

All doctrine of purpose and worth and restraint and prevision: And it ceased, and God granted them all things for which they had striven, And the heart of a beast in the place of a man's heart was given, and so on for sixty lines. We have had some dreadful doggerel before from Kipling, notably in his lines on the Transvaal, but surely nothing quite equal to this effusion!

A Local Navy.

It would appear that New Zealand's Dreadnought will take the form of one or more cruisers, and that these cruisers will form a part of the Pacific squadron, and be employed in New Zealand waters for local defence. This will undoubtedly be far more popular than a ship in far-away, distant waters, as we shall feel a local pride in the vessels, and shall have "something to show for our money." The British Government seems willing in every way to meet the desire of these colonies for an Australian navy. Fast cruisers are to form the nucleus of this navy, and the Commonwealth will retain the fullest possible control in times of peace. In case of war, the ships will be placed under the Admiralty's control if, and when, the necessity arises. It is, of course, obvious that in war-time there must be one central, undivided control. It may thus be possible in time for Canada and Australasia to control the Pacific, leaving the entire British fleet free to act in Home waters.

Indian Problems.

Dhingara, who was condemned to death for the murder of Sir William Wyllie and Dr. Lalcaea at the Imperial Institute, met his end with stoical indifference, and will doubtless be regarded as a martyr by thousands of his fellow countrymen. For they will regard his act as a blow struck in the cause of liberty and against British rule in India. Recent events have made it abundantly clear that the present situation in India is a grave one. The government of this great possession has never been an easy task. We have had to deal with a huge native population of conflicting types and characteristics, and this task has been made more difficult during the past 18 months by the growing unrest amongst a large section of the people. The masses are for the most part illiterate, and they are being roused by the educated extremists. Political agitators have preached the boycott and incited to riot and acts of violence, holding out alluring prospects of the many blessings that would follow the restoration of native rule, and the deposition of the British. The trouble has been in deciding how best to deal with the movement. For a long time the British Government was averse to anything in the nature of strong measures for stemming the tide of sedition. The ordinary criminal procedure, however, proved insufficient for the simple reason that the peaceable section of the native population desired not give information against the offenders. An informer, if detected, paid the penalty for his loyalty with his life. As a consequence, it became increasingly difficult to secure evidence against offenders, and the law fell into contempt.

Is India Doomed?

It was to meet this state of affairs that the Government decided to fall back on its power to deport political agitators. These deportations are made without trial, and on that account have been condemned as contrary to the spirit of British justice. But extraordinary situations require extraordinary remedies, and that the situation is a grave one is proved by facts adduced by a writer calling himself "A Bengal Civilian," and published in the "Nineteenth Century" for last month. "It is not necessary to be an alarmist," says the writer referred to, "or to be blind to the existence of various hopeful symptoms, to recognise that India is passing through a very critical period in her history, and that the whole welfare of the country, its present prosperity, and its future progress, depend on the manner in which the Government faces the present situation. Anarchy and assassination cannot be allowed to prevail, but the ordinary law has proved powerless as a means of checking their growth. If the abnormal, but still mild, measures taken fail to eradicate them, or at any rate keep them within bounds, it is inevitable that still

more drastic measures should be taken, and measures which will affect a far larger section of the people than has been affected by the deportations. Military law has been spoken of in some quarters, and, though no responsible person would contend that anything which has yet occurred would justify its introduction, it is there as a last resort, and as an alternative far preferable to the unthinkable one that a British Government should fail through sheer inability to

govern." The martial races, the Mohammedan community, and the illiterate millions may seem to stand apart from the political agitators, but they watch with keen interest the course of the struggle between the Government and the extremists, and it is imperative that the British should not allow any lawful instrument for the suppression of anarchical violence to be discarded. Any sign of weakness would probably mean the loss of India.

Cold Grey Stones.

We now come to the second line "On thy cold grey stones, O sea." On this line the following remarks are suggested for the use of the teacher. "We see at a glance that we are not looking at the chalk cliffs that are so marked a feature in the coast scenery of our island. The cold grey stones would have no place there. Nor can we make the mistake of supposing that we are in the regions of crystalline rocks, against whose escarpments the waves would beat without the disintegrating effect that produces cold grey stones. Those who have studied geology intelligently will be able to classify these rocks, and to say whether they are Devonian or Carboniferous, whether they consist chiefly of sandstone, limestone, or shale." This would help enormously to a better understanding of the poem, especially if the teacher dipped into historical geology and explained clearly the cretaceous, the oligocene, and the Pleistocene systems. Coloured diagrams could be usefully employed.

Tennyson's Deficiencies.

The last two lines: "And I would that my tongue could utter the thoughts that arise in me," afford food for much sound moral teaching. On these lines the Model Lesson makes the following comment: "This is a state of mind with which we are all too familiar. Unless the mind be strictly disciplined by such mental processes as lead to habits of concentration, it is certain that much time will be wasted in vague and formless thought, or rather in that hopeless incoherence that results when thought and its expression are not trained by patient labour to go hand in hand. Against such mental laxity let us all be warned. If the poet could have expressed his thoughts in clear and well-chosen words, the poem would doubtless have taken a happier form, and the relief to his mind would have been great. Refer to Darwin's 'Emotions' and Herbert Spencer's 'Psychology.' We note with sorrow the struggle for adequate expression, which, indeed, must have added tenfold to the sorrowful thoughts of his brain. The greatness of the man makes us regret the more any deficiency in his mental culture." The teacher is urged to end the lesson with this sublime thought, and the pupils will doubtless reflect on the heights to which Tennyson might have risen had the deficiencies in his mental culture been rectified by a course of Model Lessons in English literature.

Model Questions.

Then follow four questions on the lesson:

1. Give etymology and derivation of the word "break" as used in this poem.
2. Scan the line "Break, break, break," and compare the metrical effect of "Ding, dong, bell," and "Ye, lo, fum."
3. Discuss the influence of geological strata on poetry.
4. Express in good prose the thoughts that the poet would fain have uttered, and indicate the reason of his disability. Happy children, who wander thus through the pleasant lands of literature. Had Tennyson only lived to read this Model Lesson, we feel sure that "the thoughts that the poet would fain have uttered" would not have been capable of being expressed in prose sufficiently pure and chaste to bear reproduction in any self-respecting paper. His "struggle for adequate expression" would have been noted with sorrow, tempered with regret for the deficiencies of his mental culture.

Young Mr Charles was plainly embarrassed, and Miss Smith knew what was coming, or thought she did.

"Er—Miss Smith," he said feverishly, "could I—er—see your father for a moment or two?"

"Certainly, Mr Charles," and excusing herself, she swept from the parlour.

Presently the old man came in, and, after a short conversation with Mr Charles, he stepped to the door and summoned his daughter.

Mr Charles, whose face was radiant, said, "As I have a long ride before me, I think I will say good-night."

"Oh, papa," pleaded the girl immediately her lover disappeared. "Did he—did you—"

"I did," broke in the old man.

His daughter fell on his neck and kissed him. He held her at arm's length. "I did," he repeated. "I lent him fountaine to get home with—that was what he wanted me for."

English as She is Taught

A MODEL LESSON—SIDELIGHTS ON LITERATURE

By Dog Toby.

The Introduction.

HERE is nothing on which we plume ourselves more than our modern methods of education, and when we contrast the ancient and present day systems we have good grounds for rejoicing that we live in this enlightened age. The "Journal of Education" gives us from time to time Model Lessons, showing how subjects should be taught, and those of us who were taught on the old lines cannot help feeling envious of the children of to-day who are taught on such up-to-date principles. The Model Lesson on Tennyson is admirable. The teacher is first given advice and encouragement. "Let no one fear," says the Journal, "to enter into the great world of literature as a teacher. Wide are its landscapes, lofty are its peaks, dark and thick are its forests. But are there not made roads for its travellers? Are there not guide posts at every point? The would-be teacher needs but confidence. Let him rally around him those who are young, and say, 'Come, my children, we will see this pleasant land, and all will go well.' This means that if you use this particular formula your lesson will be an assured success. The 'Come, my children,' is the Abracadabra of the teacher's craft; without it you are doomed to failure."

The Equipment.

The teacher is urged to provide himself with an encyclopaedia, a dictionary, and one or two text books, in order that he may give a really instructive lesson on Tennyson's poem "Break, break, break." You are told to begin the lecture like this: "Meaning, form, and limitations of the lyric. We have seen how its modern development is to throw off all that may pertain to folk-songs, and to confine itself to the expression of emotions, which are common to all peoples, and to all times, and yet come as from the personal experience of the writer. Here show pictures of lyre, harp, zither, and other musical instruments." The New Zealand child might be shown also actual specimens of a mouth organ, an accordion, a concertina, and a gramophone. The teacher might introduce appropriate selections on each. Bagpipes and penny-whistles might be used with effect. We cannot but feel that these things would lead to a more real and deeper appreciation of Tennyson's lyric than any amount of verbal commentary.

A Moral Lesson.

After the musical interlude the teacher is told to explain the state of mind of the poet when he wrote this poem, and to draw a moral lesson from the weakness displayed, offering such apology as he can. This Model Lesson says: "The lyric in question is merely an instance of that state of mind that permits one dominant thought to gain undue ascendancy and to subjugate the powers that make for reason and strength. It is a condition by no means uncommon, especially to the imaginative and poetic mind. Give a few remarks by the way on monomania and Byronism." This is excellent, and admirably adapted to the child mind. You could illustrate it by dwelling on a taste for lillies. A temperance lesson could, with advantage, be introduced at this point. These things all help to a proper understanding of the poem.

Geographical Illustrations.

We now leave the subject of the lyric in general and come to the actual verse. The teacher is told to produce a map and give a short lecture on Bristol. This is essential, because Bristol is only sixteen miles from Clevedon, and Clevedon is given as "the scene of the poem." Tennyson himself said the poem was written in Lincolnshire, but he was probably mistaken. (You could give a short lecture on delusions of great poets, the result of the monomania mentioned above.) The history of Bristol is to be given in brief; this would include a list of exports and imports, together with the gross and net tonnage of its shipping. Mention would, of course, be made of the Bristol riots in 1832. There was plenty of "Break, break, break," when the mob pillaged the Mansion House, and a lot of people had their heads broken. The position of Clevedon is to be pointed out on the map, and the children could be told that it is on a branch line of the G.W.R., and that you change at Yatton Junction to get there. The fare, single, is one and fourpence. These things all help us to grasp the poet's meaning.

The Word Break.

Now we begin the first line. The teacher begins by explaining all the different meanings of the word "Break." You tell the children that it may mean "a lumbering vehicle designed to carry a party of people, and differing from an omnibus in construction, though performing the same function. The same sound, though the etymology is different, is preserved in the word 'brake,' meaning a thicket of wood or fern. . . . the common brake or bracken-fern constitutes a feature of the scenery in such localities. The association of ideas will call to mind various places which have been seen on holiday rambles when botanical or entomological specimens may have been sought for." The children should be taught to distinguish between the transitive and intransitive uses of the verb. Illustrate,—a mistress breaks a cup, the maid always says "the cup broke." The action passes over from the mistress to the cup, in the other case the cup breaks itself. The teacher could point out that the word "brake" is used to denote a contrivance for retarding by friction the speed of carriages. It is also used to denote a lever.

On Waves.

The meaning of the word in this poem is thus explained: "The wave-form moves in wave lengths of compression and rarefaction. Illustrate on black-board. This characteristic of wave-motion is the transmission of a certain state of things or state of motion without any corresponding transmission of matter. Keeping this in mind, we shall understand what Tennyson was looking at when apostrophising the sea." The word "break" is thus put before us in all its various significations, and the idea of a wave made plain and clear to the meanest intelligence. Needless to say, the teacher would utilise this opportunity to introduce a short lesson on tides. He could illustrate it on the black-board as before.