

characteristics of *Epigram* are aptness and point; of *Tragedy* emotion, the various types of which and their exciting causes must be distinguished. In a great play the argument of each speech, the logical fence of the dialogue, the scene where the action is laid, the period, and the surroundings, call for attention in due order. *Comedy* suggests a different method of introductory treatment: a more familiar setting, lighter, less strenuous emotions, are common to every comedy, though each play will require its own prefatory discussion. In beginning the "Andria," the master will note the contrast of Chremes and Simo, as types of old age, of Pamphilus and Charinus as examples of young men. And so through other plays (W).

Most important is it that the student be brought to learn for himself the true method of such criticism, that he may distinguish good literature from mediocrity. Hence the value [to the instructor] of acquaintance with the judgments to be found in the oratorical writings of Cicero [*De Claris Oratoribus*] and Quintilian; in Seneca [in Antonius Campanus,] and in the old grammarians such as Donatus. Once acquired, this power of insight into the mind of the great writers will lead to a habit of general criticism of character and situation. The student will put such questions to himself as these: Why did Cicero feign to be afraid in his defence of Milo? Why did Vergil depict Turnus as a second hero? But enough to indicate what I mean by literary criticism (W).

One further counsel, however. The master must not omit to set as an exercise the reproduction of what he has given to the class. It involves time and trouble to the teacher, I know well, but it is essential. A literal reproduction of the matter taught is, of course, not required, but the substance of it presented in the pupil's own way. Personally I disapprove of the practice of taking down a lecture just as it is delivered. For this prevents reliance upon memory which should, as time goes on, need less and less of that external aid which note-taking supplies (W).

The fundamental end of elementary teaching is composition written and oral. It is to be attained through imitation of the best ancient models in each kind of composition. From these one learns the grammar, logic, and rhetoric requisite to composition. So each time one gets enough of systematic minima in grammar, logic, and rhetoric to begin to understand what these authors have done. He then learns directly from the concrete applications of the authors, not from the abstract principles of the theorists. Thus at each stage Erasmus provides for the preliminary minimum of theory, the illustration from authors, and the application in actual composition, both oral and written. Of these, the imitative application is the fundamental objective.

It should be noticed, also, that Erasmus makes two stages of these processes. In the first stage, the boy gets oral composition by memorizing phrases for all the ordinary operations of life, learns the