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have, therefore, to consider the respective claims of these three branches, and what parts of each should receive especial prominence depends much upon the parts selected. It is quite possible for a teacher, without travelling out of the field thus defined, to be perfectly useless.

Before entering on the subjects in detail, let us inquire whether there be any governing principle, any chief or crowning end, paramount in settling the work of the English class-room. In proposing any one object as a crowning end, we are likely to find ourselves at once embarked in controversy. The sooner, then, we begin, the better.

The end here maintained, as predominant under all circumstances, is, *training in prose composition*; in other words, to improve the pupils to the utmost in expressing themselves well, whether in writing or in speech. If there be any ends besides, either they should be ministerial to the crowning end, or, supposing them to have an independent value, they are to stand on one side when that end is concerned. The cultivation of taste is partly ministerial to composition, and partly a source of enjoyment; but composition first, pleasure afterward. Intellectual discipline is supposed to be an end; still, it should be, above all other things, a discipline in the art of expression in language.

A wide scope is to be allowed to the meaning of composition. It is not confined to mere business composition, nor even to that coupled with the expository art for the purposes of science; it takes in the graces and amenities of style, as an art for refining social intercourse, and for aiding in oratory. But I do not intend it to include the express culture of poetical composition; that being the specialty of a few, not the habitual diction of life. I would not make this exclusion absolute under all circumstances, any more than I would exclude the secondary ends; I mean only that these things *are* secondary, and must wait till full justice is done to what is primary.

It is proverbially difficult to argue an end. Indeed, a final end cannot be argued at all; for argument consists in quoting something more fundamental than the point argued, which the hearers are supposed to admit. If you deliberately and consistently hold that the art of composing well is not the highest end of instruction in English—that, if not subordinate, it is at least only coördinate with other ends, such as taste and intellectual discipline—I can have nothing to say. I might adduce instances

EDUCATION.

On Teaching English.

(By PROFESSOR BAIN, ABERDEEN UNIVERSITY).

I.

Three subjects comprehend every thing that can be brought into a course of instruction in English: (1) Grammar, (2) Composition and Rhetoric, and (3) English Literature. We