

boyhood, but is replete with poetic sentiments and happy phrases. No line should escape attention, whether simple, as the rare description of the "blackberry-cone," or gorgeous, as the picture given of the "regal tent" of sunset.

"Purple curtained, fringed with gold,
Looped in many a wind-wung fold."

Let the pupil feel the beauty of such lines. Gray's *Elegy* and Buchanan Read's *Closing Scene* contrasted, Wordsworth's *Ode on Immortality*, and Lowell's *Vision of Sir Launfal*, and, for more advanced students, Dryden's and Pope's *Odes on St. Cecilia*,—all furnish admirable studies. In these exercises the careful use of words should be observed, for words themselves when analyzed reveal whole poems. Such a course will evidently lead up to a still higher and more analytical course, taking for subjects Milton's longer poems, Shakespeare's Plays, plays of the other dramatists, Spenser's *Faerie Queen*, Chaucer's *Canterbury Tales*, prose works of the great masters, as Bacon, Hooker, Jeremy Taylor, Bunyan, Addison, Burke, etc. But such studies require libraries, and, until the pupil can have access at pleasure to all the great writers, it is better that he should become familiar with them by first having a slight knowledge of each. This will materially aid his after-studies of some one or two great writers, if such a course is then deemed best.

4. Group minor facts around the central subject of interest. Teach pupils to discriminate between that which is of real importance and that which is but secondary, and do not dwell too long on minute details. Teach, rather, that

"Not to know some trifles is a praise."

5. Do not insist on the pupils remembering dates. After those of Chaucer, Shakespeare, and Milton, I should insist on but few others. Dates will of themselves, if not forced upon the memory, cling to it by association, and it shows more intelligence to know *about* what time a minor poet lived than to know the exact date of his birth and death. The thoughtful student will note

coincidences. He will remember, because he cannot help it, that Chaucer died in 1400, Dryden in 1700, Cowper in 1800, Wordsworth in 1850. By association he will remember that Sir Walter Scott, and the great German poet, Goethe, died in the same year, 1832; that Macaulay, Irving, Prescott, Hallam, Leigh Hunt, De Quincey, all died in 1859. But should he fail to notice this, knowing that Wordsworth lived during the first half of this century, and that the above writers together with Coleridge, Lamb, Hood, etc., were his contemporaries, it is not necessary that the exact dates of each should be studied.

6. One method of conducting an exercise which interests pupils exceedingly, and makes an exhaustive study of the period, is to place upon the black-board a variety of subjects belonging to the period, and let each pupil select from the list the subject upon which he will discourse for the next lesson, either telling orally all that he has learned upon the subject, or writing out as interesting an account as possible. Sometimes, not often, a well delivered oral recitation will be quite as beneficial as a written one,—the main end being to give, in a good style of language, all that has been learned upon the subject. For such an exercise, suppose the lesson to be the Period of the Revival of Learning, 1400—1500. The teacher would place upon the board under the heading such subjects as the following:

1400—1500.

REVIVAL OF LEARNING.

Sir Thomas More,	The Invention of
The Discovery of	Printing,
America,	Caxton,
Henry VIII.,	Translation of the
Lorenzo de Medici,	Bible,
James I., of Scotland,	Ballad Poetry,
Surrey and Wyatt,	Minstrelsy,
Stories of Arthur,	The Byzantine Empire,
	Erasmus.

Each pupil before leaving the class must select his subject, so that there may be no confusion. If two or three should choose the same, it would only tax them to greater