

child learns in grammar should be subject and predicate. 3. Half the lesson should be given with books shut. By judicious questioning, you will be able to keep up the thread of the story, and extract from the form a continuous narrative. In this way you will impart the most useful of all arts, the art of getting up a subject, and cultivate the most useful of all faculties, a pictorial or real, as distinguished from a verbal memory. 4. Set as an exercise, to reproduce on paper—first, the substance of a paragraph or chapter; secondly, as far as possible, the exact words of any striking passage; thirdly, to write something, for which you furnish the materials, in the style of the original. This is the only satisfactory way of practising boys in English composition. Essays proper, those bricks without straw, have, by common consent, been abandoned.

I have, I fear, taken up too much of your time in discussing the deficiencies of preparatory schools and the elementary stages of English teaching. My excuse for so doing must be my desire to lay the axe at the root of the evil, and my conviction that the first steps are the hardest. If my own experience has not been singularly unfortunate, it is the fact that the boys who enter our public schools know no English. They can say their Latin and Greek declensions; they know by heart a certain number of syntax rules in Latin, which they cannot construe, much less understand; some of them can compose Latin verses, but they cannot write a simple English sentence, and they have never so much as heard of De Foe, or Goldsmith, or Scott. And when they enter school their case is not much better. The time given to English literature varies, I believe, from an hour a week to nothing. In German schools six to eight hours are given to the mother tongue, and that is none too much.

Passing over the intermediate stages, I propose to devote the time that remains to the consideration of a lesson in English literature with the highest form.

I feel, however, considerable diffidence, not from want of definite views (whether right or wrong), but from the difficulty of enunciating these views definitely. On consideration, it occurred to me that I could best express myself by giving an outline of such a lesson. Please remember that it is not the *epideixis* of a Georgias or a Protagoras, but a model lesson. I am a pupil in a training school, and you are the principal and fellow-students taking notes and picking holes. I will select a very short passage, and one which all know by heart—Ariel's song in the "Tempest."

"Come unto these yellow sands,
And then take hands:
Courtied when you have, and kiss'd
The wild waves whist,
Foot it feately here and there;
And, sweet sprites, the burthen bear,
Burthen. Hark, hark! Bow, wow.
Ari. The watch-dogs bark.
Burthen. Bow-wow.
Ari. Hark, hark! I hear
The strain of strutting chanticler
Cry, Cock-a-diddle-dow.

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:

[Burthen. Ding-dong.
Ari. Hark! now I hear them,—Ding-dong, bell."

But one word of apology before I begin. I am aware there is nothing new in the attempt, and that I am treading in the steps of Professor Hales, whose treatment of "Rosabelle" leaves, in one way, nothing to be desired. As I read his lesson I stood aghast as at a conjuror with an inexhaustible bottle or producing miles of riband from his mouth. But in one point he seems to me to fail. He does not indicate the true proportion and subordination of parts. Such a lesson would swamp an ordinary fifth form boy, and, I fear, make him exclaim with Barham, in the Ingoldsby Legends,—

"Non redolet sed olet quæ Rosabella fuit."

It has the cardinal fault that it smells too much of the lamp. I am reminded of the criticism I once heard a celebrated master pass on the lecture of an accomplished physiologist—"After hearing him I wanted to know nothing more about the eye."

To begin: First, I would make a clearance of the grammar and philology and word meanings. "Nothing of him that doth fade but doth suffer a sea-change."—Here "but" = *quin* (*i. e.*, relative-negative) will require explanation. To refer to Abbott for ellipse of "there is" is superfluous.

Such compounds as *sea-change*, *sea-nymph* are sure to have occurred so often as to need no emphasizing. *fathom*.—The two classes of words with plural the same as singular might be noticed.

"ring his knell."—"The curfew tolls the knell of parting day" is worth quoting as a stock line boys ought to know, and because the construction is disputed.

"kissed the wild waves whist" remains, the only difficulty of construction. Boys ought to have learnt from their notes Milton's

"The waves with wonder whist
Smoothly the waters kissed."

Does this throw any light on the construction? Has Milton borrowed from Shakespeare? Resist the tempting discursus on Milton's appreciation of Shakspeare.

So much for the grammar. Next the philology.

Whist.—Boys will see of themselves that this is an onomatopœia. The piece is so rich in these that it is quite worth while making a text for a short disquisition. *Bow-wow, ding-dong, cockadiddle dow, whist*.—We have not to travel outside the poems for types. *Whist*, too, is an instance how language solves the seemingly impossible problem of expressing negative ideas, and a reference to "Cavendish" is not inappropriate.

Burthen. "Wolves do howl and barke,
And seem to bear a bourdon to their plaint,"

Featly, sprite, courtsey, chanticler.—All these are worth dwelling on, because the facts of their history are within a boy's range, and each of them is interesting. On *courtsey*, for instance, see H. Spencer's essay on manners and fashions.

Strain is doubtful, and *coral, knell, pearl, fathom* are barren.

These are necessary elements in an English lesson, but I should confine them within the smallest possible compass, or, if possible, get them over in a preliminary lesson, so as not to blunt a boy's appetite, or divert his attention from what is the real lesson. The first thing is to show him the connexion of the song with the rest of the play. It is necessary for the plot that Ferdinand should believe his father to be dead.—Why? The