

colour is hidden, and Shakespeare himself would not recognize where his own work came in. A better plan is to collect at any rate the chief sayings of a character; to decide briefly in each case what sort of a person he or she must be to say such a thing on such an occasion; to add what the other persons say about the one in question; and then to unite these results into one construction. After this—not before—may come the descriptions of the notable critics. This work done by pupils and teacher together will often enough be very faulty, and much inferior, I fear, to what Coleridge, or Charles Lamb, or Dowden would do. But it is the right kind of work, is extremely interesting, promotes close attention to the wording of the play, and fosters the habit of getting your facts first, and then drawing your conclusions from the evidence before you. The constructiveness of the final stage is of especial value educationally, when the different traits are collected, and then modified, reconciled and united into one complete character.

*Text.*—Then there is the text—that is the mode in which the author expresses himself, the wording of his sentences, the precise epithets, metaphors, similes, etc., which he uses in particular passages. Much of this—or perhaps all of it in the case of a short poem—may be learnt by heart. But the main thing is to ensure that the forms of expression used are understood and appreciated—for they then become part of the learner's own power and means of utterance; otherwise they did not. To effect this, something must be made to result from and depend upon the understanding and appreciation. The work just referred to under the head of description of characters will do this excellently; and so will the paraphrasing or complete interpretation, of passages. Mere rote-learning commonly betrays itself by inaccuracies impartially made in the important and unimportant words alike. The learner who has learnt intelligently may make mistakes, too; but these seldom affect the important words. — *The Educational Times.*

(To be continued.)

## THE INFLUENCE OF THE TEACHER'S MANNERS.\*

FELLOW teachers, I am glad to be given this opportunity to speak to you upon what I feel to be a vital topic, the influence of fine manners in the school room. I am convinced that we teachers do not lay enough stress upon the importance of manners. I am enough of a heretic to agree with a certain super-

intendent of schools, who in speaking to me of what he required in his teachers said, "First of all I ask that my teachers shall be men and women of high, strong, noble character, second, that they shall have fine manners, third, learning, and fourth, professional training. I know this is heresy in this presence!

\* Part of a talk given by Mrs. Alice Freeman Palmer before the Massachusetts Teachers' Association, Saturday morning, November 28, 1891, at the College of Liberal Arts, Boston University.

If we teachers are to hold our pupils, especially the boys, in school, we must have something that will draw them more strongly than business and pleasure outside can. Sound learning and business ability will not do this.