

the *The Lady of the Lake*, *Allan-Bane*, and *King James*, by reading—or—better still, memorizing—the lines describing them. These could easily be introduced through the medium of the history lesson. A pupil has toiled through *Martin Chuzzlewit* just because he had read Dickens' beautiful description of *A Wild Night at Sea*. A boy in grade eight pored over *Micah Clarke*, because it had been referred to in a history lesson. In a year or two he ought to take kindly to *Henry Esmond*.

Cowper's Task, is a poem likely to please intermediate pupils. It is full of vivid descriptions, one would be tempted to read it all just to find in it the description of a winter evening, if he had memorized it in an earlier grade. All of us who have read Milton's lines beginning

Now came still evening on, and twilight gray
Had in her sober livery all things clad.

must want our pupils to read them too. It has been called the most beautiful description in the English language.

Many lines from Shakespeare's plays lend themselves to quoting. The best parts of many plays can be separated from the rest by reason of their completeness. Several are given in the Readers, others may be chosen by the teacher, as *The Court Scene* from the *Merchant of Venice*. *Polonius*, advice to *Laertes* has become everyday speech. The pupil unconsciously learns to appreciate Shakespeare's insight into character, his practical philosophy and mastery of language. Some selections may profitably be given dramatic representation. Another advantage of the quotation is that its brevity induces memory work which should not be given up after the primary grades. A good memory is too valuable to be allowed to decline for want of use. What can be recalled at a moment's notice is a lasting possession. Pupils should be taught the art of memorizing. To paraphrase *Carlyle*, "It is an immense capacity for paying attention." Show them how to follow an author's thought, this is the greatest aid in acquiring his language. Short quotations should be memorized every day. These can be kept in note books with the author's name. The name of the author, and of the work represented should always be given with a quotation else how would the pupil know where to find similar literature. The story of the author's life can properly be given at this stage. A little later, complete works may be

placed in the pupils' hands with a surety of being read with pleasure.

Among books suitable for intermediate reading, there is an inexhaustible supply of animal stories, well told biographies and history readers, as well as shorter selections of similar character.

About the sixth or seventh year of school, boys and girls begin to manifest different tastes. Boys grow wildly imaginative, they seek tales of heroism and adventure, they dream of being the heroes. Every boy passes through the *Henty* book stage. There are not enough *Henty* books in the school library to supply the demand.

Girls on the other hand become more spiritual. The divinely good feminine character is the heroine of their dreams. At this stage they need to be guided from extravagant sentiment and should be protected from the too daring escapades of *Jesse James*.

Biographies and character sketches grow in demand as the years progress, soon graduating in the age of the historic novel. When a boy arrives at the stage where *Scott* and *Dickens* are the companions of his leisure hours he has passed the shoals and quicksands.

Literature may be studied in connection with history—the historical methods. History is a prominent subject in four of the elementary grades. It is a description of the national life, while literature is a reflection of the national mind. Pupils consciously or unconsciously appreciate this connection. Each subject increases interest in the other and thus aids in securing better results.

All observers have noticed the connection between nature and literature.

On a summer evening we walk by a lake or river quoting:

One burnished sheet of living gold
Loch Katrine lay beneath him rolled,

Or from *Tintern Abbey*:

Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild.

Or listening to the songs of the bird we recall the poems we have read about the *Cuckoo*, *The Skylark*, *The Nightingale*. This furnishes a clue to another method of teaching literature. The pupil who is not captivated by the historical method, will yield to this. Provide selections suggested by natural