

would also make the work of both teachers and pupils more interesting and if care were shown in preparing the selections, grammatical and other, difficulties could be presented in proper gradation. Above all, we could thus consult the æsthetic needs, referred to by Mr. Hagarty, of that large class of students whose education does not extend beyond that obtained in the High School.

Finally, what we teachers all need is greater enthusiasm for our noble work—an enthusiasm based upon the conviction that the languages we teach are of the highest value, not only as instruments for the training of the mind, but as enshrining two of the greatest national literatures of the world, without which the literature of to-day would be poor and weak, both in body and in soul.

MINUTE CRITICISM OF ENGLISH.

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IT will be a long time before the last word is said on the subject of methods in English. Those who would speak consistently and with authority must refer their opinions constantly to the great fundamental principles of education, which make the only sure and reliable foundation for method in any study. Mere skirmishing in particulars and details of English teaching is unsatisfactory. In the present paper the object will be to proceed from educational axioms to a clear notion of the best method of dealing with English literature in High School classes. The present writer, while possessed of strong convictions as to what that method is, believes that he is open to conviction of error and is certain that discussion will lead to discoveries of useful truths for the general use. Literature is a study that anyone can teach in some fashion, this is why method is the chief criterion of excellence in the average English teacher. There are a few whom natural gift and an instinct for teaching will place in the first rank without much effort at acquiring a method, but we do not write for the geniuses, it would be a work of supererogation.

Beliefs are important just so far as

they are taken as rules of action. Experience shows that beliefs regarding methods of teaching have great practical results in class-room work.

English in its three subjects—literature, grammar and composition—can touch a pupil at any point in his whole organization, his physical life, his intellectual life, his moral life, his emotional and æsthetic life, even his spiritual life may be legitimately guided, elevated and strengthened more directly and effectively by the English master than by any other—than by all the other masters. This may be regarded as enthusiastic; few thoughtful people will question the statement, except in the matter of intellectual life or that part of it known as the reasoning faculty. Perhaps science and mathematics have more to do with this than English, though one may be pardoned for doubting even that. But that the English master has the most universal influence over the pupil is unquestionable. What master even claims to influence him in so many departments of life? The true place of the English master, then, is improve the pupil where he finds him weak and to give the finishing touch of harmony to his complex nature. He alone