

review of all the principles that have gone before. Do not forget that memory is a pygmy, and patient thought a giant. Avoid every form of recitation where a single scholar can evade attention, responsibility, and thought. State the question in advance to the class. Allow perhaps a minute for the development of the idea, and call upon some scholar. More than ten years' experience in the class-room has convinced me that the hushed moment, when all are thinking upon a single point, is the most fruitful period,—yea the golden opportunity in the mind's development.

Do not talk too much, and hold every scholar responsible for the information you convey. Pursue this method through the Public School course, and from oral exercises and written work, from simple, compound and complex sentences with their various modifications, build, day by day, that ladder upon which the scholar may mount into the clear light of higher elevation and broader vision. Require occasionally a composition; but do not call it by that name, for long abuse has given to it a terrible meaning. Let the subject be within the scholar's comprehension. A boy who is dumb on the subject of "Eternity" will wax eloquent on "Trout fishing." And this should be written in the school-room under the guidance and encouragement of the teacher. If you desire enthusiasm and good work, correct and return them as soon as possible; if you expect indifference and poor results, consign them to the waste-basket, or that tomb of the Capulets, the teacher's drawer. Never shall I forget the despair and wounded pride with which I heard a little girl say, "We hand in our examples, but the teacher never looks at them."

One recitation each week, in the high-school, throughout the course is, in my judgment, better than the same amount of daily work. I would sug-

gest for the first two years a text-book, like Swinton's *English Composition*, or Swinton's *Word Analysis*; for the third, a practical *Rhetoric*, like Kellogg's; and for the last year a philosophical English grammar, like Whitney's *Essentials*,—all of these to be taught by the same method, not as theory alone, but as an art, with pen and pencil. But all of this labour will produce only withered fruit, unless the scholar shall become an habitual reader and student of the masterpieces in English literature. One exercise weekly during the course upon entire selections from Irving, Macaulay, Burke, Webster, and Shakespeare is to-day not merely a desirable accomplishment, but a necessity in high-school education. Never did Eastern fable assign to the upas tree a more subtle poison, nor to Pandora's box a more gigantic evil, than in a taste acquired in youth for the sensational fiction which this age and country shower upon us like the leaves from the forest.

"Like the bat of the Indian brakes,
Her pinions fan the wound she makes;
And soothing thus the dreamer's pain,
She drinks the life-blood from his vein."

It is then of the utmost importance that the public school inculcate a love for that literature which is pure, noble and vigorous. Will the boy who has learned to read and appreciate the elegant expression and musical cadence of the "Sketch Book," the magnificent word-painting of the essays on "Warren Hastings" and "John Milton," the immortal panegyric upon "Marie Antoinette," the peroration of the "Reply to Hayne," and those passages in "Hamlet" which, stirring to the lowest depth both mind and soul, have become interwoven with the very texture of common speech,—will any boy thus taught turn from such an intellectual feast to the dark pages of a dime novel?—*New England Journal of Education*.