

for 1891 will take the same view in framing their questions.

4. The scheme is based on the "Tempest," and is not intended to be regarded as in all respects suited to other plays, and *a fortiori* to other poems that are not dramatic.

5. The topics enumerated in the syllabus may be taken up in different orders, and may also be—must be, in some cases—taken up simultaneously.

6. The discussion of these themes should take up practically all the time of the class in the class-room, and as acquaintance with the play is presumed, it follows that the reading of the play must for the most part be done privately. The best way to read for esthetic purposes is to read the play from beginning to end, and as much as possible of it continuously at a sitting. The more frequently it is read the better, but it should be read by every pupil and by the teacher at least once a week, not laboriously, but as a recreation. I can testify from experience that this is the best way to enjoy it, and enjoyment is an indispensable condition of good teaching of a work of art.

7. The Socratic method should be used. The aim should be not so much to get the pupils to entertain correct views on the points raised, as to get them to make an independent effort to solve the esthetic problems for themselves. It is the effort that educates them, and fortunately effort making in class is a safer preparation for a proper examination than is the memorization of other people's opinions.

8. Lastly, it is to be hoped that the examiner will be some one who has taught the "Tempest." Before I took it up in class I thought I knew

it fairly well. An examination paper prepared by me last September would have been very different from a paper I would prepare now, after nine or ten weekly discussions of the text. I have no doubt that a dozen more evenings, devoted to the discussion of the points enumerated in the above scheme, will further and greatly modify my views as to the kind of questions most likely on the one hand to test fairly a candidate's real and valuable knowledge of the play, and on the other to furnish teachers with some useful hints as to the manner in which they should deal next year with Shakespeare's "Merchant of Venice."

[Since the above syllabus was put in type there has come into my hands a very brief scheme of study of the "Tempest," prepared by the Rev. J. G. Bailey, M.A., LL.D., of Oxford, for University "Extension" work. I herewith append it as containing useful additional suggestions:—

- I. Widely different views as to date :
 1. Evidence : (a) external, (b) internal.
- II. Outline and source of the plot.
- III. Characters :
 1. Human : (a) Prospero, (b) Miranda.
 2. Non-human : (a) Ariel, (b) Caliban.
- IV. The comic elements of the play.
- V. General ethical ideas :
 1. Gain may be loss, and loss gain.
 2. Service may be freedom, and freedom service.
- VI. Some political and social questions :
 1. The right to discover : annex, colonize.
(Bacon's essay : "Of Plantations.")
 2. The education of the savage.
 3. Inter-marriage of different races.
- VII. Does the "Tempest" veil a hidden meaning ?
- VIII. Is Prospero Shakespeare ?
- IX. The Epilogue. Farewell.

I leave this with the remark that more importance is attached by Dr. Bailey to information about Shakespeare and the "Tempest" than I am willing to assign to it in High School work.]