Lord's Army" is probably the heavenly host. There is an extraordinary use of "strains" in the same line referring to the excitement of the host when it passed in Ezekiel. Sari becomes alive but despairs still. Just as the great mountain with its bleak, barren sheet of snow, rises stark and black but still with possibilities of life, so Saul stands taking no interest in life yet not dead.

David stops now to consider what he has accomplished, Saul is alive but filled with despair, David now seeks some positive stimulant. Saul admits life is a good thing yet he does not wish to live. The consolations of life so far, are those which a man would find in himself but there are the higher consolations, of work revealing what he has done and what he may do to help others.

This is the objective poetry of life representing it in all its various aspects. Now David throws himself imaginatively into the lives of others and comes to the poetry of the soul. Fruit does much for others, so Saul has something to confer on all others through his deeds. David says in effect that we have all immortality in our

activities which go on acting for ever.

"By the spirit when age shall o'ercome thee, thou still shalt enjoy

More indeed than at first when, in-
conscious the life of a boy."

Here is the happiness of old age. You can look back on this old age with satisfaction but there is more. "Thou hast done with the eyes of the actual, begin with the seer's." There is not merely the effects of Saul's deeds on other men as the germs of greater deeds but a sort of immortality of his influence through the memory of the man himself. Note in passing the review of the development of literary records beginning with inscriptions on the rude rocks, then the engraving on wooden tablets followed by the pen on the smooth paper.

In XIV we get the setting of the poem. Back in the pastures with his flock beside Hebron and the brook Kidron David is going over the whole mighty effort to rouse Saul.

In the last two sections of song there is "no harp more, no song more." It is the highest kind of poetry. David now finds the truth, the solution of Saul's misery in his own profound love. So also in "In Memoriam." Man sees, as he looks about, imperfect. He feels that he could surpass God in love but God has put love in man's heart and hence must have greater and more infinite powers of loving. Immortality, the light of the new life that has dawned on him is hinted at in the words

"A new harmony yet, to be run and continued and ended—who knows?"

This was the natural religion such as they were considering at the beginning of this century. This way of representing Christianity is found more than once in Sordello—the problem of how men shall find an adequate end and aim in life.

In XVIII we have

"What stops my despair? This;
'Tis not what man does which exalts
him, but what man would do."

Then David, having done his utmost creeps home and

"Anon at the dawn, all that trouble
had withered from earth—

Not so much, but I saw it die out in
the day's tender birth;

In the gathered intensity brought to
the gray of the hills;

In the shuddering forests' held breath
in the sudden wind-thrills;

In the startled wild beasts that bore
off, each with eye sidling still,

Tho' averted with wonder and dread;
In the birds stiff and chill

That rose heavily as I approached
them, made stupid with awe;

E'en the serpent that slid away
silent—he felt the new law.

* * * * *

And the little brooks witnessing mur-
mured, persistent and low,

With their obstinate, all but hushed
voices—E'en so, it is so!"

Good Prescriptions for Daily Use.

- (1) Don't worry. "Seek peace and pursue it."
- (2) Don't hurry. "Too swift arrives as tardily as too slow."
- (3) Sleep and rest abundantly. "The best physicians are Dr. Diet, Dr. Quiet and Dr. Merryman."
- (4) Spend less nervous energy each day than you make. "Work like a man, but don't be worked to death."
- (5) Be cheerful. "A light heart lives long."
- (6) Think only helpful thoughts. "As a man thinketh in his heart, so is he."
- (7) Avoid passion and excitement. "A moment's anger may be fatal."
- (8) Associate with healthy people. "Health is contagious as well as disease."
- (9) Don't carry the whole world on your shoulders, far less the universe. "Trust in the good Lord."
- (10) Never despair. "Lost hope is a fatal disease."

Literary Society.

The last regular meeting of this society was held on the afternoon of March 21st. Several committees gave their report. The surplus from the Browning lectures exceeded all expectations. Mr. L. E. Jones, B.A. was appointed to represent the O.N.C. at the Stony Creek banquet. The program was simply excellent. Piano duet, Misses Burns and Morrow; Prophecy regarding the class of 1902 in 1913, Miss Stewart; Piano solo, Mrs. Frank Smith; Dramatic farce entitled *Obstinacy*, enacted by the following clever amateurs, Misses Millen, Baird and Johnson, Messrs McKendry, Colvin and Kidd. A special vote of thanks was passed unanimously in favor of all those who had assisted on the various programs of the society, special mention being made of the following: Misses Morrow, Burns, McPherson and Nichol, Messrs Mott and Loucks. Another hearty vote of thanks was tendered the president and executive of the society for the very able and pleasing manner in which they had discharged their various duties. They were happy to meet but sorry to part.

Annual At Home.

A social event which the young people of the city look forward to in happy anticipation is the annual at-home of the O.N.C. and H.C.I. The fourth of these delightful functions was held on the evening of April 18, 1902, in the college building. All considered, the last was the best. A most brilliant and fashionable company of about six hundred persons was present. The stately school building from the outside was a picture, with lights in all of its many windows. More delightful still was the interior, with its magnificent decorations, long, wide halls and cosy corners.

The large assembly hall, which was reserved for dancing, was decorated with long streamers of red, white and blue bunting. The walls were draped with large Union Jacks. An orchestra of ten musicians supplied splendid music for the dancers, while an orchestra of four pieces supplied music for promenading in the lower halls.

Refreshments were served in the gymnasium. This room was also beautifully decorated with bunting and incandescence lights of various colors.

The brilliant affair and its success was due to the energetic committees who had the arrangements in hand. A. M. Overholt, M.A. was chairman of the committee, A. Stockdale, vice-chairman, R. H. Paterson, secretary and P. J. Roman, treasurer. The following were the conveners of the individual committees: Mr. Hord, M.A., Invitation; H. Constable, Refreshments; Miss Secord, Music; Mr. Macpherson, Decorations; Mr. Irwin, B.A., Printing; Mr. Moore, Fire and Light.

The patronesses were the wives of the members of the staff of the O.N.C. and H.C.I. and a few others. The lights went out a few minutes after one o'clock.

Among Ourselves.

"The salvation of the country depends on the graduates of the O.N.C."

"Some young men of the O.N.C. have been seen too frequently on the streets with the girls of the H.C.I., ages 16 and 17."

"There are no homely maidens attending the O.N.C."

Mr. Hutchinson has been seriously ill for some time past but is recovering slowly.

Mr. Mott has sung on several occasions recently for the Presbyterians at Oakville and has become such a favorite there that in all probability he will be requested to take charge of the church music for these people at a salary of \$500 a year.

The Poet's Dream.

It was the close of day ;
 The level beams on pointed turrets
 glanced
 Through the hinged casement, where,
 from sense entranced,
 The levered poet lay ;
 From morn to eve his soul in frenzied
 dream
 Had versed a warring world—unhallowed
 theme
 He longer loathed assay.

There groped pale-visaged Fear ;
 Misshapen Zeal and sallow Discontent,
 With cankered Hate above their victims
 bent ;
 With Greed and Lust appear
 Heart-wasting Sighs and thousand-figured
 Death—
 Bane of light Love—whose purpose-chill-
 ing breath
 Melts not to wail nor tear.

Now shifts the varying scene ;
 As hanging clouds that, dark'ning all the
 day,
 Melt ere the night, now slowly, steals
 away
 Each grizzly form : serene
 Upon the changing stage his spirit reads—
 Light of the night of Time—new hopes
 and creeds,
 As lifts the curtained screen.

In visioned splendour throng
 The blending Aspirations, gently led
 By tranquil-robed Content ; to over-
 spread
 Life's phantasy of wrong,
 The universal Pities wide extend
 Their comfort-dropping wings ; o'er all
 triumphant blend
 The swelling concords of a hallowed
 song—
 Faith in a brothered race.

S. A. MORGAN.

The students of the O.N.C. hope that they will be allowed at least two weeks for private study immediately prior to the final examinations.

Missions.

On taking a broad perspective of the history of the world, it is evident that the present is pre-eminently a missionary age. A prominent element of the existing social and educational ideals is the effort to interest the young, even children, in the history and progress of home and foreign missions. How are children to earn the money which they desire to contribute to this great and noble work? The spirit of effort and self-sacrifice is not cultivated usually where children obtain the necessary contributions directly from relatives and friends. Various expedients, all more or less successful, have been attempted in order to overcome this serious difficulty. Some children cultivate flowers and sell them. Others perform various services for which they receive remuneration. Yet a very large percentage of the children of Ontario are unable to earn the money they give because they are unable for various reasons to adopt any of the usual expedients. James Bros, Waterford, Ont., have for several years past been aiding mission organizations of all denominations in this work among the young. Mission societies are requested to invite the children to collect used postage stamps, particularly those of Canada and the British colonies, with the understanding that these will be sold for cash. Every child is thus able to realize that he can do something for missions. This suggestion may be helpful to some of the readers of the Monthly.

Mr. Rouse, of the Globe Optical Co., had a very interesting case a few days ago. A young lady called and complained of pain in her eyes and double vision at times. It was found on examination that, instead of a pupil, she had two college students in her eye.

The students patronize our advertisers.

Jones Minor's Recitation.

The celebrated recitation that Jones Minor gave at the breaking-up entertainment at Middleton Hall School will not easily be forgotten by those who were present. It came about in this way. Sinclair, who was responsible for getting up the program, declared that he was in want of one more recitation to make it complete.

"Now then, you fellows," he said, "who will volunteer? Don't all speak at once."

"What sort of a recitation do you want?" they asked.

"Oh, something a bit serious. I've got enough comic things down already."

"All right, Sinclair, I'll do it for you."

There was a perfect roar of laughter from the boys when Jones Minor made the offer. In the first place he was known to be rather a nervous fellow, and then he possessed one of the worst memories of any at the school. It struck them as too funny.

"Why, what can you do, Jones?" asked Sinclair.

"Oh, I think I can manage a recitation all right," replied the boy.

"Put him down, Sinclair," shouted one or two of those present: "it will be well worth hearing."

"Perhaps you think I can't do it?" cried Jones, rather indignantly.

"Not a bit, old chap. You're as good as Irving, any day."

"Very well young un, I'll put you in the program," said Sinclair, "but don't you make a fool of yourself, that's all."

In his calmer moments Jones Minor rather regretted his rash promise. To tell the truth, he had been egged on by one or two of the others, who had seen a possible joke looming in the distance.

"I say, you fellows," he remarked a day or two afterwards, "I'm in a beastly hole over that recitation."

"What's the matter?"

"I don't know what to recite."

"What do you know?"

"Well, I've learnt 'The Inchcape Rock' and 'The Schooner Heesperus.'"

"Won't one of them do?"

"I don't quite know. It's such a bother remembering them. Are there any easier pieces?"

"I'll tell you what," said Blake, a boy with a keen sense of humor, "Your best way, if you haven't a very good memory, is to learn a dozen different pieces."

"Why?"

"Because then you'll be able to give the thing you know best when the time comes."

"Do you really think so?"

"I'm certain of it. Tell Sinclair not to put the name of your piece on the program, and then you can settle at the last moment what's the best."

"What other things would you learn, then?"

"Oh, there's 'Horatius keeping the bridge,' that ought to go down."

"And 'The Battle of Blenheim,'" said another boy.

"And 'The Village Blacksmith'—and 'The Goodwin Sands,'" cried another.

And the latest version of

"The boy stood on the burning deck
Complaining of the heat.

He turned, and stood upon his hands
And tried to cool his feet!"

The end of it was that from that moment every boy in the school was continually suggesting a fresh recitation to the unhappy Jones. He never suspected for an instant that they were making fun of him, but worked all his spare time in trying to master piece after piece "so that I shall be sure of one at any rate," as he fondly told himself. And the more he worked the more Blake, who kept him up to it, saw that he was getting helplessly confused with the various pieces.

At length the eventful night arrived, the guests assembled, and the entertainment began.

Jones was more nervous and con-

fused than ever. At Blake's suggestion he had spread all the various poems out on a table in the green-room, and was reading them all over to himself "just to put a finishing touch to them," as Blake remarked.

It was nearly time for him to go on. Half a dozen fellows clustered round him.

"Well, old man, which piece are you going to give them?"

"Oh, don't bother! I don't know. I can't make up my mind."

"It's about time you did, then. What do you know best?"

"I'm getting mixed. I thought I was all right with 'Horatius,' but now I've forgotten the end of it."

"Give them 'Queen of the May,' Jones," suggested one.

"Or 'The Inchcape Rock,' old chap," said another.

"Or 'Mr Name is Norval'—you said that all right last night, you know."

"No, try 'The Schooner Hesperus'—that's a fine thing."

"For goodness' sake don't bother me any more!" cried the unfortunate Jones, stuffing his fingers into his ears.

Just at that moment in rushed Sinclair. "Come along, Jones," he said, "they're waiting for you!"

"Half a moment, Sinclair, please. I don't know—"

"Can't wait a second, I tell you. Come along!"

He seized the unhappy reciter by the arm and literally dragged him to the platform. If Jones Minor was confused before, his memory became hopelessly muddled when he found himself face to face with the audience, and heard the cheers and clapping that were purposely started by his school-fellows. His brain was in a whirl. Every piece that he had learned mixed itself up in his head.

"Go on, you duffer!" whispered Sinclair. "Can't you begin?"

Driven to desperation, Jones advanced a step or two, and then delivered himself of the most remarkable medley that had ever been heard with-

in the walls of the school.

"Ladies and Gentlemen," he began, "I'm going to give you a recitation. It's called 'The—Schooner Horatius.' No, I mean 'The Village Rock.' No, that isn't it. It's 'How the—the Blacksmith kept the Bridge.' I mean it's—it's a thing by Longfellow, you know; that is, I think it was Tennyson!"

"The Boy Stood on the Burning Deck," whispered Blake, loud enough for him to hear.

"Yes, that's it," went on Jones. Then he fixed his eyes on a point in the roof and blurted out in jerks and starts, as the odd lines came before him, the following effusion:

"The boy stood on the burning deck,
He—he stood upon his head,
Because his arms and legs were off,
So he waved his sword and said:
My name is Norval. On the Grampian
Hills

The village smithy stands;
The smith, a mighty man, was—was
wrecked

On the pitiless Goodwin Sands.
And by him sported on the green
His little grandchild, Wilhelmine;
The doctors had given her up, sir,
The darling of our crew!

And—and the cheek of Argyll grew
deadly pale,
And all for that bit of blue.

Then we rushed for the signal rockets,
'Let's fire them quick, we cried,
And the good Abbot of Abberbrothok
plunged headlong in the tide.

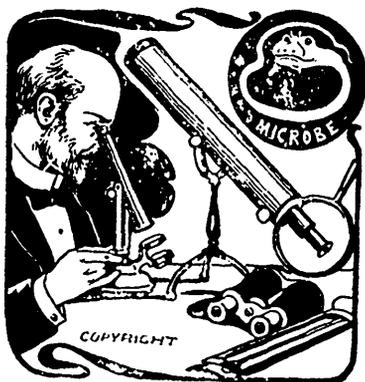
Then who will stand on either hand
and keep the bridge with me?

On board the schooner Hesperus that
sails the wintry sea,

I, with two more to help me, will hold
the foe in play,

For I'm to be Queen of the May,
mother; I'm to be Queen of the May."

When it was all over, and the roars of laughter had subsided, Jones rushed off the stage and hid himself for the rest of the evening. And the memory of his famous recitation is still an evergreen one in the annals of the school.—Boys and Girls.



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Education Department Calendar, 1902.

MAY.

1.—Toronto University examinations in Arts, Law, Medicine and Agriculture begin.

Notice by candidates for High School entrance examination to Inspectors, due.

2.—Arbor Day.

23.—Notice by candidates for the Public School Leaving, Junior Leaving, Senior Leaving, University Matriculation, Commercial Specialist, Commercial Diploma and Kindergarten Examinations, to Inspectors due.

Empire Day.

24.—Queen Victoria's Birthday.

26.—Examinations at Ontario Normal College, Hamilton, begin.

Inspectors to report number of candidates for the Public School Leaving, High School Leaving, University Matriculation, Commercial Diploma, Commercial Specialists, and Kindergarten Examinations to Department.

30.—Close of session of Ontario Normal College.

31.—Assessors to settle basis of taxation in union school sections. Public and Separate School Boards to appoint representatives on the high school entrance Board of Examiners. By-law to alter school boundaries—last day of passing.

JUNE.

11.—Senior Matriculation examinations in Arts, University of Toronto, begin.

Written examinations at Provincial Normal Schools begin.

Practical examinations at Provincial Normal Schools begin.

13.—University Commencement.

14.—Provincial Normal Schools close.

19.—Kindergarten examinations at Hamilton, London and Toronto begin.

Departmental examination papers for the various examinations for past years, can be obtained from the Carswell Co., 50 Adelaide Street East, Toronto.

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