



Y CLUBS MAKE CONTRIBUTIONS

Two clubs within the Charlottetown Y.M.C.A. sparked the financial appeal which begins today, when they presented checks to the campaign co-chairman. Shown on the right is Mrs. J.M. Burgess, president of the Women's Auxiliary presenting a check for \$1000.00 to co-chairman, Kenneth R. MacDonald and on the left, Loran McLellan, president of Alpha Y's Men's Club presenting a check for \$500.00 to co-chairman, Arthur Hogan. All clubs within the "Y", in addition to their community and world-wide work, give substantial support to the maintenance of the local association.

EDUCATIONAL HORIZON

Background Gives Life To Study Of English Poetry

By Sister St. Dorothy Marie, Ph.D.

After having made a casual perusal of the course of studies prescribed for the Senior High School classes of this province one might come to the conclusion that the omission of a study of "History of English Literature" constituted a serious weakness that might leave students inadequately prepared to take up College work later on.

The purpose of this brief article is to outline one of the several methods that any teacher may adopt in the study of the Grade XII poetry; and by the adoption give to the students a love of literature, an introduction to the Classics, an intimacy with a great poet, and the knowledge of a literary age.

In recent years analytic criticism seems to have met with disfavour. The objector protests that he went to enjoy the poem, and to murder it by dissection. Such a protest commands respect. Certainly we should want to enjoy the poem, to confront it fully and appreciatively, to contemplate its qualities, to realize that it is not the vehicle for the idea—but that it is the idea.

For mature students intuitive grasp should precede exegesis; but for the student of Grade XII the teacher must be the kindly guide and introduce each poem by way of paraphrase, interpretation, biographical data, literary

IN MEMORIAM



HORACE ALBERT LING

The many relatives and friends of Horace A. Ling, son of Mr. and Mrs. Albert Ling, Brockley Beach, P. E. I. were profoundly shocked and grieved when it became known on Wednesday, September 24, 1958, that he had met with an accident on his way home from school and passed away while being rushed to hospital.

Horace was the second oldest of a family of eight and had celebrated his twelfth birthday two weeks previously but accepted responsibility of a much older child. As he loved to work about the farm only that day he had expressed a desire to remain at home in order to assist with the harvest. He was a very bright and lovable boy and a general favorite with everyone, and is sadly missed by his many playmates at school, as well as in Sunday School which he loved to attend; but it is in the home where the loss is most keenly felt.

There are left to cherish the memory of a darling son and brother his grief-stricken parents, three brothers and four sisters, namely: David, Blaine, Hubert, Nancy, Linda, Brenda and Cynthia; also his maternal grandparents and a number of aunts and uncles.

The very large funeral service held at his late home was conducted by Rev. H. L. Mitton of the Charlottetown Baptist church, assisted by Dr. E. J. Betts of Winsloe United Church, who brought very comforting and sympathetic messages to those so suddenly bereaved. The hymns "When He Cometh" and "Safe In The Arms of Jesus" were sung. Master Barry Ross, a cousin sang very tenderly, "God sees a little Sparrow Fall".

The pall bearers were: Stanley Skoffington, Harvey Neill, Asworthy, David Asworthy, Ralph Younker, Gilbert Neill and Clayton Munn. Flower bearers: Orville Asworthy, Barry Ross, Myron Younker, Fulton Ford, Sinclair Asworthy, Harold Neill and Stephen Younker. Interment was in Portage Cemetery, Funeral Director, Mr. N. D. MacLean.

The hundreds of messages of sympathy received by the family and the following floral tributes bore silent testimony of the love and esteem in which Horace was held, and expressed in some small way the sympathy of that great host of friends and acquaintances.

Burgess, president of the Women's Auxiliary presenting a check for \$1000.00 to co-chairman, Kenneth R. MacDonald and on the left, Loran McLellan, president of Alpha Y's Men's Club presenting a check for \$500.00 to co-chairman, Arthur Hogan. All clubs within the "Y", in addition to their community and world-wide work, give substantial support to the maintenance of the local association.

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age and Classical style.

The student must grow up to the level of the poem before he can experience the direct appeal; and in growing up he will become acquainted with the poet and with the age in which the poet lived. In other words, the student will be receiving a very fine course in the History of English Literature. The words of T. S. Eliot in another context apply here:

We shall not cease from exploration; And the end of all our exploring, Will be to arrive where we started.

And to know the place for the first time. (T. S. Eliot in The Four Quartets)

Since conviction cannot be gained by generalizations, practical application of what has already been stated will be made by a glance at "The Faerie Queene" a literary epic of Edmund Spenser which the Grade XII course offers.

THE EPIC CONTENT
Many of the formal definitions of the epic lack universality when tested by application to the great variety of epic literature; yet, all scholars are agreed upon the following principles: The epic poem must depict a victorious hero who represents his country; or a cause which is triumphant in the hero's victory. It must portray some great and noble action; and the characters must be great or noble or impressive. In other words, there must be a certain elevation, an immense grandeur and dignity which pervades the whole poem. The action must be slow and episodic, portraying a diffused unity of human interests and experiences. The poem must conform to the rules outlined by Aristotle and exemplified in the Iliad of Homer and the Aeneid of Virgil.

THE LITERARY AGE
The Elizabethans had to be shown virtue in action rather than to be told in a dictatorial fashion about its value and importance. In no form could this action be more vividly portrayed than in the literary epic which would take the ordinary and raise it to extraordinary levels.

Therefore, Edmund Spenser who possessed poetic gifts, definite religious leanings, and a desire to constructively criticize society gave to the world "The Faerie Queene." This is the serious attempt, the major effort of a poet to state in secular terms and with all the glowing colours of the Renaissance a program of Christian humanism—an appeal to his countrymen to create an England in which heroic virtues would bring a closer approach to the Kingdom of God upon earth.

THE POET
Edmund Spenser (1552-1599), an artist of chivalric ideals was a moralist deeply concerned with the basic problem of the Renaissance period: man's relationship to the state. His literary dream was to employ the medieval

allegory as his vehicle and to present by means of a series of knightly adventures his scheme for an ideal earthly moral code. The result of his dream, "The Faerie Queene" is incomplete but brilliant.

The work shows that its author is not only a master of artistic and intellectual matter, not only a finished craftsman, but also a human being in an age of conflict, with all the prejudice and bias that that implies. "The Faerie Queene" is England's first epic and perhaps the world's only half-completed book that ranks in the foremost file of the writings of all times and of all peoples.

ALLEGORY

Spenser disclosed to Sir Walter Raleigh that his over-all purpose was "to fashion a gentleman in virtuous and gentle discipline." He projected twelve books, each of which should present a main character representing one of twelve virtues, all of which would be embodied by the central figure of knightly perfection, Prince Arthur, who would appear in all the books.

Spenser's framework for the entire poem would involve a twelve-day feast at the court of Gloriana, Queen of Fairyland. Each day a distressed person would appear to ask for a champion against some enemy in the form of dragon or giant. It is obvious that Gloriana represents Queen Elizabeth; Prince Arthur stands for High-mindedness; the Red Cross Knight represents Holiness; Una represents Truth; and the dragon represents Error.

PAGEANTRY

A selection of "The Legend of Sir Guyon," is offered in the Grade XII anthology. Sir Guyon (representing Temperance) sets out with Prudence and Abstinence to rescue the Lady Alma who is reported to have been despoiled by the Red Cross Knight.

This, of course, is a frame-up between Archimago and Duessa. The knights meet and clash in combat. Error is rectified and victory gained when the sign of the Virgin Mary appears on every shield and buckler. Guyon visits the cave of Mammon; overcomes the craft of the witch Acrasia (Intemperance); ruins her domain, the Bower of Bliss; and then enters the Castle of Alma. Alma shee called was; a virgin bright.

That had not yet felt Cupides wanton rage; Yet was shee wo'd of many a gentle knight. And many a Lord of noble parentage.

Archaic words and phrases abound in this portion of the poem as well as in the entire epic: nye, adjoining, cavytie, fierly, fayle, fennes. The Elizabethan

fondness for capitalized words is evident: Like scattered Sheep, whenas the Shepherd's swaine A Lyon and a Tigre doth espye. Edmund Spenser brought intact Chaucer's model for the pageantry of English poetry across two centuries of time. In Spenserian stanza he presents a full procession of the splendors of poetic form and color. The content of this poem shows a human creator displaying a new world of pleasant illusion, and at the same time revealing a very real store of equally human disillusion.

Does one single poem in the Grade XII course merit such a detailed study, a single poem of the literary magnitude of a "Faerie Queene" certainly does. The research work required by the teacher will be most rewarding. Nor does this study necessarily limit itself to one poem. The epic study may be carried

over to Wordsworth's "The Prelude" and with certain modifications to Pope's "The Rape of the Lock." The characteristics of this literary age apply to at least six other required poems. A study similar to this may be adopted with the sonnet, the lyric, the ballad, the elegy, and the narrative poem and thus the entire course may be considered by literary units rather than by individual selections; by literary ages rather than by specific historical poets.

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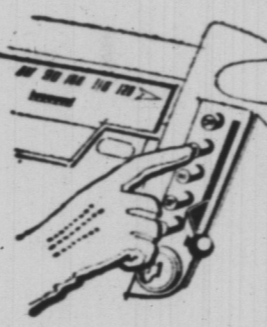
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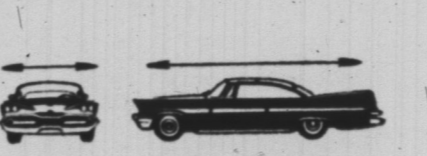
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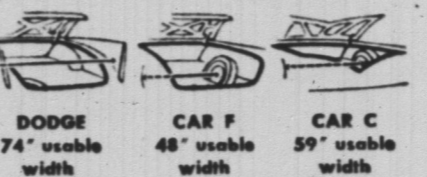
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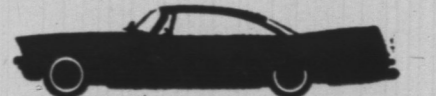
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