

pupils are expected to know. A teacher must suppress the best he knows, but he must not be half-instructed. Working along the narrow lines of education as most of us are, we are apt to neglect that vigorous study that uplifts and awakens enthusiasm. Perpetual reaching down to immature minds may have the effect that it had upon Diderot, who, when he gave up teaching, gave as an excuse that while he was making men and women of his pupils, he was making a child of himself. Professional study, to be worthy of the

name, must include the science, history and art of education, and these are only arrived at through its literature. And whether we begin with a work like the "Evolution of Dodd," which puts forth the merits of a particular case, and work toward the "Republic of Plato," or begin with "Plato" in which universal conditions of education are treated in the noblest forms of classic language, and work toward the individual child, the result can only be for the student a higher enthusiasm and a deeper love for his calling.

THE DIFFERENCE BETWEEN PROSE AND POETRY.

BY W. H. MALLOCK.

WHAT is poetry as contradistinguished from prose? Coleridge answered the question in a way well worth quoting. He said that ideal prose was "the right words in the right place," but that ideal poetry was "the best words in the best place." I call this criticism worth quoting, not because it is true, but because it is typical of the manner in which critics have generally approached the subject. They have approached it from the outside. They have treated it as being primarily a question of form; or at all events it has been through an examination of differences in form that they have sought to discover and classify the difference in substance. And form no doubt has a great deal to do with the matter. Verse, and the diction proper to verse, is no mere accident of poetry. There is between the two some natural and organic connection; and in many cases they are practically so inseparable, that the way to the understanding of the latter seems obviously to be an analysis of the former.

The principles, however, which are

arrived at by this method have always landed critics in doubts, difficulties and contradictions. They have led to endless controversies over various writers of verse as to whether they are or whether they are not poets—the case of Pope is an instance—and whatever conclusions a critic may draw from them in one case, he is embarrassed by finding that he cannot apply them in the same way to another. Ordinary speech, or what, when written, we call prose, is capable of expressing, to a certain extent, man's thoughts or feelings with regard to every subject, from love or prayer to the properties of a rhomboid or a triangle. The first and most obvious difference between the language of prose and that of poetry is, that while the former is suitable to every subject, the latter is suitable to some only and not to others. It is not suitable, for instance (unless it be used in jest), to a mathematical demonstration, or a treatise on the Greek particle. Of such subjects it is needless to attempt a list, but it is easy to group them under one com-