

*rationale* of true criticism, and to get possession of an instrument by which he may prosecute his own investigations. The difficulties that occur in the syntax, as far as they arise from the growth or change of the language, are explained, but there is not the slightest attempt to make the text the invariable occasion of lessons in Parsing and Analysis. This is just as it should be: when we gather at the feast of wisdom and the flow of soul, why leave the banquet for a lecture upon the physiology of the viands?

Disputing the place of favour in our schools with the Clarendon Press series, is the American edition of Shakspeare by Rolfe. In his commentary on textual difficulties, he follows closely the Cambridge editors, but he has prefixed to the Plays, and scattered throughout the Commentary, what some choose to call a valuable body of criticism, excerpts from the standard critics. The student is at once introduced to the opinions of others,—often very conflicting opinions,—and before he has read a line of his author, he has his mind made up on all the debatable questions. Possessed of the opinions of critics whose great names compel submission to their dicta, he has no opinion of his own, can form none—and occasionally can need none. This method of cramming the pupil's mind with ready-made views, is, in my opinion, most pernicious. What would be thought of acquiring a knowledge of mathematics by committing to memory the examples and the answers, and never solving a single problem! The proper place for such editions is in the hand of the judicious teacher, who, if he accept the dictum of the critic (and he should not hasten to do this), should endeavour by a careful study to lead his pupil to reach the same conclusion. Otherwise there may be "cram;" there may be glibness in the class, or, at the call of a written examination, the

ability to cover page after page with an undigested, unassimilated mass of criticism, but there will never be upon the mind of the pupil an educative influence of any but the slightest value.

Hales's "Longer English Poems" is a work which includes Goldsmith's *Traveller* and Gray's *Elegy* and is therefore now often to be found in the hands of students who have to read these selections for their examinations. It is a work that has enjoyed a wide-spread popularity; it is the work of an acute critic, and it is especially stimulating and suggestive. There is in it an admirable introductory essay, "Suggestions on the Teaching of English Literature," which I commend to the notice of all who are not yet acquainted with it. To the Third Class Teacher who is striving to work up his Literature by himself, and who will follow out Hales's suggestions, it will prove of invaluable assistance. If I should undertake to show you how I think English Literature should be taught to a class, I would only have to travel over the course marked out by this editor. If you have not the work, let me advise you to get it; and if you have read it, what can you do better than read it again? You may not agree with all he has to say, nor may you feel inclined to follow his method, and you may even detect some trifling errors, but you will soon discover that the direction in which he seeks to lead you is one that will be helpful to you.

Some valuable remarks on "The Teaching of English Literature" are to be found in the general introduction to the British India Classics, as found in Jeaffreson's edition of Scott's *Lady of the Lake*. He insists upon the necessity of the pupil having access to books of reference, so that he may have the power and pleasure of acquiring knowledge for himself.

I am persuaded by daily experience that a pupil is injured beyond measure