

sails the unshaddowed main." Why is the main said to be un-shaddowed? "The venturous bark that spreads its wings in gulfs enchanted." Why is it said to be venturous? Point out the enchanted gulfs on a map, where the siren sings, beautiful singers, half women and half bird. Homer describes the sirens as dwelling on an island where they sit in a beautiful meadow surrounded by the bones of men, and with their sweet songs allure and infatuate those that sail by. Whoever listens to their song and draws near them never again beholds wife and child. Only two ever succeeded in sailing by them, Ulysses and Orpheus. Tell the class how they did succeed. "Where the cold sea-maids rise to sun their streaming hair." There were three sea maids. They were monsters, half women and half dragon. Their faces were beautiful but they had brazen hands, a scaly skin, and instead of hair, snakes. Worst of all was the terrible power of their eyes, for whoever looked one of them in the face was forthwith turned into stone. Tell the class how Perseus succeeded in cutting the head off one of these Gorgons. The ship of pearl that braves the sirens, the sea-maids, and the coral reefs is indeed venturous and the main over which it sails is surely unshaddowed.

"From thy dead lips a clearer note is borne  
Than ever Triton blew from wreathed horn."

Triton was the son of Neptune, the god of the sea. As he ruled the sea he dwelt in a golden palace at the bottom of the Mediterranean and drove through and over the sea in a chariot drawn by four horses. At his father's command, Triton blew on a wreathed horn, a large shell such as is still used in some places to call men to dinner, to raise the waves or to subdue them.

I said at the beginning that you probably invited me to read this paper because I have been trying for several years to teach literature in the Normal School. It is because of my experience there that I have written as I have. There are other phases of the subject that I might have discussed and which it may be you expected me to discuss. I might have discussed the necessity of reading the poems aloud as the fitness between the sound and the idea often escapes the pupil unless he hears the selection read. I might have discussed the meanings of words. Should the meanings of words be given before the poem is read or should the words be studied as they appear? I might have discussed the memorizing of passages. It has long been the practice to have children commit to memory bits of good literature. Surely this is good, enlarging and enriching the vocabulary, and supplying a storehouse of memories valuable for their beauty and their wisdom. These and others I might have discussed, but I had to make a choice and I chose a few of the essentials that are within the range of both the teacher and the pupils.

My plea is that the lesson dealing with the poems read by pupils of the seventh and eighth grades might be made just a little bit more of a literature lesson. The seventh or the eighth grade ends the school life of many pupils. Their attitude towards literature becomes a matter of great importance, for their attitude towards literature is closely related to many of the qualities that make for or against good citizenship. As the pupil whose home life supplies him with memories of refined and considerate behaviour, has a basis for judging rudeness and selfishness, so the pupil with a store of good literary memories has a basis for judging the tawdry and the shallow that he meets in print and will continue to read good literature after his school days are over. We may not seem to be accomplishing very much, but if we do the best with the material and means at our disposal we may expect in the teaching of literature to raise, in a slight degree, the general average of intelligence, feeling and conduct.

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#### THE TEACHING OF ENGLISH COMPOSITION.

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Men who think, always find a way of expression, but the path leading to the highest art is never an easy one. The great musician spends long hours over his scales and exercises, before he can express his feeling in song, or on the keys of his best loved instrument. The picture we love to look at, mirrors the highest thought of the artist, but must be painted by the hand familiar with the laws of perspective and drawing, and the great orator or story writer, must shape his language in accordance with the laws of Composition and Rhetoric if he would command attention. To teach a man to think, and how best to express his thought is the greatest work a teacher can do.

The saying of Dr. Holmes, that "Education should begin with a child's great-grandparents," is especially true of education in correct speaking, for the parent is the child's first teacher. But there must be more than a beginning—the good work must continue through successive generations. Parent and teacher must work together until the child himself is "trained in the way he should go." The use of good English is one of those habits of which Mr. Wm. James says, "Each lapse is like the letting fall of a ball of string which one is carefully winding up. A single slip does more than a great many turns will wind again."

You asked me to tell you of my own experience and

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