

and clearness. Sometimes a paper will have positive merit enough to get a high mark, and yet with mistakes, either of ignorance or carelessness, that necessitate a fresh copy. The original should always be handed in with the copy, that the teacher may see at a glance that the amendments have been properly made. The copies need not be marked, nor given back, but they must be looked at and checked.

A list of common and recurring mistakes should be kept, and special lessons given on the correct forms, with practice if necessary.

Some of these exercises will doubtless have to be given to punctuation. I do not believe in the use of rules for punctuation, except the very simplest, *i. e.*, the use of the comma to mark off words of address, and to separate words in the same construction. We have to use punctuation marks before we know enough to apply most of the rules given in rhetoric books. Teach punctuation by sound and sense. Give unpunctuated passages to be copied, or written from dictation and then punctuated, and have poetry written from memory with all the proper stops put in.

Very few suggestions are necessary as to exercises on grammatical forms. A very common error is to leave out the noun or pronoun with which a participle agrees. As, "Standing on the bridge, the view is beautiful." "Hoping to see you soon, believe me to be, yours sincerely."

If you object to giving your class wrong sentences to correct, set them instead a number of participial phrases, to be included in sentences containing the word with which the participle agrees, *e. g.*, "Following the path;" "Hoping to get there in time;" "Hearing her speak;" "Following the path, he soon came to the bridge;" "Hearing her speak, I turned round."

A drill on the proper use of prepositions is often necessary. "We were home Monday;" "He is going some other place;" "This side the room," where prepositions are omitted are expressions commonly heard. Sentences with blanks for the prepositions may be given to be filled in. But I need hardly go on. Every teacher will have her own list.

Soak a sponge, and push a grain of wheat, barley or oats into each of the holes. Suspend from the ceiling, and keep the sponge damp for a few days. The effect will both please and instruct the children.

Macaulay's Essay on Addison.

SUGGESTIONS FOR STUDYING THE AUTHOR'S STYLE.

BY ELEANOR ROBINSON.

For the study of Macaulay's style, as exhibited in his essay on Addison, the following suggestions are offered:

Paragraphs.—Long or short? Has each one unity? *i. e.*, is it confined to one division of the subject? Any irrelevant digressions? Opening sentences—do they always give a clue to the main subject of the paragraph? Is there close connection between paragraphs? Is the transition smooth, or abrupt? Could the *arrangement* of details be amended?

Sentences.—Long or short? Loose or periodic? Is their structure involved or simple? Find examples of balanced sentences—*e. g.* "Louis XIV was at this time expiating the vices of his youth by a devotion which *had no root in reason, and bore no fruit in charity.*" And see the paragraph beginning—"Steele had known Addison from childhood."

Vocabulary.—Does Macaulay coin new words? Use pedantic expressions? An excess of Latin words? "The copiousness of Macaulay's vocabulary appears in his way of repeating a thought in several different sentences." Illustrate this from the essay. Give examples of Macaulay's habit of following up a general statement by discussion of it in concrete terms, *e. g.*, in paragraph 58, "We may add that it (*i. e.*, Addison's Narrative of his travels in Italy) contains little, or rather no information respecting the history and literature of modern Italy." Cf. the sentences that follow:

Does he use comparisons very much? And of what sort? Metaphor? Does he compare persons? Give examples. Make a list of writers with whom he compares Addison. Does he make statements that sound too sweeping or exaggerated? What is the effect of this trick upon his style? Lord Melbourne said, "I wish I were as cock-sure of any one thing as Macaulay is of everything."

Discuss the following criticisms: "He is one of the most entertaining, but also one of the least suggestive, of writers." "His learning never clogs his story, or his explanation. He is always moving forward." "It is doubtful whether he ever wrote an obscure sentence."