

of one or more of these words, what would you be likely to call them on the impulse of the moment? And why, as nearly as you can tell, would you do so?

So far as I can remember, I found it necessary to say "squalor" for the first time without any opportunity of referring to a dictionary, and without any recollection of ever having heard the word pronounced. I gave the first syllable the same sound that it has in "squalid." At the time I was distinctly conscious of mentally comparing the two words, and deliberately choosing to pronounce the unknown "squalor" by the analogy of the known "squalid." Afterwards I looked up the word in the two first dictionaries that came to hand—Worcester and Webster—and was surprised to find that neither of them gave my impromptu pronunciation. In both the "squal" was marked so as to rhyme with "pail." That seemed queer to me in my then ignorance, but I didn't feel like knocking under to even a brace of dictionaries, especially since they were only Yankee dictionaries. The next one I got hold of was the New Imperial—an English work in four volumes. It gave my pronunciation as first choice and the Yankee one as second. So I got off safe that time by trusting to the analogical instinct.

More recently a sort of physiological instinct pulled me out of a similar scrape. I was reading an article in *Literature* (the new English literary weekly) to a class composed mostly of adults. I saw the word "apotheosis" coming. I had at the time no idea how it should be pronounced—that is, whether the accent was on the *e* or the following *o*. If the word had been in books in the hands of the class I should likely have tossed it over to the members to discuss, or I might have called it "spoon-handle" and passed on. But the circumstances were such that neither of these modes of disposing the difficulty was deemed available. As the word came nearer, and while the mouth was still busy with those ahead of it, the brain made a sort of toss-up between *e* and *o* as to which would fit the mouth more easily. The decision was in favor of *o*, and the word came out with the accent so placed.

One of the listeners remained after the hour was up. He got the International Dictionary and turned over the leaves. Then he stopped and examined something very carefully. "Ah, I thought so," he said, pronouncing "apotheosis" with the accent on *e*. "Why did you accent the *o*?" I could only say, as the Newhaven fishwife said to the schoolmaster about her "caller haarin'," that I thought I got "a better grip o't wi' my tongue."

In this case, as in "squalor," Worcester was against me as well as Webster. And the Standard informs me

that, although the Imperial gives *o* first choice and *e* second, this order is reversed by the great Oxford Dictionary. The Standard belongs to the same country as Webster and Worcester, and it is just as well not to trust it too much. A reference to the Imperial shows that it has been quoted quite correctly; but this is not exactly true of what the Standard says of the Oxford's position in regard to "apotheosis." The *e*-accented form does come first in order, and the *o* second; but the following note is hardly in keeping with the statement that the Oxford Dictionary's "first choice" is the form which it gives as the first in historical order: "The great majority of orthoepists, from Bailey and Johnson downward, give the first pronunciation, but the second is now (1885) more usual."

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For the REVIEW.]

By-Paths in English Literature.

"And now I must repeat one thing I said in the last lecture, namely, that the first use of education was to enable us to consult with the wisest and the greatest men on all points of earnest difficulty. That to use books rightly was to go to them for help; to appeal to them when our knowledge and power of thought failed; to be led by them into wider sight, purer conception than our own, and receive from them the united sentence of the judges and councils of all time, against our solitary and unstable opinions."—SESAME AND LILIES.

The teacher who earnestly desires to lead her pupils to care for good reading, and to read intelligently, will not confine her efforts to the hours assigned for reading and literature lessons.

Let the children see that the toilsome, sometimes dreary, pathway of the text-books leads into a fair and fruitful land, where you live yourself, and whence you bring them treasures until they can reach them for themselves.

Draw upon your own reading constantly to add interest to history, geography, or science lesson.

English literature is full of material for illustrating history. A few familiar examples may be given.

When studying the Crimean War, take up the Charge of the Light Brigade, and tell the children the story, found in Tennyson's "Life"—how a chaplain wrote home about the man who had come through that charge, and had been almost given up by the doctors, and when he heard the poem read to his next neighbor in the hospital ward, he opened his eyes and cared to live—and did live; and how the chaplain begged for some copies to be distributed among the men—"It would do them so much good," he said; and how Tennyson, when he heard this, had a number of copies printed and sent