

as to be unfamiliar with or unappreciative of the formal essentials of poetry. We often hear of rhythmical prose, but the real nature of prose which is marked by this quality has never dawned on the critic who has not mastered thoroughly the rhythm of verse. Most of the great verse writers have also been great prose writers, and for reasons that are not far to seek. The charms of Shakespeare's conversation are traditional, but we know what Milton's prose was like, and Dryden's, and Pope's, and Cowper's, and Burns', and Byron's, and Wordsworth's.

The real justification, however, for paying attention to prosody in an English training is not that it tends to improve prose writing, but (1) that it is, like the sciences above referred to, an excellent means of intellectual discipline, and (2) that it is absolutely necessary to the full comprehension and appreciation of poetry. The botanist, who has an eye for the beautiful, has a double interest in flowers; they are a legitimate source of esthetic enjoyment, and they are a subject on which he can pleasantly and profitably exercise his intellectual powers. So it is with poetry, and poetry never can adequately fulfil its great mission as a civilizing agency until it is made more generally a subject for scientific inquiry.

### III. ESTHETIC TREATMENT OF ENGLISH.

But to remain content with the scientific study of verse structure would be little better than not to study it scientifically at all. Every artistic composition, whether in prose or in verse, has the power of pleasing us by its beauty, and to train the esthetic faculty with a view to heightening the pleasure derivable from this source should be one of the objects of English teaching for all grades of learners. A system of education that ignores the esthetic faculty must needs be an extremely imperfect system. The great aim of life, next after religion, should be to make the most of beauty as a source of pleasure, and to act on this theory is one of the best ways of answering the question asked by a great scientist of our day, "Is life worth living?"

From the point of view of the ministerial calling it is especially necessary to insist on giving the cultivation of the esthetic faculty a high place in our educational work. Next to the consolations of religion, both for the pastor's own spiritual