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ART TEACHING

FROM A RELIGIOUS POINT OF VIEW.\*

*By the REV. T. W. FYLES, (C.M., Dep. of Science and Art,) Rector of Nelsonville and Principal of the Missisquoi High School.*

Religion is the acknowledgment by man, both within his own heart, and to those around him and above him, of his relationship to God. It is the realization and expression of the truth declared long ago by Aratus the Cretan poet, whose words are quoted by St. Paul, that we are God's offspring. The recognition of this relationship awakens in man the ennobling feelings of love, faith, hope, reverence, humility, and the like; and these affect the bodily powers, directing them to, and controlling them in, acts and words of piety towards God, and brotherly kindness towards men. Enlightened by Revelation, Religion teaches, that our "whole body, soul, and spirit are the Lord's."

The perception follows, on our acceptance of this teaching, that our tastes and abilities have their natural and highest aim when they are employed in the service, and to the honor and glory of Almighty God; and that the best and noblest education is that which brings out the clearest and fullest expression, that the powers of man, both mental and physical, are capable of affording of this sense of our Sonship. "All things come of Thee; and of thine own have we given Thee," said Solomon. And this, in the

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\* A paper read before the Teachers' Convention, at St. Johns, P.Q., Oct. 26th, 1881.

discharge of their religious obligations, should be the language, and should express the feelings of men, whatever their rank and condition, and in whatever measure, and of whatever kind, their offerings may be. And as the streams flow to the ocean, from whose bosom their waters originally came, the seaward course of those which rise at the greatest elevation being most prone and rapid; so not only should there be the general tribute of sacrifice and dedication of human powers to God, but in men of eminence the tribute should be most marked and most freely rendered.

It was the sense that God in all things should be glorified that brought Fra Angelico to his knees whenever he took his pencil in hand, and that led also Michael Angelo, artist and poet, to sing:—

“Heaven-born, the soul a heavenward course must hold.”

And the spirit of the Great Masters influenced those beneath them, so that,

“In the elder times of Art,  
Builders wrought, with greatest care,  
Each minute and secret part,  
For the Gods see everywhere.”

And the high aim taken by them brought forth all their powers, and insured for their works a conspicuous position, securing for them the admiration of successive generations. *The want of such an aim is both the reason and the characteristic of the decadence of Art in modern times.* That art has declined, is patent to all. To use the words of Sir Joshua Reynolds, “Art has long been much on the decline and our only hope of its recovery will consist in our being thoroughly sensible of its depravation and decay.” That the high aim is wanted has long been acknowledged. Thus Winkelman says, “The perfection of beauty rests only in God, and human beauty is elevated in proportion as it approaches the idea of God;” and Emerson, “It is dislocation and detachment from the life of God that makes things ugly.” The Temple of Philæ, the Parthenon, the Apollo Belvedere were the productions of the religious enthusiasm of their times. Men *believed* in their deities, and laboured to give expression to their faith. But the mythological subjects, with which it was the fashion, a century or two ago, to fresco walls and ceilings, being merely decorative, lacked the *divine afflatus*; and their sprawling deities were vulgar and sensuous.

When men first met together in recognition of the fact that they were members of one family—the offspring of God, it was in

groves. But soon the necessity for other shelter than oaks and yews was felt, and *Architecture* with its companions *Sculpture* and *Painting* stepped forward in aid of Religion. It was in Egypt that their skill first arrested the attention of mankind. And from Egypt they extended their labours to Palestine, Assyria, Persia, Greece, and subsequently to Rome and her dependencies.

#### STYLE.

What the hand is to writing that style is to Art. Religious Ornamental Art may be classified thus, according to its various styles:—

ANCIENT.	{ Egyptian. Greek. Roman.	MEDIAEVAL.	{ Byzantine. Saracenic. Gothic.	MODERN.	{ Renaissance Cinquecento. Louis Quatorze
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Each style has gradually grown out of that which went before it. And the period through which they successively have prevailed is 3500 years.

In these various styles there are certain elements of form, variously treated. They are combined *symbolically* or *aesthetically*, according as they appeal to the *understanding* or the *feelings*; and they are applied in the *flat* or the *round*—i.e., in *painting* or *modelling*.

The earliest style we have to consider is that of

#### EGYPTIAN ART.

Travellers in Egypt speak with admiration of the ruins at Edfou, Philæ, Thebes, and other places. They tell us, that the massiveness and diversity of Egyptian Architecture, and the gay polychromatic embellishments of its varied surfaces were admirably suited to the peculiarities of the landscape and climate of Egypt; that the grandeur of the temples still impresses one with a sense of the majesty of the Universal Lord, in whose honour these supreme efforts of the ancients were undertaken and carried to completion. Egyptian ornament dates from 1800 B. C. It is simple, but the arrangement of its hieroglyphics, or pictorial letters, is symmetrical, and produces a pleasing impression. The broad band is in frequent use; and in it the zig-zag, the type of water (representing the sacred Nile) which we still see in our almanacs as the sign of Aquarius, and the lotus or water-lily, the type of the Nile's inundations, constantly appear. Then conspicuous in the fore-front of all its ornament is the *Agathodaemon*—the Cosmos—the sun, winged, with asps as supporters, representing creative power, universality, and dominion.

The pillar in ancient architecture was an important feature. It was both its ornament and its strength. "He who is holy" says, "Him that overcometh will I make a pillar in the temple of my God, and he shall go no more out: and I will write upon him the name of my God, and the name of the city of my God \* \* \* \* and I will write upon him my new name." (Rev. III. 12.) The pillars of Egyptian temples were ornamented with symbols, such as the papyrus, the asp, the lotus, &c., and with geometrical forms, the fret, the wave-scroll, the star, &c.; They were gaudily coloured red, blue, yellow and green. The capitals of the pillars were of three essential forms:—the lotus-bud, the lotus-bell, and the head of Isis.

The influence of Egyptian art was widely felt in the East. The Tabernacle in the wilderness, and the Temple at Jerusalem, seem to have owed to it their characteristics; though these were elevated by the teachings of a purer Theology. The great artists of the Tabernacle were Bezaleel and Aholiab. Bezaleel, *One who dwells in the shadow of God*, and Aholiab, *The Father is my Tabernacle*. Both of these followed the pattern showed to Moses in the Mount—to Moses who was skilled in all the wisdom of the Egyptians; but whose skill was guided and sanctified, by the knowledge imparted by God on Sinai.

#### GRECIAN ART.

As letters were conveyed from Egypt to Greece, so also were the principles of Art. But in the transfer these underwent a great change. They became æsthetic rather than symbolic, ornamental rather than instructive. The characteristic ornaments of Greek Art are the *echinus* (horse chesnut, or egg-and-tongue), and the *anthemion*, or honey-suckle. These forms seem to have been chosen for the play they afford to light and shadow. Climatic differences necessitated changes in the Architecture; the flat roof of rainless Egypt gave place to the sloping roof adapted to the wet seasons of Greece; and this developed the pediment and the frieze. The pillars in Grecian architecture took a more graceful form. They are of three successive orders, *Doric*, *Ionic*, and *Corinthian*.

The capital of the Doric pillar was a round flat cushion, with a square abacus. The cushion was adorned with the echinus, in painting. In the Ionic capital, horns or volutes are added; and

the ornamentation is *carved*. This order was invented by Chersiphron a Cretan. The Corinthian capital dates from 1400 B. C., Callimachus of Corinth had his attention arrested one day by a pot around which a plant of Brank-ursine or Bears'-foot had developed; and this suggested to him the Acanthus or Corinthian Capital.

The Parthenon at Athens built 498, B.C., was perhaps the most beautiful specimen of Doric architecture. The Temple of Diana, at Ephesus, one of the Seven Wonders of the World, erected at the expense of Croesus, King of Lydia, 446, B.C., was a magnificent example of the Ionic. And the choragic monument of Lysicrates at Athens, 355, B. C., was reckoned a master-piece of the Corinthian or Florid Greek Art.

#### ROMAN ART.

Roman art was merely an elaboration of the Greek. Probably in all the great architectural works of the Romans, Greek artists were employed. In Roman ornamentation, acanthus foliations everywhere abound. But the type is the *Acanthus mollis*, not the *Acanthus spinosus* of pure Greek art. In Roman buildings, the curves are mostly circular not elliptical (as had been the case in Greek structures); and in ornamentation, griffins, tritons, chimæras, and other fabulous creatures, are freely introduced for effect. Philosophy had shaken the faith of the heathen in their deities; and Art had ceased to convey a meaning—it was æsthetic only, appealing to the emotions. Under the influence of new-born Christianity, Art arose like a phoenix from its ashes, and ere long attempted higher flights than it had ever made.

#### CHRISTIAN ART.

It was when Roman Art had degenerated into extravagance that the first efforts in Christian ornamentation were put forth. Heathen Art, flaunted in the light of day; Christian Art was obliged to hide itself in the catacombs. There it was met with in the symbols of the new faith,—the cross, the lily, the mystic fish, the nimbus, the sacred monogram, the symbols of the Evangelists, the hand of blessing; the crown, the lamb, the shepherd, the house, &c.

The *Cross* was of various patterns:—The *Tau* in allusion to Ezek. IX, 4, "Set a Tau (T) upon the foreheads," &c. (Compare the passage with the common form, "his + mark.") The *Cross* of



*Calvary*,—a cross raised on steps, conveying the idea “Excelsior” —“Nearer, my God, to Thee.” The *Floriated, Resurrection*, or *Easter Cross*, which like Aaron’s rod that budded, or Joseph of Arimathæa’s staff (which, if Geoffrey of Monmouth tells us truly, grew, and became the Glastonbury Thorn which blossomed at Christmas) shews the triumph of Life over Death—of Jesus over Satan. One form of the Cross, as we shall presently see, had an especial bearing on the architectural designs of a succeeding period. It was a combination of the cross with five nimbi—one in the centre, having reference to the Saviour; the others at the extremities, signifying the four Evangelists.

The *Nimbus* was the halo of glory for the head, as the *Aureole* was for the whole body. The *Lily* was the emblem of purity. Combinations of nimbi formed the *Trefoil* and the *Quatre-foil*, suggestive, the former of the Holy Trinity, the latter of the Four Evangelists. The *Vesica Piscis* or *Aureole* is the acrostic symbol which takes its form from the fish—the initial letters of the following sentence forming the Greek, *ΙΧΘΥΣ*:—

Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτῆρς

Jesus Christ of God the Son the Saviour.

The *Sacred Monograms* are combinations of part of the letters of the Greek words, *Ἰησοῦς* and *Χριστὸς*. They were symbols highly suggestive to those initiated in the mysteries of Christ’s religion; but unintelligible to those without. Indeed they have no voice to many at the present day. And here I would introduce an anecdote. Many years ago I built a little church at Iron Hill. Kind friends presented to this church a handsome cloth for the holy table. On the front of the cloth the sacred monogram, IHS, was handsomely worked. Soon after the Church was completed, a party of friends from a neighbouring village came to see the building, bringing with them the school-mistress of their district. Now, let me explain: My object in telling this story is two-fold: First, I wish to show how fitting a symbol the sacred monogram must have been for Christians to use in early days, the days of persecution—how little likely it was that those who had not been initiated should tell its meaning. Secondly, I wish to show how equal to any occasion that may arise our school-mistresses are. The visitors noticed the monogram; and turning to the teacher said: “Miss So-and-so, What does that mean? Will you tell us?” “Certainly,” she replied, “do you not see? I stand for Iron, H

for Hill, and S for Sewing-society." The thing was so obvious—the explanation so satisfactory, that it received immediate and general acceptance; and the school-teacher was regarded with greater admiration than ever. And of that admiration I certainly never attempted to deprive her: I hope I may say, without being misunderstood, that I admired her myself.

The *Hand of Blessing* took two forms, the *Greek* and the *Latin*. The Greek blessed in the name of the Lord; the Latin, in the name of the Trinity. In the Greek, the thumb was placed on the tip of the second finger, and the third and fourth fingers were curved, so that the letters I—S, X—S, were formed. In the Latin form, the thumb and two first fingers were extended signifying the Trinity—the Holy Spirit proceeding from the Father and the Son.

The *House*; of course, represented the Church of God, in which all the members are "fitly joined together, Jesus Christ Himself being the chief corner-stone."

As soon as the indifference, or the conversion, of those in authority allowed the building of Christian places of worship such places were erected. The builders naturally followed, in their designs, the Roman plans; but Roman Art was Christianized and became the Romanesque.

(To be continued.)

## GARDINER'S INTRODUCTION TO ENGLISH HISTORY.

(Continued from p. 155.)

### NORMAN AND ANGEVIN ORGANISATION.

In the first half of the eleventh century the two most purely Teutonic States, Germany and England, were the strongest and best governed states of Europe. The second half of the century was "the time of the reaction of the south against the north." A great spiritual power arose at Rome, and, in 1066, Harold fell at Senlac before a foe "imbued with southern thought," while, in 1076, Henry IV stood a penitent at the gate of Conossa. "Ideas which change the face of the world spring from nations in a state of suffering, not from nations in comfortable circumstances." Hence the idea of higher order and higher government originated in Italy, lorded over by strangers, and in France, distracted and torn by feuds and rivalries. The Normans were not originators

but their power of adapting the ideas of others was wonderful. Such a character was a promising element in the building up of a state. But *William's organisation of the government* was due to a still greater extent to his position as a conqueror. In the face of a conquered people, unity was indispensable and the hands of the king had to be strengthened. All the land of England was therefore regarded as the king's land, and on failure of military service the king could enforce its forfeiture. To strengthen himself against his followers, William abolished the great earldoms of Cant, and, though he heaped landed property on his principal followers, he scattered their estates over many counties. Another source of the power of the Norman king lay in the hatred of the Saxons to the new nobility. "If Englishmen did not love William, they loved the local Norman intruders less." As the leader of the English nation, William made his judgship national and he established his power by old theories as well as by new. "Practically the old conditions were reinvigorated with a new force." Thus the Witanagemot continued to exist, but in a changed form.

"The real change was not in the alteration from personal dependence to feudal dependence. It lay in quite another direction. The old English Witan had, if they chose to exert it, the chief force of the realm behind them. The new Norman Great Council was by no means weak but there was a power in the realm stronger still. The first place was held by the king resting on the English people."

Such an arrangement could not be permanent. The people's voice could not be heard; "it was but a choice between the tyranny of one and the tyranny of many." Some day both king and council would have to reckon with the people.

The great spiritual movement of the age was directed to *Church Reform*—to put the church in a position that would enable it to make its voice heard. *Hildebrand's reforms* aimed at three definite changes:

1. The abolition of simony, or the purchase of church offices.
2. The abolition of clerical marriage.
3. The erection of a universal clerical state, with the Pope at the head, and bound by no ties to the rest of society.

William aided in carrying out these reforms in England, but "whilst outwardly acknowledging the new papal claims, practically set them at defiance." Thus he would not allow the pope

to give orders in England which were not previously submitted to himself. Under the Conqueror no rupture occurred between the Church and King, but this ensued when his son had appointed *Anselm* to Canterbury. This was the dispute about Investitures which was eventually settled by compromise, "investiture by the delivery of the staff was to come from the pope, but homage was to be done, as by a feudal baron, to the king." There were principles involved in this quarrel.

"It was an eternal truth for all time that there was a sphere of the mind and heart which ought, for the good of mankind, to be left untouched by the compulsory action of the state. It was a temporary truth for the eleventh and twelfth centuries that those who addressed themselves to raise the moral and spiritual condition of their fellows needed the support of a central ecclesiastical organisation to maintain them against the violence or the avarice of those who wielded the power of the state."

The principles upheld by *Anselm* have taken different forms in different ages.

The king was the strong point of the Norman system. When the weak *Stephen* succeeded *Henry I*, the Norman baronage broke loose and anarchy reigned in England. His successor *Henry II* was a strong king, and his reforms aimed at carrying out the system of the Conqueror and *Henry I*. By the Assize of Arms he organised a national militia, while he weakened the feudal force by taking scutage as a substitute for personal service. In his judicial reforms by calling in the aid of twelve recognitors or knights living on the spot, he aimed at uniting the popular with the official side of the administration of justice. He thus combined the two elements which Athens and Rome had kept distinct. In his political arrangements he used the Great Council as a council, not as a modern parliament. The full forms of parliamentary institutions could not grow, till there was a nation behind them to give them life; and the English and Normans were not yet welded together. *Henry's* organising efforts naturally brought him into antagonism with the church. Yet though the time had not yet come when the state could be safely entrusted with the control over the clergy, the liberties for which *Becket* contended (viz., exemption for the clergy from the ordinary justice of the realm) were far more professional in their nature than those for which *Anselm* had striven.

England took little part in the *Crusades*, "the one great move-

ment of this age." Both Normans and Englishmen "found enough to occupy their energies at home without turning their attention elsewhere." Richard who did take part in them was "little more than a great adventurer": for England and her development he cared nothing.

#### PARLIAMENTARY ORGANISATION.

The political work of the twelfth century had united the king and the local organisations; "the political work of the thirteenth century would lie in surrounding the king with a general representative organisation, which would bring before him the needs and desires of the nation as a whole." The movement began from the misconduct of *John*, whose objects were merely selfish. His reign was occupied with three quarrels.

1. Owing to his quarrel with the King of France most of John's continental possessions fell away from him. The Aquitanian lands still remained, but England was practically cut loose from the continent, and "the loss of *Normandy* was a distinct step in the direction of the formation of an English nationality."

2. Even John's quarrel with the Pope served to bind all classes of Englishmen more closely together than before. Pope *Innocent III*, whose vassal he was forced to become, aimed at carrying on the ideas of Hildebrand by establishing a fatherly control over the kings of the earth: all men might hold their lands from kings, but they were to hold their crowns from the pope.

3. The quarrel with the Baronage led to the *Great Charter*, in which "for the first time the English people appeared as a united whole." The centralised despotism of the Norman and Angevin kings had resulted in the birth of the English nation. New institutions would now be needed to give effect to the change in the forces of politics, to the expression of the popular will. These the *Great Charter* did not promote; it merely fettered the king. But the germs of the representative system lay in the local custom of electing persons to assess taxation in concert with the judges.

The growth of national feeling continued in the reign of *Henry III*. On the one hand, the extravagance of the king made the consent of the Council to taxation still more necessary. On the other hand, the exorbitant demands of the Popes alienated the people from the Papacy. Meanwhile the spiritual life of England was quickened by a new impulse, imparted by the *Friars*.

"These were the last helpful gift of the medieval Church to the world. \* \* \* The monk stood apart from humanity for his own soul's welfare, crucifying the flesh in order that the spirit might live, and teaching indirectly by example, and not, except accidentally, by direct word or guidance. The friar's work was carried on, not in retired cloisters but in the busy haunts of men. He lived not for himself but for others \* \* \* \* The world for him (Francis of Assisi) was not a haunt of demons to be avoided at the peril of eternal death, but a home of sin and misery to be healed and alleviated."

Mixing with the world they won intellectual sway over it. Thomas Aquinas and Roger Bacon were friars: *Simon de Montfort* was a pupil of the friars. It was he who conceived the idea of a representative Parliament. The Provisions of Oxford in 1258 contemplated the substitution of "the government of an irresponsible aristocracy for an irresponsible king." Earl Simon looked to a national assembly for the mainspring of political action. Successful for a time, he fell when the baronage split with the national party. His work was carried to completion by the king's son.

During the first twenty years of Edward's reign the nation grew rapidly in the consciousness of natural unity. By summoning the constituent parts of Simon's parliament, *Edward I* educated the people in self-government; by seldom summoning them, to meet in one place or at one time, he accustomed them to look upon himself as the centre of the national life. But he did not abandon his feudal position. Relying upon feudal claims he annexed Wales and interfered in Scotch affairs, and it was the feudal tie connecting him with Gascony that embroiled him with France. But here he was on the defensive, in Scotland he took the offensive. Edward's need for money caused his breach with the clergy and the baronage. The ruling Pope, *Boniface VIII*, put forward higher claims than even Innocent. "He looked upon the clerical order far more as a divinely privileged institution than as a body charged with the duty of rendering services to mankind." Hence he forbade the clergy to pay taxes to the lay authorities. Edward answered them by cutting them off from the protection of the state. They were thus forced to join the barons in resting their resistance to taxation upon national grounds. The grievances of the clergy, of the baronage, and of the merchants were quickly blended into one and the king was forced to yield his claim to arbitrary taxation. By the *Confirmation of the Charters* an end was put to this question of dispute. "From that moment it was plain

that the government of England would rest, not on the king alone, but on the king in co-operation with the parliament." This constitution required two factors, "a king strong enough to hold his own at the head of the nation, and a nation possessed of sufficient cohesion to avoid splitting up again" into separate classes. Accordingly when Edward I was succeeded by his weak son, the new settlement was in danger from two sides; the king was weak, and the barons insubordinate. The Lords Ordainers, whom they established as a provisional government, paid little more than a formal homage to parliament. The nation was not sorry when a domestic broil placed another Edward on the throne.

#### CONSTITUTIONAL KINGSHIP.

At the beginning of the fourteenth century the work of the Middle Ages was nearly accomplished. The rude Teutons had shattered the pre-existing state system, but had submitted to the teaching of the Church. Under its auspices the idea of a state discipline had revived, nations had been organised. The work of the medieval church was over and it had begun to decline. For two centuries the mechanism of church authority would continue in the hands of the Popes, but this could not foster the growth of ideas or devotion. The work of constituting national unity was nearly accomplished when Edward I died, and to the fact of its accomplishment, as well as to the difference between the ideals of the church and the state, must be attributed the inferiority in character of the fourteenth and fifteenth centuries as compared with that of the thirteenth.

By her national growth England had acquired sufficient strength to enable her to overcome any nation still living under the feudal régime. Her relations with Flanders, as well as the possession of Gascony, now brought England into antagonism with France. In the *Hundred Years' War* that followed

"Crecy and Poitiers demonstrated to the world that a people with united ranks, in which the nobility and gentry regarded the townsmen and the yeomen as their fellow-citizens, was stronger than a people in which distinction of rank was everything, and in which the business of defence was entrusted to the more showy part, instead of being a burden imposed upon the whole."

The war produced its effects on England's institutions. Constant demands for money were made upon Parliament, now divided into two houses; and the early years of Edward's reign

were years of progress on the part of the Commons. They protested against wrongs and won promises, which were often broken; they repeated their protests till a sense of right was created. Still the leading power in England was the baronage, the feudal class of whom the animating idea was *Chivalry*. "Chivalry was to the medieval warrior very much what monasticism was to the medieval churchman"—higher inasmuch as it was less introspective, lower because it was less concerned with inward purity. Where chivalry was wanting was in courtesy to the poor and the weak labourer. The House of Commons was a comparatively aristocratic body. The labouring population in town and country had no share in its exaltation. The French wars deepened the feeling of estrangement between the labourers and those above them. When the knighthood returned discomfited from the war the case of the labourers was aggravated. A satirical literature grew up directed against the rich of which *the Vision of Piers Ploughman* is the flower. The author condemned clergy, nobles, traders and knights, and exalted those whose lives were spent in manual labour.

"This poem was the sharp reply to the romances of chivalry and to chronicles like those of Froissart, in which the rich and the noble were depicted in the brightest colours, and in which life appeared to be one long holiday."

The picture was exaggerated but revealed the fact that the limits of the nation had to be extended. The position of the peasants had become stronger for resistance when *the Black Death* swept over Europe causing at least one half of the population to disappear before its ravages. This naturally had its effect upon the price of labour; "men who worked for pay would feel it hard that they did not have more pay, when their services were in greater request." These and other grievances led to the *Peasants' Revolt* in 1381. But the upper classes were too strong, and the insurrection was put down. This movement gave the death-blow to the reforms of Wyclif. His ideas had "developed themselves not out of the new social aspirations of the multitude, but out of the old national aspirations of the upper classes," and he had begun by demanding that England should be more independent of the Papacy. He then formulated his doctrine of Dominion founded on Grace, which drew to his side the self-seeking aristocracy, eager to plunder the church. But Wyclif's doctrine opened wider issues than they were aware of.

"Stripped of its scholastic and ecclesiastical form, Dominion founded on



Grace was the doctrine with which we are so familiar at the present day, that no authority or institution can, in the long run, justify its existence except by the services which it is capable of rendering."

The insurrection showed the barons that they were playing with edged tools. Meanwhile Wyclif had entered on the path of a religious reformer by his denial of the doctrine of transubstantiation, and *Lollardism* sprung out of his teaching, associated with subversive social doctrines. A Conservative reaction set in, and nobles, landowners and clergy banded themselves together. Yet the social movement had not been without its effect and gradually during the next century the mass of villeins became freemen. Meanwhile the church had become, "an outwork of the baronage," and parliament united by a common conservatism grew in strength. Richard II, who took neither side in the great controversy of the age, fell and the revolution of 1399 was "followed by a scramble for power." Henry IV only held his own with difficulty against the feudal houses and Henry V was forced to turn their energies to a foreign war. When the English were driven out of France, matters became worse at home under the feeble Henry VI.

"Great landowners, who had crowds of armed retainers in their service, bribed and bullied juries till the administration of the law became a farce, and on the rare occasions when this course failed, they knew how to vindicate their claims by maiming or assassinating their opponents, or by laying siege to houses, the possession of which they coveted."

Thus arose the desire for strong government. The nation needed peace and this was given it by Edward IV and the Tudor monarchs. Henry VII stepped into the place of the older monarchs because he was able to check the ascendancy of the rich over the poor, of the strong over the weak.

"History knows no violent breaches of continuity, no new monarchy established on the ruins of the old. The kingship of Henry VII was but the kingship of Henry II and Edward I adapted to the needs of a different generation. But the very fact that it was so adapted modified its character profoundly, the dread of a return of the anarchy which had prevailed under the forms of constitutional order made men think lightly of the worth of constitutional order itself. The king as the active and executive factor of the constitution was magnified beyond measure. Parliament which had made itself to a great extent the instrument of the nobility was for a time discredited. From Edward IV downwards, kings found that they could venture upon actions which their predecessors had not dared to commit."

Thus in England, as on the continent, the path to equality before the law lay through absolutism.

*(To be continued.)*

## THE DISCIPLINE OF THE SCHOOL.\*

BY HIRAM ORCUTT, LL.D.

*(Continued from p. 150.)*

## PUBLIC OPINION A POWERFUL ALLY.

4. *Still another moulding and controlling power in the school room is public opinion.*—This must be created and directed by the master, or he is powerless. And first of all he must create a favorable opinion of himself; that is, he must gain the confidence of his patrons and pupils. To this end he must form an intimate acquaintance with both parents and pupils; he must interest himself in what interests them, and adapt himself to their varying tastes and peculiarities. On terms of friendship and in full sympathy with all, he is prepared to secure their coöperation, and thus carry out his plans and purposes for the welfare of his school. But the master will not secure the confidence of his pupils by an attempt to gratify all their wishes. The reckless are always the first to find fault with loose discipline. If he would be respected in his office, he will govern with sternness and vigor, and yet he must always act with kindness, magnanimity, and justice.

Public opinion must also be employed to secure good order, control recklessness, subdue rebellion, and crush out the evil tendency of bad habits. Whatever is right and proper and necessary to make a good school must be made popular. Whatever is wrong and of evil tendency must be made unpopular. This can be done, but the teacher must have skill, patience, and perseverance.

## QUINCY SCHOOL.

When Superintendent Philbrick was master of the Quincy School, in Boston, he had charge of seven hundred pupils, gathered promiscuously from the district. The school building had been erected and occupied several years, and yet I was told by him that not a mark of pencil or knife could be found upon the benches or walls of the building, or even upon the playground fence. I inquired how such a remarkable result had been secured. His reply was, "By piling on motives"—by the power of public opinion.

## RECREATION ESSENTIAL TO DISCIPLINE.

5. *Mental and physical recreation are important disciplinary*

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\* Reprinted from a circular issued by the Bureau of Education, Washington, D.C.

*agencies.*—The mind and body are inseparably connected. Hence mental culture cannot be successfully carried on without physical culture. Both mind and body must have recreation more than the ordinary recesses and holidays afford, and as every teacher knows there are certain hours and days when the fiend disorder seems to reign in the school room. He cannot assign any reason, but the atmosphere is pregnant with anarchy and confusion. And what can the teacher do to overcome the evil? He may tighten his discipline, but that will not bind the volatile essence of confusion. He may ply the usual energies of his administration, but resistance is abnormal. He may flog, but every blow uncovers the needle points of fresh stings. He may protest and supplicate, scold and argue, inveigh and insist; the demon is not exorcised, nor even hit, but is only distributed through fifty fretty and fidgety forms. He will encounter the mischief successfully only when he encounters it indirectly. Here applies the proposed remedy, mental and physical recreation. Let an unexpected change divert the attention of the pupils; let some general theme be introduced in a familiar lecture or exciting narrative; or, if nothing better is at hand, let all say the multiplication table or sing "Old Hundred," and the work is accomplished. "The room is ventilated of its restless contagion, and the furies are fled." Now add to this mental, the physical recreation of school gymnastics, and the remedy is still more sure.

#### VALUE OF SCHOOL GYMNASTICS.

Gymnastics are not only useful and important as a means of physical development, but also of school government. The exercise serves as a safety valve to let off the excess of animal spirits, which frequently brings the pupil in collision with his master. It relieves the school of that morbid insensibility and careless indifference which so often result from the monotony and burdened atmosphere of the school room. It sets up a standard of self-government and forms the habit of subjection to authority, and as it is a regulator of the physical system, it becomes such to the conduct under law. The gymnastic resembles the military drill, and has the same general influence upon the pupil that the military has upon the soldier, to produce system, good order, and obedience. Gymnastics also create self-reliance and available power. This is more important in life than brilliant talents or great learning. It is not the mere possession of physical power that gives ability,

but the control of that power which this drill secures. And gymnastics preserve and restore health.

It can be shown that the sanitary condition of schools and colleges has improved from 33 to 50 per cent. since the introduction of this systematic physical culture. Would we secure to future generations the realization of the old motto, "Mens sans in corpore sano," we must restore to our schools of every grade systematic physical training. True gymnastics are calculated to correct awkwardness of manner and to cultivate gracefulness of bearing. They give agility, strength, and ready control of the muscles, and thus tend to produce a natural and dignified carriage of the body and easy and graceful movements of the limbs.

Again, the gymnastic drill awakens buoyancy of spirits and personal sympathy. Concert of action brings the class into personal contact, in a variety of ways, and tends not only to create mutual good will, but the greatest interest and enthusiasm. This promotes improved circulation, digestion, and respiration, and induces a feeling of cheerfulness and hopefulness that dispels dependency and every evil spirit.

The gymnastic garb must leave the limbs free from restraint and vital organs free from pressure. Hence, under this treatment, the beautiful form is left as God made it, to be developed according to His own plan. We mark this as another advantage of gymnastics: to correct and control the ruinous habit of fashionable female dress. Indeed, every department of education is carried on through a system of practical gymnastics. We have mental gymnastics, moral gymnastics, and physical gymnastics, which include vocal gymnastics.

#### EXERCISE A LAW OF EDUCATION.

The law of development is through exercise. A "sound mind" is one whose faculties and powers have been called into harmonious action by patient and long continued study; a "sound body" has been developed by the exercise of every one of its four hundred and forty-six muscles; and neither can be in sound condition while the other is diseased or uncultivated.

#### THE LAW OF KINDNESS.

6. *Kindness is another powerful agency in the management of a school.*—By this, as exemplified in the life of the true teacher, I mean his uniform good will, earnest sympathy, and hearty generosity, habitually exercised towards his pupils. There is no force

on earth so potent as love. When it has possession of the human heart it is all pervading and overpowering, and especially if brought to bear upon sympathetic childhood and youth.

THE TEACHER MUST RULE BY KINDNESS.

The teacher alone who loves his pupils has power to gain their love and confidence, which should be his chief reliance in school management. An affectionate pupil will confide in our judgment, respect our authority, and fear our displeasure. If we show him by our personal attention and kindness that we are his true friends and that all our efforts are designed to secure his best good, and make him believe it, we hold him as by the power of enchantment; we have no further need of physical force as applied to him. He is held under another and higher law, which induces him to gratify our wishes and seek the best good of our school. We, as teachers, occupy for the time being the place of the parent, and we should, as far as possible, cherish the affection and manifest the interest and zeal of the true mother, who spends her life in loving and toiling for her children. But this kindness, which is an essential element in every true system of government, is not, and cannot be a substitute for authority or an obstacle to severity, when the good of the individual or the school demands it. The teacher must cherish an abiding love for his pupils, and that love is never more truly exercised than in inflicting necessary pain in the management of public affairs. Of the teacher's heart Shakspeare could not say, "It is too full of the milk of human kindness," if only he has enough of authority, firmness, and executive will. Without these, even love, as an element of school discipline, is sometimes powerless.

(To be continued.)

*Greek Accents.*—At a meeting of the London Philological Society (Feb. 17), Mr. Cayley read a paper 'On Greek Pronunciation, and the distribution of the Greek Accent.' He tried to trace the revolution in the Greek sounds to the vast extension of the language under the Macedonian kings, and later to large bodies of migratory Jews and Syrians who formed the nuclei of the Christian Churches. As to accents, Mr. Cayley thought that those which are placed nearer the end than need be tended to emphasize the whole word, and to show that it had a more important or definite meaning. He instanced *πατήρ* contrasted with *μήτηρ*, *ἐπτά* with *δύο*, &c., and noticed the varying accent of the preposition before and after the noun, and the oxytone tendencies of proper names, personal pronouns, &c.—*The Athenæum*.

## OUTLINES OF ENGLISH LITERATURE, No. XI.

*Pre-Chaucerian Period, 1066-1340.*

BY CHAS. E. MOYSE, F. A.

*Spirit of Pre-Chaucerian Literature. King Arthur Story.* The pre-Chaucerian chroniclers made King Arthur famous. His exploits, whether presumably historical or evidently tinged with the hue of romance, were destined to bear a national signification and to point a national moral. The impatience of fact which was one of the traits of Geoffrey of Monmouth, precluded a treatment of the King Arthur Story not only highly imaginative, but also, in its inmost nature, didactic. Before mentioning a few points of interest touching the latest development of Arthur under the hands of Tennyson, it will be well to remind the reader that among the many English writers who have been drawn towards the greatest King of the Cymric Celts, must be reckoned the two Puritan poets, Spenser and Milton. Spenser casting about for a hero who might fitly adorn his long romance, the *Faerie Queene*, lighted on King Arthur. Arthur was "most fit for the excellency of his person, being made famous by many men's former works, and also furthest from the danger of envy and suspicion of present time." The systematized effort to teach virtues as the good Elizabethan courtier and accomplished gentleman understood them, comes down to us incomplete, but what we have, expresses a peculiarly English spirit of duty judged by a half Puritanical standard. Arthur, we are told, represents Magnificence, at once the sum and the perfection of all good qualities, and although the *Faerie Queene* is not only incomplete in itself but also lacks its intended sequel—a great poem dealing not with the character of the individual, but with the interests of the commonwealth—we possess enough of Spenser's work to estimate the immense difference between his Arthur, a spiritual centre, and the Arthur of the first annalists. We may learn from all this that the literature of a nation is a progressive thing, like the life of the individual, in fact, and if we allow our mind to travel down the centuries and place the *Faerie Queene* and the *Idylls of the King*, side by side, we shall, if we read truly, discern similar aims in both. But Spenser was the father of a large literary family, its most distinguished son being John Milton, who distinctly regarded his famous forerunner as his poetical parent. Arthur possessed charms for Milton, too; and had the

evil days of later Stuart rule not called forth an appeal to doctrines directly based on sectarian teaching, the world might have seen the Arthurian epic which the old Puritan intended to write. From Milton we step to Tennyson, and here we find new and lively thought looking directly back to chroniclers and historians. Let us glance beneath the surface for a moment. It has been said that Walter Map spiritualized the King Arthur story; to him its connection with the Holy Graal is certainly in part due. This presents a novel feature, for Arthur, at the outset, is a pagan chief warring against pagans, and is destitute of the refinements which are generally associated with chivalry. On opening Tennyson, we discover Map's strain intensified. Arthur is an embodiment of the highest good, and may be considered the human side of Christ, at least. His court is not Celtic but medieval, with feudal castles, manners, and amusements, totally unknown to early Britons. How then was the Christian element grafted on the pagan? How was the Holy Graal, at once the germ and the abiding vital principle of the spiritualizing, associated with a king who never knew of its existence? The answer may probably be found at Glastonbury, a small but very ancient village on the borders of Sedgemoor, in Somersetshire. Arthur and the Holy Graal were brought into relation there, perhaps in this way. The Holy Graal, whatever the exact meaning of *Graal* may have been primitively, denoted the bowl or dish from which Christ took the bread and wine at the Last Supper. Its divine character was consummated when it was used to receive the blood which flowed from the Saviour's crucified body. This episode in its history, important as it is, Tennyson neglects. After Christ's death the Holy Graal became the property of Joseph of Arimathea, and as may readily be imagined, was soon credited with the power of working miracles. Legend takes Joseph to Glastonbury and makes him the first teacher of Christianity to the Britons of its neighborhood; this feature is brought forward prominently by William of Malmesbury in his account of the monastic foundations for which Glastonbury in his day was famous. Then it is probable that Walter Map, who lived in the midst of the many spots in West Wales associated from remote times with Arthur's name, blended the two diverse elements—Arthur and the Graal—by relating the legend of Joseph of Arimathea in what is known as the first part of the romance of the Saint Graal. This leads up to the Quest of the Saint Graal, which is

generally admitted to be from Map's pen. The Holy Graal had been lost and with it the national purity, of which it was a symbol. The power of Christ, the higher nature which finds a way into men's hearts through the sight of a relic, holiest among the holy, had departed from a land lapsing back into heathenism and with it the loyal worship which the Graal, instinct with manifestations of its divinity could command. To find the Graal was the noblest task given to his knights by Arthur, a King more than mortal, in that, like patriarchs of old, he did not die. But of all Arthur's followers who encircled the Table Round—the Table first appears in *Wace's Brut*—only one could show his complete purity by taking his place on the Siege Perilous, without harm. He was Sir Galahad, son of Sir Lancelot, and his flame-coloured dress proclaimed him free from moral stain. Sir Galahad was the creation of Map. Thus, then, the Holy Graal may be likened to the key-stone of the Arthurian arch; take it away, and the edifice falls a confused mass, lacking harmony and purpose. The characters who play the chief parts in the later Arthurian story, were in time treated separately, and several became heroes of distinctly individual enterprises, notably, Sir Lancelot and Sir Tristram, a knight introduced into the *Arthuriad* by Brittany. Lastly, the immense mass of tales which had gathered round the hero of the Cymry—"in Welsh many, and also in French, and some in English,"—were turned into English by Sir Thomas Malory, and by him arranged with insight into their true unity. William Caxton, "simple person," at the request of "divers gentlemen of this realm of England," issued Malory's book from his, the first English printing press, in 1485.

Tennyson draws his material from Malory. Sometimes he follows Malory very closely, sometimes he expands trivial incidents, and gives them a colouring of his own; sometimes he weaves into the *Idylls* new adventures to serve an artistic purpose. But whatever allegory can be discovered in Map and his successors, whatever nobility they imparted to that which was originally earthly and base, the hand of the Laureate fashions more subtly and more nobly still. The *Idylls* are a series of moral pictures, beginning with the Coming of Arthur, and ending logically with Arthur's disappearance. Various types of men and women are taken, such types as live around us, and their aims and passions, now noble, now mean, are pictured in a masterly way. *Enid*, the



crown of wifely devotion; Vivien, desirous of knowing secrets, to her better unknown, that she may practice guile which springs from the pride of the eye and the lust of the flesh; Lancelot, a man faithful to unlawful love; Elaine, whose unreturned affection brings death to her; Gareth, reputed base, but with a seed of high resolve in his breast, which in spite of taunt from those who bear the seeming of nobility, flowers in its good time—these, and many others equally important and famous, should form a part of our mental wealth, did we prefer gold to dross. The music which plays through the *Idylls* is true to their source. The melancholy of the Celt tinges Arthur's thought more and more deeply as the tale moves on, until it becomes despair heightened only by the hope that the King may yet return from the happy land and his realm be restored to its pristine purity. It was remarked a moment ago, that Tennyson is allegorical. This may be illustrated from Gareth and Lynette. Mr. Brewer has shown, what is evident to him who reads intelligently, that Gareth and Lynette represents in allegory, a human life, lasting one day, metaphorically speaking. Gareth overcomes the *Blue Knight* (morning), then the *Red Knight* (noon), then the *Green Knight* (evening), lastly, the *Black Knight* (night) or Death. From Death's skull, cleft into two equal parts, (one half of night belongs to the day just ended, the other to the day soon to dawn) springs "a blooming boy, fresh as a flower new-born," that is, the bright life of a future state which victory over death reveals. The same critic blames Tennyson for debasing the old romance by making Gareth marry Lynette, the flesh which despises the Christian, instead of wedding *Linors*, imprisoned in *Castle Perilous*, "or the bride which is in heaven." And here let me remark the similarity between Gareth, and Spenser's "tall, clownish young man, who, falling before the *Queene of Faries* desired a boon—that he might have the achievement of any adventure which during that feast should happen."

How closely Tennyson follows the old romance these brief quotations will exemplify.

*Romance.* Therefore, said Arthur, take thou *Excalibur*, my good sword, and go with it to yonder waterside, and when thou comest there, I charge thee throw my sword in that water and come again, and tell me what thou there seest. My lord, said *Bedivere*, your commandment shall be done, and lightly bring you word again. . . . Ah traitor, untrue, said King Arthur, now

hast thou betrayed me twice. . . . And but if (unless) thou do now as I bid thee, if ever I may see thee, I shall slay thee with mine own hands.

Tennyson.

Take Excalibur

And fling him far into the middle mere;  
Watch what thou seest and lightly bring me word.

To whom, replied King Arthur, much in wrath;  
"Ah, miserable and unkind, untrue,  
Unknightly, traitor-hearted.

But if thou spare to fling Excalibur,  
I will arise and slay thee with my hands.

*The Story of Brutus.*—Nennius, the historian, (c. 800) tells how Æneas led the Trojans to Italy, and how his great-grandson, Brutus, came to the island, called after him, Britain. Geoffrey of Monmouth took up the tale in his romancing way, and he found French exponents in Gaimar and Wace, whose work entitled *Li Romans de Brut*, was Layamon's chief authority. Layamon enters into detail. From France Brutus takes ship, and sailing up the Devonshire Dart, arrives at Totness. Twenty giants ruled the land; their chief lord was called Geomagog. One day when Brutus and his folk were blithe, the Giants descended from the hills, having great trees as clubs. They slew five hundred Trojans, but the tide of battle turned, and all the giants were killed, save Geomagog, who was brought before Brutus. Then he wrestled with Corineus, at a spot subsequently identified with Plymouth Hoe, and was thrown into the sea. (The name Geomagog, some aver, was broken up as Gog, Magog, the two giants who keep watch in the London Guildhall.) The Trojans spread over the land, tilled it, and built towns. Its name was changed from Albion to Britain. Brutus found a winsome spot upon a water and reared a rich burgh there and named it Troy the New. Afterwards the people called it Trinovant. (Trinovant, often appears in English Literature). Many winters after, a kinsman of Brutus, Lud, (as in Ludgate) gave the town the name of Kaer Lud. Afterwards came other dominion and new customs, so that men called it Lundin all over the country. Brutus reigned twenty-four years, and had three sons. Loerin was the oldest and wisest. His daughter, Sabrina, was drowned by his widow, Queen Gwendolen, in the Severn—whence that river's name. In aftertime the Brut story became an established literary fact, known to all cultured men, and used

frequently by writers whose voice lives still. The spirit, in Milton's *Comus*, addressing Sabrina the goddess of the Severn, exclaims :—

Virgin, daughter of Lochrine,  
Sprung from old Anchises' line.

It was in these days that romance played with King Alexander, in France, and filled nine books with his exploits, written in twelve syllabled lines, hence called Alexandrines.

### THE INVENTION OF THE STEAM-ENGINE.

BY DR. W. POLE.

If a number of well-educated persons were asked, "Who was the inventor of the steam-engine?" probably those who thought themselves able to answer the question at all would name many different persons as entitled to the honour. Hero of Alexandria, the Marquis of Worcester, Solomon de Caus, Papin, Savery, Newcomen, Watt, Stephenson, and others might be mentioned. This discrepancy would not arise so much from ignorance of the facts as from uncertainty or difference of opinion as to the comparative degree of credit due to each inventor for his share in the matter. The fact is, that the question is too general, and, in such a simple form, admits of no proper answer. There has been no "inventor of the steam-engine;" such an achievement as the production of this mighty instrument cannot have been the work of any one human being. We might as well ask who invented language or mathematics or painting. The question, before it can be answered, must be altered in shape, or, rather, it must be expanded into several subdivisions, to be determined by the complex nature of the thing it refers to.

The steam-engine may be said to involve two great principles of action—the expansive force, and the condensibility of steam—the engine itself being a mechanical apparatus by which these principles are made serviceable for the production of power. We ought, therefore, to enquire, first, who discovered the two principles of action, and, next, who devised the machine by which they are utilised. Let us look a little at each of these points.

First, as to the expansive force of steam. No doubt, from the earliest ages, when the two common elements of fire and water came together, the force produced by evaporation must have made itself sensible. The *æolipile* was an early mode of exempli-

fyng the fact; and, before the Christian era, Hero of Alexandria had actually applied this to produce mechanical power. Many later inventors, as Blasco de Garay (1543), de Caus (1615), the Marquis of Worcester (1663), and others, followed in the same direction. Hence it is difficult to name any one person as the discoverer of the first great principle involved in the steam-engine.

The second principle is of a different character. It embodies the fact that, when a volume of steam is cooled to a proper degree, it will return to its former condition of water, leaving a space nearly vacuous, into which the surrounding air has a tendency to rush with considerable force. This mode of producing power is much less obvious than the former, and must have been the result of observation and study. It could only have been properly understood after the discovery of the pressure of the atmosphere by Torricelli in 1643. This discovery had led to the inference that, if a vacuum could be easily obtained, mechanical power might be produced by the rush of air into it; and various attempts were made to get this vacuum, chiefly by burning gunpowder. The first person to propose the use of steam for this purpose was Denis Papin, who described the principle clearly in the Leipzig *Acta Eruditorum* for 1690, a few years after which date it was carried into successful application by Savery and Newcomen.

So much for the principles made use of for the production of steam-power. But these principles, in order to be available, must be applied through the medium of some apparatus or machine properly calculated to develop in a practical form the power that can be obtained. Here, therefore, we come to consider the steam-engine, properly so called—i.e., the machine by which steam is used.

It is a matter of notoriety, to all who are accustomed to mechanics, that the steam-engine exists in a great number of different forms; we have the pumping-engine, the rotation beam-engine, the side lever-engine, the direct-acting engine, the oscillating engine, the compound engine, the single- or double-acting engine, the atmospheric engine, the high- or low-pressure engine, the condensing or non-condensing engine; the locomotive engine, and so on, in great variety. When, however, the construction of all these varieties is looked at from a broad point of view, it is

easy to see that the differences are more apparent than real; the chief features of each variety presenting a remarkable similarity. The steam-engine, however modified its form, consists essentially of a single fundamental apparatus, namely, a *cylinder and piston*. A solid disk is made to travel in a closed case with smooth and parallel sides, the elastic fluid is admitted into one end of the case, and its pressure causes the disk to move. This is the whole essence of the steam-engine; all the differences in form are only variations in the details of construction, chiefly in the mode of transmitting the motion of the disk to the working-point of the machine.

This simplifies the matter immensely; and under this simplification we may more reasonably enquire as to the history of the invention. The cylinder and piston, or its equivalent, must have been known at a very early period; at any rate, it is embodied in the pump, the invention of which is attributed to Ctesibius of Alexandria a century or two before the Christian era. The more pertinent enquiry here will be—When, and by whom, was this device first used as a mode of developing power by the pressure of elastic fluids, and particularly by the use of steam?

So far as refers to elastic fluids generally, this appears to have been first done by the celebrated astronomer and philosopher, Huyghens. Soon after the discovery of the pressure of the air, proposals were made by several inventors for forming a vacuum by the combustion of gunpowder, and taking advantage of the force with which the air would rush into the space thus left void. Huyghens was one of these inventors; but he improved on the plans of his predecessors by burning the gunpowder under the piston of a cylinder; and an apparatus of this kind was constructed by him at Paris in 1678 or 1679. The remaining step, the use of steam, was contributed by Denis Papin a few years later. He had been formerly assistant to Huyghens, but had removed to London in 1674, and from thence to Marburg in 1687. Immediately after this latter date he discovered, as has been already stated, the principal of producing a vacuum by the condensation of steam, which he at once proposed to render available by the cylinder and piston used by Huyghens ten years before. It does not appear that Papin actually made the engine, but his description of 1690 is so clear and explicit as to put the invention beyond all doubt or cavil; for anyone who could make a cylinder

and piston at all could not fail to produce Papin's proposed machine. This machine was essentially the steam-engine of Newcomen and Smeaton; and hence probably Denis Papin has, strictly speaking, more claim than any other single person to be called the inventor of the steam-engine, seeing that he not only discovered one of the main physical principles on which it depends, but was the first to apply this principle through a mechanical arrangement identical with the essential feature of all modern steam-engines.

The further history may be passed over in a few sentences. Shortly after Papin's publication Savery made effective use of the force of steam for raising water, but he did not adopt the cylinder and piston. This was first brought into use by Newcomen, whose "atmospheric engine," so successfully worked until the era of Watt, was nothing but the efficient practical carrying out of Papin's idea. Newcomen only applied the condensing principle, but the expansive force was not neglected. We find in Leupold's *Theatrum Machinarum*, published in 1725, a description of a cylinder and piston machine in which the expansive principle alone was made use of so that at this date both the high pressure and the condensing forms of steam-engine were in practical existence.

About the middle of the century came Watt, who, though he introduced no new principle, and no essentially new form of machine, so vastly improved what he found as to have done more towards spreading the advantages of steam-power than all former inventors and discoverers put together. The most salient features of his improvements were condensation in a separate vessel, the use of the expansive force of steam in conjunction with condensation, the adaptation of the engine to rotatory motion, and an infinitely better system of mechanical construction generally. No one with any mechanical knowledge can fail to appreciate these advantages; but still, as a matter of history, we must not forget that the steam-engine was in actual use, in a rough phase of its present form, before Watt came into the world.

Since Watt's time the most important advances have been the introduction, by Trevithick and Woolf, of steam of higher pressure, with consequent further expansion and increased economy; the great extension of the compound form of engine originally invented by Hornblower; the application to navigation by Syming-

ton, Fulton, and Bell; and the application to locomotive land engines by Trevithick, George Stephenson, and others. And so we arrive at the magnificent results of the present day.—*The Academy.*

## MCGILL UNIVERSITY.

### AMENDED REGULATIONS FOR THE COURSE OF STUDY FOR THE DEGREE OF B. A.

#### I.—MATRICULATION.

The general Matriculation Examination of the First Year shall be as at present. There shall be in addition an Advanced Examination in any one or more of the subjects of the First Year for such of the candidates as desire it. Candidates who pass creditably in this will be entitled to such exemptions from the Lectures and from the Christmas Examinations of the First Year as the Faculty may determine. For the Advanced Examination in Classics two authors in Latin and two in Greek will be required.

#### II.—COURSE FOR THE INTERMEDIATE EXAMINATION.

Every Candidate shall attend Lectures, and pass Examinations in the following subjects:—

*First Year.*—(1) Latin; (2) Greek, (the same author throughout the session); (3) French, or German, or Spanish, or Hebrew; (4) Arithmetic, Euclid, six books, Plane Trigonometry in part, Algebra; (5) Chemistry; (6) English Grammar and Literature.

*Second Year.*—(1) Classics, as before; (2) French, or German, or Spanish, or Hebrew; (3) Arithmetic, Euclid and Algebra as before, Plane Trigonometry, including solution of Plane Triangles; (4) Elementary Psychology and Logic; (5) Botany; (6) English Literature (one lecture a week).

The only exemptions allowed in the First or Second Years are:—(1) In favour of those Students who in the Matriculation Examination show themselves sufficiently advanced to omit certain of the lectures and of the Christmas Examinations in the First Year:—(2) In favour of those who pass the entrance examination into the Second Year, and may omit the First Year:—(3) In favour of Candidates for Honours in the Second Year

who have obtained Honours in the First Year; who may at the Sessional Examinations of the Second Year omit the examinations in either a Modern Language (or Hebrew) or Botany.

### III.—COURSE FOR THE DEGREE OF B. A.

In the Third and Fourth Years, the subjects of the Ordinary Course are arranged in six departments, as follows:—

	1	2	3	4	5	6
Years	<i>Classics.</i>	<i>Modern Languages, &amp;c.</i>	<i>Mathematical Physics and Philosophy.</i>	<i>Experimental Physics.</i>	<i>Natural Science.</i>	<i>English and History.</i>
III.	Latin or Greek.	French, German, Spanish or Hebrew.	Mechanics, Hydrostatics.	Experimental Physics.	Zoology.	Literature, Chaucer's Prologue, Rhetoric.
IV,	Latin or Greek.	French, &c.	Mental and Moral Philosophy	Experimental Physics.	Geology.	History.

1.—After passing the intermediate examination, every ordinary undergraduate must take Departments 1 and 3 above, and two others, attending lectures, and passing examinations thereon in the Third and Fourth Years. An undergraduate, choosing Department 2, shall be required to take the language which he has already been studying in the first two years.

2.—He must also take one of the following additional departments, the same department being taken in both the third and fourth years, viz.: (1) Classics, including Latin and Greek. (2) Mathematical Physics, including Optics and Astronomy. (3) Natural Science, including Chemistry, Mineralogy, Geology of Canada. (4) Mental and Moral Philosophy. (5) English with History. (6) One Modern Language or Hebrew with History. It is understood that the time and work required for ordinary courses are approximately equal in each, and that any of the additional courses in this Section is not to exceed in amount an ordinary course.

3.—The subjects thus appointed and selected shall be those in which he will be examined for B. A., and of those who obtain the required aggregate of marks, only those who pass in the first



class in three of the departments and not less than 2nd Class in the remaining two, shall be entitled to be placed in Class 1st for the ordinary degree.

4.—In the Degree Examinations the same number of marks shall be attached to each of the ordinary and additional departments.

5.—Every Candidate for Honours in the third year must, in order to obtain exemptions, have passed the Intermediate Examination, and must in the Sessional Examination of the 2nd year have taken 1st class in the subject in which he proposes to compete for Honours; such candidates shall be entitled in the third year to an exemption from any one of the four ordinary departments required in Section 1, but without being subject to the restriction in said section as to departments 1 and 3.

6.—A Student who has taken Honours of the first rank in the third year, and desires to be a Candidate for B. A. Honours, shall be entitled to exemption from any two of the four ordinary departments required. A Student who has taken Second Rank Honours in the third year and desires to be a Candidate for B. A. Honours in the same subject, shall be allowed to continue in the Fourth Year the study of the same departments that he has taken in the Third Year. A Candidate for Honours in the Third Year, who has failed to obtain Honours, shall be required to take the same examinations for B. A. as the ordinary undergraduates.

7.—Professional Students in Theology, Law, Medicine or Applied Science, shall be entitled to exemption from the additional department or one of the ordinary departments required in the third and fourth years, on the conditions now prescribed in the regulations.

[It is understood that the existing regulations respecting courses of study and exemptions shall remain in force, in so far as consistent with the above regulations.]

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#### CONVOCATION FOR CONFERRING DEGREES IN LAW AND MEDICINE.

March 31st.

After the opening forms, Dr. Howard read the prize and honour list in the FACULTY OF MEDICINE. The number of students enregistered in this Faculty during the past year was 154, of whom there were from—Ontario, 75; Quebec, 33; Nova Scotia, 6;

Manitoba, 2; New Brunswick, 8; P. E. Island, 8; Newfoundland, 2; West Indies, 1; United States, 19.

The graduating list consisted of 27 names, out of which two gentlemen had to await the completion of four years from date of matriculation before receiving their degree. The names were as follows:—Chas. O. Brown, Lawrenceville, Q.; Benj. W. Burland, Port Kent, N. Y.; Lorne Campbell, Montreal, Q.; Angus M. Cattanach, Dalhousie Mills, O.; Edmund Christie, Lachute, Q.; W. C. Cousins, Ottawa, O.; William J. Derby, North Plantagenet, O.; W. T. Duncan, Granby, O.; H. A. Dunlop, Pembroke, O., Rankin Dawson, B. A. (McGill), Montreal, Q.; Hugh Gale, Elora, O.; James A. Grant, B. A. (Queen's), Ottawa, O.; Robt. J. B. Howard, B. A. (McGill), Montreal, Q.; B. F. W. Hurdman, Aylmer, Q.; R. F. Klock, Aylmer, Q.; R. K. C. McCorkill, Montreal, Q.; A. R. McDonald, Trinity, Texas; T. N. McLean, Perth, O.; W. J. Musgrove, West Winchester, O.; Henry V. Ogden, B. A. (Trinity), St. Catharines, O.; T. J. Pierce O'Brien, Worcester, Mass.; Henry O'Keefe, Lindsay, O.; Clarendon Rutherford, M. A. (Union), Waddington, N. Y.; Alex. Shaw, Seaforth, O.; E. W. Smith, A. B. (Yale), West Meriden, Conn.; W. E. Thompson, Harbor Grace, Nfld.; H. W. Thornton, B. A. (McGill), Montreal, Q.

The list of Medallists and Prize-takers was as follows:—

The Holmes gold medal for the best examination in the primary and final branches—Robert J. B. Howard, B. A., Montreal.

The prize for the best final examination—H. V. Ogden, B. A. of St. Catherines, Ont.

The prize for the best primary examination—George A. Graham, of Hamilton, Ont.

The Sutherland gold medal—Wyatt G. Johnson, of Sherbrooke, Q.

The Morrice Scholarship in Physiology—Wyatt G. Johnson, of Sherbrooke, Q.

Professors' Prizes in—

Botany—Edwin G. Wood, of Londesboro, O.

For the best collection of plants—W. W. Doherty, of Kingston, N. B.

Practical Anatomy—George Carruthers, of Charlottetown, P. E. I.

After the degrees had been conferred in due form, the

valedictory address was delivered by Mr. T. J. Piercé O'Brien, of Worcester, Mass., and the address to the graduates by Prof. D. C. McCallum.

In the FACULTY OF LAW Mr. L. H. Davidson, M. A., B. C. L., read the pass and honour list.

The following students, whose names are arranged in order of merit had successfully passed the examinations required to entitle them to receive the degree of B. C. L. :—

Toussaint Z. Lefebvre, Montreal; Maxwell Goldstein, Montreal; Frank Weir, Montreal; James Crankshaw, Montreal; Edward A. D. Morgan, Montreal; Archibald E. Barnard, Montreal; William John Jolliffe, Montreal; William J. White, Montreal; William H. Cross, Montreal; Robert A. Klock, Aylmer; George R. Lighthall, Montreal; George H. A. Brooke, Richmond; Henry J. Cloran, Montreal; Alfred L. Gubrtin, Montreal; Alfred C. Girard, Marieville; Omer Beaudet, Lotbiniere; John Thomas Duhig, Quebec.

The Elizabeth Torrance gold medal was awarded to Messrs. Lefebvre and Goldstein.

The Prize for the best thesis was awarded to Edward A. D. Morgan.

After the conferring of the degrees, the usual addresses followed, from Mr. Robert A. Klock, the valedictorian, and from Mr. L. H. Davidson, in the place of Professor Kerr, Dean of the Faculty.

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## UNIVERSITY OF BISHOP'S COLLEGE.

### CONVOCATION FOR CONFERRING DEGREES IN MEDICINE.

April 5th..

The 11th annual convocation was held in the Synod Hall, Montreal, the Vice-Chancellor, (the Rev. Canon Norman, D. C. L.,) opening proceedings with an address. Dr. F. W. Campbell, as Dean of the Faculty, then read his report.

The number of matriculated students for the session 1881-82 was 53, being 21 in excess of last year, of this number 2 were from the Province of Ontario, 1 from New Brunswick, 1 from Nova Scotia, 1 from Jamaica, 2 from the United States, and 46 from the Province of Quebec.

The following gentlemen formed the list of the graduating year :—Heber Bishop, B. A., Marbléton, Que.; Ninian C. Smillie,

Montreal; J. W. Cameron, Montreal; W. D. M. Bell, New Edinburg, Ont.; G. A. Balcom, Campbelltown, N. B.; Walter Prondergast, Montreal.

The Honour list was as follows:—

“Wood” Gold Medal and “Nelson” Gold Medal—Heber Bishop, B. A.

Chancellor's Prize—Ninian C. Smillie.

David Scholarship—J. B. Saunders.

Practical Anatomy—Senior prize, E. Sirois.

Practical Anatomy—Junior prize, R. C. Blackmer.

Botany prize—F. R. England.

After the conferring of degrees and other forms had been concluded, addresses were delivered by Mr. Bell, the valedictorian, by Professor Armstrong on behalf of the Faculty, and by the Vice-Chancellor. He was followed by Dr. Lobley, Mr. Justice Mackay, and Mr. J. Q. Smith, the American Consul.

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## ROYAL CANADIAN ACADEMY OF ARTS.

The Exhibition of pictures of the Royal Canadian Academy was formally opened by the Governor-General at the Art Gallery on April 11th. The objects that this Academy has in view are:—

First—The Institution of a National Gallery at the seat of Government.

Second—The holding of Exhibitions in the principal cities of the Dominion.

Third—The establishment of Schools of Art and Design.

The ceremonies began with an address from the Governor-General, after which he called upon the President of the Academy, Mr. O'Brien, to present his Report. This was read by Mr. F. M. B. Smith.

The Report referred to the success of the exhibition at Halifax and to the acquisition of members from the Province of Nova Scotia. The example given by Mr. Allan Gilmour, of Ottawa, in donating a valuable painting, was spoken of in grateful terms, and the deaths of Messrs. Duncan, of Montreal, and Power, of Kingston, alluded to with regret. The report went on to refer to the progress of Art Education in Canada.

Up to the present period all progress in the direction of Art Education in Canada has been made by voluntary effort or by the Provincial Governments.

In the Province of Quebec about \$7,000 per annum is expended by the Government in support of Art schools established in Montreal, Quebec, Levis, New Liverpool, Sherbrooke, Three Rivers, Sorel, Granby, St. Johns, St. Hyacinthe, St. Jerome, Hochelaga and St. Cunegonde. In Quebec and Montreal, the studies are of a somewhat more advanced character than in the country places, but even here they are principally elementary, the classes being most largely attended by artizans, to suit whose convenience they are open only in the evening and during the winter months. The classes in Montreal are attended by the students of McGill College in the Faculty of Applied Science.

The small amount I have mentioned divided among thirteen schools is entirely inadequate for their support, and much difficulty is experienced in obtaining the services of properly trained teachers; classes in drawing and painting have also been formed in connection with the Art Association, and taught by members of the Academy.

In the Province of Ontario, Schools of Art have been established in Toronto, London and Ottawa, the two former aided by grants from the Provincial Treasury. By the school law of Ontario, drawing is made compulsory in all the common schools, but this law is as yet only partially carried into effect, the great difficulty in its practical application lying in the fact that scarcely sufficient provision has yet been made in the Normal schools for the instruction of the teachers in elementary drawing.

In the Province of New Brunswick, the school law is somewhat similar to that of Ontario, but the results are more satisfactory—a good course of industrial drawing being carefully worked out in the instruction given in the Normal schools, and in the teaching of the common schools.

In Nova Scotia, little has been done in the direction of a practical character.

Canada stands now in a somewhat similar position to that of Great Britain in 1851, with this difference, that England even then was rich in accumulations of the choicest works of Art, accessible to all, and in themselves affording means of art education—a stimulus and example which Canadian Art students or artists do not possess. The International Exhibition of that year showed that England from want of proper art training in her designers and artizans, was losing her hold upon the markets of the world. The perception of this fact, and the wise counsels of Prince Albert, brought about the establishment of the Science and Art Department, the headquarters of which are at South Kensington, with its magnificent museum, picture galleries, sculptures and schools, a department to which the Imperial Parliament has for the last thirty years annually voted enormous sums, the grant for the present year being £334,681 sterling, more than a million and a half of dollars; this expenditure being forced upon the nation, not for the gratification of taste and luxury, but as a commercial necessity, the urgency of which has passed beyond a question, and the beneficial results of which, even upon purely economical grounds, are undisputed.

Every other progressive and civilized country upon the face of the globe has its efficient and costly system of art education and industrial training. Canada has been alone in ignoring the necessity for such training of her sons. Is it

wise? Is it good economy of her to remain in this position? I say that she ignores the necessity of such training because, although as just stated, some attempts have been made in this direction, they have not been sufficient to do more than indicate a good intention, but not to achieve any practical result.

The practical experience of other countries and the consensus of enlightened public opinion upon the subject, point to the following as essential in the education of the people:

1st. That instruction in elementary drawing is as essential as instruction in reading and writing and should be taught in all public schools to all children; and, as a means to this, that in the Normal schools industrial drawing and design should form part of the regular course of study pursued by the teachers.

2nd. That, in all towns and centres of industry, schools of art and design should be established, the course of study having no special reference to the work to which the pupil intends to devote his life.

3rd. That in the large cities more advanced schools should be provided, with such resources in the way of museums and collections of art as will enable those who study any branch of art as a profession to complete their education in the country.

As it is now, those of our young people who display such talent as would make them most valuable to Canada, are obliged to study abroad, and they rarely return to their own country.

The Report concluded with an appeal for public support. A vote of thanks was then moved on behalf of the Royal Canadian Academy, by Mr. Bourassa, and seconded by Dr. Hingston, to the Art Association of Montreal for its assistance. The resolution being carried was responded to by Mr. Justice Mackay, as President of the Art Association.

## YOUNG MEN'S CHRISTIAN ASSOCIATION.

### LECTURES AND CLASSES.

The first season of the educational course of the Young Men's Christian Association came to a close on the evening of Thursday, April 8. The proceedings were varied by musical and other performances. The Chairman, Dr. F. W. Kelley, gave an account of the results of the first year. These had been eminently successful. When all expenses were paid there was a balance of \$248.30. The weekly attendance at the courses of instruction had been from 350 to 400. The speaker considered that there were three very great needs existing in the city at present, viz., evening classes for the young men, institutions of learning for women, and a free public library for both sexes. He closed by soliciting the generous support of the public for the good efforts of the Association.

Mr. George Hague, the President of the Association, considered that the Association owed a debt of gratitude to Dr. Kelley for the efforts he had made to advance the education of the young men of Montreal. A letter was then read from Dr. Robins, who was unavoidably absent, in which he spoke of the necessity of securing industry, intelligence and moral worth among the workmen of Montreal. The presentation of the prizes to those who had distinguished themselves in the examination followed. The following were the prize-winners:—

French Course—Teacher, the Rev. A. B. Cruchot. 1st, Mr. C. A. McPherson; 2nd, Mr. Herbert Brown. In this course, of the 50 or 60 students in attendance, only seven presented themselves for examination.

Arithmetic Course—Teacher Mr. C. A. Humphrey—1st, Mr. McPherson; 2nd, Mr. J. Richard Beil. There was an average attendance at this course of 34, 19 of whom went up for examination.

Phonography Course—Teacher, Mr. D. Budge—1st, Mr. James Gallatly. This class commenced with attendance of 35, out of whom 15 are now good students.

Chemistry Course—Lecturer, Mr. J. T. Donald—1st, Master Leslie; 2nd, Master Shaw.

History Course—Dr. F. W. Kelley—1st, Mr. M. Cameron; 2nd, Mr. C. A. McPherson; 3rd, Mr. Hugh Patton. There was an average attendance of 200 at these lectures, only 10 of whom went up for examination.

Bookkeeping Course—Teacher, Mr. P. S. Ross—1st, Miss S. Rogers. In this class the ladies were very successful.

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*The New Education Code in England.*—The new Education Code just issued by the Government represents a substantial improvement in the conception formed by the Educational Department of the true aims and needs of elementary instruction. Here, two points only need be noticed. So much of the public grant as is now paid to schools on "results" will no longer be assessed merely on the number of scholars who pass an examination in reading, writing, and arithmetic, but will be determined also by the success attained in teaching other subjects, and especially by the quality and intelligence of the school-work as a whole. And in regard to some of the additional subjects, notably those of geography and elementary science, greater liberty than heretofore has been most wisely given to the managers of the schools to frame alternate schemes, such as may be adapted to the special industries of particular districts, or to the special knowledge and aptitude of good teachers.—*The Academy.*

## EDUCATIONAL TOPICS.

## "TWO THEORIES OF EXAMINATION." A REPLY.

In last month's issue of the RECORD appeared a short article professing to point out the difference between two systems of Examination, styled respectively English and Canadian. This difference is there stated as follows:—"In setting his papers a Canadian is careful to take his questions from the text-book and from that only," but in England "the questions marked most highly are those that test, not the memory but the general mental power of the pupil, those that require him not only to get up his text-book, but generally to read outside of it." Without going so far as to stultify this distinction, we venture to think it superficial in so far as it pretends to be national. The writer has scarcely gone far enough below the surface to realise the true purpose of examinations. Examinations have two fundamental functions, separate if not antagonistic, which nevertheless correspond with and explain the two so-called national systems. They serve as educational appliances and as instruments for selection. In the former sense they need be in no respect competitive, but are simply convenient means of classifying pupils and testing competent or incompetent teaching. They stimulate the teacher to keep himself abreast of the progress of educational science; by periodically testing the acquirements of those under him, and therefore they form a part of every efficient educational system. But let it always be remembered that so soon as they became so prominent a feature of any system as to induce an educator to subordinate his individuality to their results, their effect is directly pernicious. For this reason alone examination papers set to schools should not overleap the text-books, or pick out questions or things not generally known. Such papers, moreover, are not only apt to make the schoolmaster sacrifice his class by working it up to them, but discourage the boys themselves, as they demand knowledge digested and crystallised from those, who being still in a state of pupilage, read rather to recollect than to reflect, examine, and judge. Certain subjects, however, (e. g. mathematics) which endow a pupil with the faculty of *doing* something he could not do before, may allow greater scope for experimental examination.

But if we turn from the purely educational aspect of the ques-



tion, and regard examination as a test for selection, we meet with a direct contrast. Examination now becomes strictly competitive. One candidate is depressed by the superiority of another. The examiner and teacher are apt to pull in opposite directions. An examiner may only require to test knowledge with a special object—that object being the situation or emolument at stake. Any indication of brilliancy will be likely to count for more than the *multum non multa* of a more balanced culture. At any rate the papers will not demand merely answers gathered from prescribed text-books, if such there be, answers too that may be parrot-work; but they will certainly include questions, more or less experimental in their nature, to detect shallow knowledge, and give scope for originality of thought sufficient at least to show whether the candidates have heads on their shoulders or not.

This line of demarcation between purely educational and competitive examinations will no doubt appear to some to be sharply drawn. Practically it is so. Place-taking and prize-giving which are factors of the one have crept into the other. Perhaps there are other blots that disfigure our Utopia. But knowledge is of itself so fair a thing that it should need no stimulant, and over-competition induces disease, both physical, mental and moral. It overtaxes the brain, it shatters the nerves, it debases education and deifies the memory by substituting words for ideas; it destroys spontaneity, it promotes egotism, and habituates the mind to an artificial stimulus the want of which may make it sink into an indolent lethargy.

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#### A WORD ABOUT ART.

An Educational paper that should pass over in silence the movements that effect mankind would be shirking one of its most obvious duties. If any class of men is bound to face resolutely the different questions of the day as they present themselves to us, it is surely those who have to train the future generation, to mould their minds to withstand the evil and take hold of the good that they find in the world around them. We shall not then be thought to be transgressing our limits if we pause for a moment to look fairly at a subject about which every one is talking, and many people thinking.

It is to be feared that if most people were asked to give their opinion upon the Art movement of the present day, they would

reply by referring to Oscar Wilde, his antics and his poems, to Dadoes and Neutral Tints. The deeper questions that underlie the whole movement, and which were uppermost in the mind of its great teacher, Ruskin, the doctrine of "art by the people and for the people, as a happiness to the maker and the user," are things that have hardly crossed their minds. Nor is this strange. Every movement of human progress has its charlatans and quacks, as well as its apostles and prophets. The earnest reformers of the Oxford movement of 1830, who sought to impart deeper feeling and the true spirit of religion to the Anglican church, are by many people confounded with the shallow young curates, with their taste for ornamental church display and gorgeous robes. The moral of the Art movement, we may be sure, is worthy of our consideration. Let us try fairly to see what there is in it, what lesson it has to teach to our age when the older beliefs of our fathers are passing away and the new faith of the future is hardly in the making.

I will take as my text a thoughtful article contributed to the pages of the *Academy*, by Mr. E. Purcell, upon the "Hopes and Fears of Art," and suggested by Mr. W. Morris's lately published lectures bearing that title. The writer speaks of art as of a voice crying in the wilderness listened to by a generation "eager to accept whatever is beautiful or moving or original in its tones, out of its message,—nothing." What this message is, Mr. Purcell proceeds to explain at length. Mr. Ruskin has long ago pointed out the function of labour as a delight to the producer as well as to the consumer. "But Mr. Morris does more; he puts this truth in a foremost, almost a solitary position, he builds on it his sole hope of that little reform, the revival of art, and of *that vastest reform, the recovery of human contentment*. What he and the rest of us are looking for is just this: that the degradation of mechanical labour will sink lower and lower yet, till in the nether deeps of perfect baseness the nature of man, if there be anything of human left therein, will at last rebel, and the poor will choose to die rather than to spend their blood on the cheap luxuries which when made are but as weariness or poison to the rich—the wealthy will sigh in vain for the ways of peace and pleasantness which their riches can no longer buy." Looked at from this point of view, the Art movement means much more than a mere addition to the luxury of the rich. It is but another side of Carlyle's gospel that

in our work lies our chief happiness. Let the workman, no longer a mere tooth in a wheel, no longer the man only who sets a machine in motion, have work to do which he delights in and in which, as in his own creation, he takes an honest pride, and the sharp antithesis between work and pleasure is destroyed. Thus the revolution that the art reformers have in view has its social as well as its artistic side, and the former is, need we say, vastly more important than the latter.

One of George Eliot's favourite characters is the honest workman, Caleb Garth, upon whom the sight of the various forms of labour "had acted as poetry without the aid of the poets, had made a philosophy for him without the aid of philosophers, a religion without the aid of theology," who "thought very well of all ranks, but would not himself have liked to be of any rank in which he had not such close contact with 'business' as to get often honourably decorated with marks of dust and mortar, the damp of the engine, or the sweet soil of the woods and fields." Caleb Garth's "virtual divinities were good practical schemes, accurate work, and the faithful completion of undertakings: his prince of darkness was a slack workman." Now such a character as Caleb Garth, with his delight in honest work, is the ideal of the true prophets of the art movement, and not the manufacturer of wall paper and *bric-à-brac*. But this ideal George Eliot drew from the country life in which her earlier days were passed. It would be hard to find many who could serve as models for Caleb Garth among the artisans of the world's great manufacturing centres. It is when Mr. Ruskin and his followers turn their attention to the life of the city workmen, with its mechanical routine of piece-work, its dwarfing effects on the mind and soul of the worker, that their hearts feel sick and they almost despair for the future of civilisation. And when they look to the past and the work of the guilds, the massive English cathedrals that took centuries to build, they see in labour raised into art the true cure for the ills of life. "Sympathetic historians," writes Mr. Purcell, "and students of the Middle Ages, who have little knowledge of the arts, have tried in vain to minimise or explain away the misery of prevailing lawlessness and oppression, since with all the misery of it, the people, they know, were not really miserable at all. The truth then is that cloistered piety was not the sole nor the surest refuge from an evil world, that the true solace of the oppressed was the arts,

chiefly the rudest, mere daily toil, but toil in those days neither hurried nor brutish nor uninteresting."

Naturally they look with scorn upon the Utopia of popular leaders—short hours and easy work. They know that those are happiest who are most constantly at work, and that only those who look upon their tasks as an end in themselves, such as Educators, men of Science and Literature, Painters, Sculptors, &c., produce the highest class of work. It is the gospel of Labour for Labour's sake, rather than of Art for Art's sake (since the latter term has been abused and carries with it a meaning, to which they would be the last to subscribe) that the true art prophets wish to instil into modern work. They wish to turn all work into Art, and so to make it a blessing to the producer and delight to the consumer. Our author would almost wish the word *Art* stamped out altogether. "By it people will never mean aught else but a shadowy religion—Art for Art's sake—which is mere imposture or foolishness, or more honestly a harmless amusement for wealthy idlers, which is a villany. Let us, if we will, talk of *the arts*, meaning by them all forms of productive work wherein a man may even now delight to do his best, and wherein he may thus receive and impart the pleasure of fitness and beauty however homely; and this until the time when all work except some residue of mechanical toil—for we confess that in spite of science and machines some such must ever remain—when all work according to its varying capability and destined use will bear the self-same impress of the hand of the cunning workman."

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#### RECENT EVENTS.

*Protestant Secretaryship of Public Education.*—All persons interested in Protestant Education will be glad to see again this important post competently filled. It has been vacant ever since the resignation of Dr. Miles, and it would seem to be high time to make a re-appointment. The interest that is felt in it, was shown by the subject's being brought before the Teachers' Convention, last November, at St. Johns. Several names have been mentioned in connection with the post, but as yet no candidate, unless it be the Hon. W. W. Lynch, has attained to the distinction of a "favourite." In making this appointment, the Government should consider the qualities required in the Secretary. It is unnecessary to say that he should be acquainted with all the details of the Protestant system of the Province, and should take an interest in educational matters outside of it. Certainly he should be a man

of regular and punctual business habits, of tried integrity, one who would, we need not add, commend himself by his past record to the general acceptance of Protestant teachers and other educational officials.

*Protestant Board of School Commissioners, Montreal.*—The regular monthly meeting was held on the afternoon of April 13th. The monthly statement of accounts for March was submitted showing the present floating debt of the Board to be something over \$15,000. The Committee on Examinations reported that all the Common schools and the Senior School are undergoing the annual April examinations. The Superintendent was directed to give notice that all promotions to the High and Senior Schools, that may follow the examinations, are valid only if the successful candidates enter the Senior School as soon as the results are known, in order to begin the year's work promptly. Mrs. Simester was appointed teacher of Vocal Music and Drawing in the Senior School. The resignations of Miss Stephen and of Miss Gordon were accepted.

### LITERARY DEPARTMENT.

LONGFELLOW—BEACONSFIELD AS AN ORATOR—DIVINE RIGHT OF KINGS—JUMBO—AMERICAN HUMOUR.

On March 24th, America lost her most prominent man of letters. The essence of Longfellow's writings has been described as domestic morals, with a romantic colouring, a warm glow of sentiment, and a full measure of culture. To the art with which these elements were combined and not to any special originality as a poet is due the fact that he was by far the most popular of contemporary English-speaking poets. He did not reveal a new world of passion, like Byron or Shelley; or a fresh way of looking at the past, like Scott, or of looking at nature, like Wordsworth: he did not invent a style, like Tennyson. Though Longfellow took many of his subjects from American soil, and though these poems are by far the most popular of his works, in his treatment he is more cosmopolitan than American. As far as his style and modes of thought are concerned, his poems might well have been written among the Cumberland lakes or in a London suburb. No doubt Longfellow's popularity is greatly due to the fact that his poems make small demands upon the intellect of the reader. They are consequently household words among that great reading public whose novelist is Charles Dickens, and whose historian is Macaulay. Another source of his popularity is doubtless the facility with which his lyrics have been adapted to music. From the point of view of his smaller poems he will take rank with Moore as a great poet of songs. Nor must we forget in estimating the causes of his popularity, the fact that he is distinctively a moral poet; among the great mass of readers his influence has been well described as that of a male Mrs. Hemans. Though not a poet of the first rank of genius, as a man he will always be remembered for his broad culture, his generous heart, and his stainless life. "Let us be glad," writes *The Nation*, "that in these days of doubt and uncertainty, there was one man for whom death had no real gloom, and who could look forward with absolute confidence to meeting those whom he had loved clothed in new angelhood, within their Father's House."

The death of a great man is sure to be followed by republications of his works. Besides various lives of the Earl of Beaconsfield, two volumes of collections have been published, viz., a rather poorly made selection from his Wit and Wisdom, and a more judicious one from his Speeches. The following which is one of the best characterizations that we have seen of Disraeli, as an orator, comes from an *Athenæum* review of the latter work. "It is admitted that he had many of the qualities of a great public speaker; that he had an admirable voice and an excellent method; that his sequences were logical and natural, his arguments vigorous and persuasive; that he was a master of style, and that in the course of a single speech he could be eloquent and vivacious, ornate and familiar, passionate and cynical, deliberately rhetorical and magnificently fantastic in turn; that he was master of all oratorical modes—of irony and argument, of stately declamation and brilliant and unexpected antithesis, of caricature and statement and rejoinder alike; that he could explain, denounce, retort, retract, advance, defy, dispute with equal readiness and equal skill; that he was unrivalled in attack and unsurpassed in defence; and that in personal debate, and on occasions when he felt himself justified in putting forth all his powers and in striking in with the full weight of his peculiar and unique personality, he was the most dangerous antagonist of his time. And withal it is admitted that he was lacking in a certain quality of temperament, the attribute that great orators possess in common with great actors; the power, that is to say, of imposing oneself upon an audience, not by argument nor by eloquence; not by the perfect utterance of beautiful and commanding speech nor by the enunciation of eternal principles or sympathetic or moving appeals; but by, so to speak, an effect of personal magnetism—by the expression, through voice and gesture and presence, of an irresistible individuality. This deficiency it was that made him so much less effective as a speaker on the hustings than in the House, so much less brilliant in utterances *urbi et orbi* than in argument and debate, so much less conspicuous as a popular leader than as a parliamentary gladiator. He could slaughter an opponent, or butcher a measure, or crumple up a theory with unrivalled adroitness and despatch; but he could not dominate a crowd to the extent of persuading it to feel with his heart, think with his brain, and accept his utterances as the expression, not only of their common reason, but of their collective sentiment as well."

In a volume of Studies on English History by Messrs. J. Gairdner and Spedding, the former traces the history of the development of the doctrine of the Divine Right of Kings. In the sense in which Mr. Gairdner expounds the doctrine as asserting "that the descent of the crown cannot lawfully be set aside, and that the heir to the throne has an indefeasible right to the succession," he shows that the theory was not recognized in the sixteenth century; for the numerous acts which regulated and altered the succession under the Tudors were so many denials of the principle. In a wider sense the doctrine is one of the primitive beliefs of mankind, attested by the unction (*pace* Prof. Stubbs), which was one of its ceremonies at coronation from early Jewish times. In the middle ages, however, the only sovereigns below the imperial rank who were entitled to unction were the kings of England, France, Jerusalem and Sicily. In this wider sense again it is constantly brought forward in Shakespeare's plays and was the subject of Dante's celebrated tract, "De Monarchia." To return to Mr. Gairdner, the succession of James I was universally accepted, on the ground of his "divine right" to succeed, and the preference of the Scotch line over all the claimants mentioned in Father Parsons's 'Conference on the Succession to the Crown of England' at once illustrated and established the principle. It was clear that James did not succeed by law, for the law of England was against him; nor by election, for he was recognized before he entered England. By what right, then, did he succeed, if not by the "divine right" of hereditary succession? Mr. Gairdner proceeds to show how the doc-

trine was developed in the writings of absolutist divines and other supporters of the monarchy, till it attained its fullest proportions in Sir R. Filmer's "Patriarcha." In this book the royal power is directly traced from Adam through the patriarchs to the house of Stuart, and all the weight of Hebrew tradition and Scriptural authority, as well as considerable logical acumen, is brought to prove the *patria potestas* of the king. Here Mr. Gairdner stops. He might have gone on to show, how when the Divine Right had become discredited by the stern facts of the Revolution of '88, the doctrine for a time maintained a shadowy existence—the Non-Jurors holding to a distinction between the King *de facto* and the King *de jure*. The theory of divine right, like that of the Social Contract, has long since ceased to exercise any appreciable weight in practical politics, but is interesting to students of by-gone phases of belief. In essence it was an unconscious testimony to the necessity of some recognized authority in the political world.

Nothing has lately brought home to us with greater force the increasing sympathy between man and the rest of the animal world than the excitement caused in England by the sale of the elephant Jumbo to the American showman. Plato humorously predicted the time when democracy would spread from men to animals; when the hound would be like the mistletoe of the house, and asses and horses "would adopt a gait expressive of remarkable freedom and dignity, and run at any body that meets them in the street, if he does not get out of their way." If we have not quite come to this yet, we have learned fully to love and appreciate the dumb animals, and an incapacity for such feelings, as was the case with Macaulay, is justly considered to detract from the perfection of a man's nature. Our duties to the lower animals are inculcated by the Koran, and the sentiment has been finely illustrated in all ages by writers as different as Homer, Anacreon, Scott, Burns and Matthew Arnold.

The London *Spectator* lately had a suggestive article on the future of English Humour, a prominent part in which was naturally occupied by American Humour. The writer considered that the best types of such humour, "for the most part, imply a rare faculty for turning the mind aside from the direct way of saying a thing to one that is so indirect as to lead you travelling on a totally opposite track," and instanced the blasphemer's retort to his censor that if he had "jumped out of bed on to the *business end* of a tin-tack, even he would have cursed some." The American humorist has great power of mixing thoughts "neither mental neighbours nor mental contracts, but simply utterly unlikely to suggest each other." In tracing the origin of this humour the writer discovers it in the action of utility upon the imagination. "Perhaps it is that amongst our kinsmen the principle of utility has gained what we may call a really imaginative ascendancy over all minds, to a degree to which it has never yet touched the imagination of Europe, and that this has resulted not only in the marvellous inventiveness which Americans have always shown in the small devices of practical life, but in the discovery of a new class of mental associations—such as that which distinguishes the head of the nail from the point as sleeping and working partners in the same operation." This principle will explain also the lower phase of American fun which depends upon spelling familiar words in an unfamiliar, though sometimes ingenious, manner.

R. W. B.