

In Retaliation he says

"Say, where has our poet this malady caught?
Or wherefore his character thus without *fault*."

And here is a stanza from his Hermit,

"But mine the sorrow, mine the *fault*,
And well my life shall pay;
I'll seek the solitude he sought,
And stretch me where he lay."

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It looks as if our student's suggestion had something in it. If *fault* was always pronounced as we now pronounce it and as it appears to have been pronounced in Shakespeare's time (as to the *l* at any rate) it seems strange that Dryden, Pope, Swift, Goldsmith and Cowper should always make it rhyme with words that contain no *l*. That "always" is stronger than I have warrant for, but I shall leave it there until I learn that it is wrong.

It is not likely that *fault* was always pronounced in Goldsmith's time without the *l*, unless *cault* was treated in the same way, for every school girl knows that Gray makes these two words rhyme in his Elegy.

The Century Dictionary says the *l* in *fault* is a modern insertion (Skeat says "due to the insertion of *l* in the O. F. *faute* in the 16th century") affecting at first only the spelling; it was not sounded till recently.

Skeat's precise statement is more satisfactory than the vagueness of the Century's "modern" and "recently." And what about the *l* in the word as used by Marlowe and Shakespeare and Ben Jonson? O, for the F volume of Murray's Dictionary! A. CAMERON.

Yarmouth, N. S., Oct. 28, 1896.

The Teacher and Discipline.

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(Read before the Westmorland County Teachers' Institute, Oct. 1896.)

Cynics have said that the less a man knows the more ready he is to express an opinion. If this be so, a better choice of a writer for this paper could not have been made, since a copious expression of opinion should be in favor of a healthy discussion of the subject.

In order that our thinking along this line may be definite, let us select a definition of discipline for the purposes of this paper. Discipline is anything and everything which tends to oil the wheels of school machinery to make scholars attentive, prompt, and studious, and teaching easy. Discipline covers all the means used to bring harmony of class. The end of discipline is harmony.

1. What qualifications must the teacher have to be a good disciplinarian? The ideal disciplinarian must have harmony within himself. He must be well balanced morally, mentally, and physically. If the breast of the teacher himself be a battle-ground of conflicting emotions, shifting opinions, and vacillating intentions, how can it be possible for him to inculcate by word or deed the beauty of the harmony he knows not of. What a pitiful example of the blind leading the blind is given by a teacher who habitually corrects in anger! No one can bring milk from a stone.

Neither can a teacher, himself a mass of discords, impart order to his school.

He must be, morally, well balanced. This I put first because moral balance is most important and least often found. The teacher must be able to put a value approximating correctness on any act from an ethical standpoint, and that, too, with promptness. The teacher who hesitates is lost. A child is quick to detect irresolution and as quick to act when it is once detected. Reproof in all cases of petty disorder should follow close upon detection. Swift reproof in these cases is in preventing like offences most effective.

Again there should be harmony between a teacher's preaching and practice. Children are terrible critics, and usually correct—terrible because they are correct. Nothing so undermines a teacher's influence as moral inconsistency. The teacher should endeavor to foster that moral intuition which was his as a child, for in this respect, as in many others, we are more richly endowed in youth than in later age.

Our birth is but a sleep and a forgetting,
The soul that rises with us our life's star,
Has had elsewhere its setting and cometh from afar.
Not in entire forgetfulness

And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home.
Heaven lies about us, in our infancy
Shades of the prison house begin to close
Upon the growing boy,
But he beholds the light and whence it flows,—
He sees it in his joy;
The youth who daily farther from the east
Must travel, still is Nature's priest.
At length the man perceives it die away
And fade into the light of common day.

The teacher must be mentally well balanced. We do not mean by this that he must not be a lunatic, neither do we mean that he must be an expert in applied science, a connoisseur in art, and a professional litterateur. But we do mean that no one faculty must be developed at the expense of others. He must not be solely mathematical, else the order of the school will suffer owing to that restlessness which is the inevitable result of monotony. He must not find his sole pleasure in teaching the Latin and Greek verbs, nor must he allow the Natural Sciences to assume such dimensions as to obscure the remainder of the educational firmament. The teacher should avoid hobby riding. Nothing will do more to cause discontent in a section, and indirectly to produce a bad effect on the relations of teachers and scholars. But if he has a hobby, and the hobby is there to stay, let the rider be sure that he rides well, as any unlucky tumble will almost invariably result in utter ruin. Do not work up a reputation as an oracle on any subject. The teacher should keep out of the oracle business. It does not pay. I lately heard a child say of a teacher: "I guess all he knows is arithmetic, for he keeps us at it all day; but he isn't much at that for I stuck him myself."

The ideal teacher is well balanced physically. He is not necessarily an athlete, but he is an athlete in the