

Tennyson and Browning? The pleasures springing from reading are certainly better than the "having a good time" we so often hear about; better than the frivolity and life-waste in giving and receiving fashionable calls; better than the pleasure of pride in the possession of wealth; better than large farms, or costly houses and churches, or fast horses and racing yachts, or fine jewels and fashionable apparel, or a huge family monument in the cemetery at last. After all these things do the Gentiles seek, but good books teach us to pitch our desires higher than this, to find our happiness in better things.

Yet much of our reading may be of practical benefit in the worldly sense. Contemplation of the smooth villainy of Iago and the cunning flattery of Mark Antony might save us from being the victims of similar fellows.

As to means and methods, if the teacher of literature lacks culture or character no methods will avail to enable him to develop these most desirable qualities in the pupil. But given culture and character, and the greatest things are possible.

If the piece to be studied at any given time is not in itself interesting the teacher must begin by arousing an interest in it. This may be done by various means. One of the best of these is the oral reading or recitation of the piece by the teacher to the class. The reading must not be mechanical, but spirited, sympathetic, appreciative. Even quite young children can be brought into a state of high appreciation of some of the best poetry when the reader "lends to the rhymes of the poet the music of his voice." Entrance pupils are quite old enough to be interested in the nature of rhymes and in various plans of rhyme arrangement, in rhythm, in alliteration, in word-

melodies, in imitative harmony, in a few of the simpler figures of speech, and in any other specially striking or picturesque words or expressions. In all this work, of course, the teacher must do as little telling as possible. Telling kills interest; question stimulates it. The pupil must work; he should not be treated as a mere jug to be filled. When a pupil is helped to do the work that he can do alone, that is the help that harms, destroying desire and even capacity for effort. It is because teachers teach so long and tell so much that the minds of many pupils become in time so sluggish and dull that our system of education has been said to be a scheme for the cultivation of artificial stupidity.

Pictures may sometimes be used with good effect in arousing interest in a poem. The beautiful conceptions of a poet may be presented to the child's mind more vividly and truly by concrete creations of form and color than by his own imaginative efforts. Familiarity with good pictures, even as prints, will do much in a general way to refine the mind and fit it for poetic appreciation.

In some cases a good means of stimulating interest is available in striking incidents relating to the origin and composition of the poem or to its effect on some of its readers. Interesting, also, are features of special uniqueness either in subject or mode of treatment, or features of similarity to other well-known poems.

A more common source of interest is the experience of the pupil or of his immediate friends. A child has many experiences which might do service in his literary studies, but which neither he nor the teacher ever thinks to draw upon. Much more might be made of this potentiality, too, if occasionally the pupil's