

I think that the average student of this grade requires some preparation to read Chaucer's English easily; either a knowledge of Anglo-Saxon or a more gradual approach to middle English through Spenser. It is not hard for the average scholar of this rank to understand Spenser, provided he reads him aloud. From Spenser to Chaucer is not so great a step as from modern English to Chaucer.

Aside from their literary value there is another reason for their introduction here—the study of early English forms. This brings up the question of etymology in the high school. According to the plan I have outlined for all other English studies, etymology as a science has no place in the high school curriculum; because the scholars have had no opportunity to collect the material for it. A complete knowledge of derivatives in modern English cannot be obtained without a knowledge of Greek, Latin, French and German in addition to Anglo-Saxon. A fair introduction, however, for the study of pure English words can be made in the study of the texts of Chaucer and Spenser. The teacher who is a student of

Anglo-Saxon can lay a foundation in his pupils' minds for future scientific word study, by calling attention to different old forms of modern words and the changes they have undergone. The student takes a greater interest also in the changes in the meaning of words when he sees the word in a context that makes the old meaning plain. When he comes upon it in his reading he feels that he has made the discovery and has a proprietary interest in it that fixes the word and its context in his mind. By judicious questions the teacher can arouse in the student an interest in comparative word forms and meanings. This work can be done incidentally without interfering with the study of the composition as a piece of fine literature. The only way a pupil can learn the really artistic qualities of a literature is by hearing it read and reading it, perhaps several times. In the majority of cases this must be done in class. The only way to learn to appreciate fine music is to hear it frequently; to enjoy beautiful forms, to see them; and the only way to recognize the beauty of poetry or fine prose is to hear it read. —*The Academy*.

A RECENT CRITICISM.

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IN the January number of the EDUCATIONAL MONTHLY appeared the first part of a paper read by Prof. Cappon, of Queen's University, at the December meeting of the Modern Language Association. In speaking of "Subjects and Methods in the Teaching of English," the writer of that paper criticizes the introductory chapter of my edition of Scott's "Lay of the Last Minstrel," issued in 1888 under the supervision of the Education Department. Although in the

preparation of that introductory chapter I had the counsel of two of the most accomplished English scholars in Ontario, it becomes my duty as the author of that "critical introduction" to join issue with Prof. Cappon in almost every one of his strictures.

I have neither the honour nor the pleasure of knowing Prof. Cappon, but I judge from his reference in his address to "your universities here" that he has recently come to us from a foreign shore, and that with com-