

history we have Shakespeare's plays, and for modern history we have the volumes of *Punch*. Every teacher should also have Mr. Courthope Bowen's "Descriptive Catalogue of Historical Novels and Tales," published by Mr. Stanford. Many of the books in this list will enable him to inform his history lessons with living interest, and to stimulate the constructive imagination of the learners. But if I were asked to mention the book which would enable your historical library to dispense with all these—that is, if necessity should limit you to one book—I should again name Miss Yonge's "Cameos from English History."*

As examples of how history should not be written, and what books ought not to be read, I should give Dr. Franck Bright's "History of England," and Professor Freeman's volume, "General Sketch of European History," in his historical course for schools. This last book is as dry as a remainder biscuit after a voyage, and is crammed as full of uninterpreted and uninterpretable facts as a blue book.

There remains a final objection to all these plans of mine, and I will try to meet it in the face. I think I hear the "practical teacher" say: "This is all very fine; but these are mere barren counsels of perfection; the examinations lie before us all; what about the examinations? The portions of history set generally extend over long periods, and the learner is supposed to get up every detail of these periods." To this I would reply that I should treat these periods in the same way I have tried to describe. In this case the pupil would get a firm hold of the lives of the most

prominent persons in it, and would also know all that was interesting and really rememberable in the chief events. Perhaps, out of the twelve questions given in the paper, the pupil taught in this way would only answer six or seven; but the examiner would be struck by the style in which they were answered, and he would say: "Here—in this paper—the knowledge is full, is adequate, is real, is living, and it can graft itself on to other knowledge and absorb new facts into itself. Besides, the learner has had a method given to him, a method that he now has full power over; and more—and what is best of all—he has been filled with the true historic spirit, which is the spirit of first-handness, of life, and of intelligence."

I can sum up all the ideas expressed in this paper in two words: First-handness and Limitation.

Let the teacher get as near the original sources (Mr. Nutt's books, etc.) as he can; let him feel everything said at first-hand; let him realize each character and incident; let him express himself not in the washed-out verbiage or the fifth-hand phraseology of an effete and used-up literary or journalistic style, but in first-hand phrases and words that he has found or has coined for himself.

In the next place, let the teacher give his pupils as few facts as he possibly can, but take care that the facts given are inspired with life; and that the events studied and the personages he becomes acquainted with become keys for the understanding of other events and other personages.

By following these two simple rules, he will make the study of history in his school a perpetually flowing well of interest, and an instrument for catching and holding the attention, and perhaps of supplying a pursuit which his pupils may follow during the rest of the life that lies before them.—*The Educational Times*.

* A *cameo* is a clear-cut engraving on shell or pebble *in relief*. "In relief"—that is, where the analogy with the writing of history comes in.