

arship. Evidently, he who knows not the subject to be taught can never be a master of the method of teaching it.

It is plain that all our teachers cannot have the benefit of a professional training in our state normal schools. The number is too great for us to expect this. It is important, therefore, that they use every opportunity within their reach to advance their professional zeal and skill. Well-conducted teachers' institutes are exceedingly valuable for this purpose; indeed, in our judgment, indispensable. It is not out of place here to mention in brief some of the benefits derived from these institutes. Teachers, especially in our country districts, are much isolated. They need the inspiration gained from association. Engrossed with their daily routine of labor, and deprived of all chance of any frequent consultation with others of their own vocation, their work is in danger of becoming a monotonous task, lacking all incentive to that professional zeal which prompts to new exertion and sweetens every toil. These yearly conventions serve, in a great measure, to keep up the *esprit de corps*, and to give rest and recreation so much needed and so valuable, while each teacher feels the support of, and enjoys communion with, the profession at large. Again, by means of the pointed instruction of experienced educators, many difficulties are removed, better methods suggested, troubling mistakes corrected, false tendencies thwarted, and new inspiration aroused. Through valuable lectures and addresses, educational interest is awakened, and the warm sympathy of large communities gained in behalf of the schools. Parents and teachers and directors come face to face, and the duties and responsibilities of each are more clearly understood. It would be a fatal mistake not to encourage these institutes in every possible way.

#### LUDWIG WIESE.

In his review of Wiese's *Lebenserinnerungen u. Amtserfahrungen*, published in the *Berliner philologische wochenschrift*, Professor Paulsen pays a warm tribute to Wiese's character and pedagogical work. He describes Wiese's life as that of a healthy, strong, enthusiastic, frank, and self-confident personality, and calls his life a rich and happy one in the true sense of the Aristotelian definition. Wiese was born at Herford in 1806, and from 1826 to 1829 studied theology and philology at the University of Berlin. His activity as a teacher began in the Friedrich-Wilhelms gymnasium, and in 1831 he was called as con-rector to the gymnasium at Clausthal. In 1837 he accepted an appointment at the celebrated Joachimthal-

isches Gymnasium, and worked there until he was appointed to an office in the ministry of education in 1852. Wiese's early teaching pointed out for him the demands of sound methods of instruction. He himself says, "The perception that the majority of the pupils understood the rules as laid down only with much difficulty, suggested to me to begin with the demonstration of an example, letting them discover the rule for themselves from it. Such examples as commended themselves as suitable for this process I brought together as *Normalsätze*, and, having dictated them to the pupils, caused them to be learned by heart; which was done willingly and easily. The result was surprising, and the written themes soon showed a pleasing correctness. It was the beginning of a grammar invented from examples." While a teacher at the Joachimthalisches Gymnasium, Wiese made a journey to Italy and one to England. The letters which he wrote home to a friend about the English educational establishments were published as 'German letters about English education.' In 1852 he was intrusted by Minister von Raumer with the supervision of the secondary school organization of Prussia, and for twenty-three years he held this office under four successive ministers of education. In 1875 the governmental policy of *Kulturkampf* brought about his resignation. The two aims of Wiese's official life were, first, the confining the curricula of the gymnasia within proper bounds; and, secondly, the restoration to the gymnasia of the former Christian character. Professor Paulsen's estimate of Wiese's influence is kindly but cautious, and it probably well represents the esteem in which the veteran educator is held in his native land.

#### THE SIGNIFICANCE OF GEOGRAPHICAL NAMES.

THE importance of geographical names in connection with the teaching of history and philology is almost entirely overlooked by teachers. These subjects acquire an added interest if linked together in this way, and details are better retained in the memory if provided with these associations. The following account of the word 'Donau' is translated from the *Zeitschrift für das realschulwesen*, and serves as an example of how history, geography, and philology may be connected in teaching. The points of contact, and the lines in which they can be developed, are apparent.

The Greeks (Herodotus, ii. 33) applied the name 'Donau' (Greek, 'Istros'; Roman form, 'Ister' or 'Hister') to the entire stream, and used it almost exclusively, though their later authors

also knew of the the Celtic name, 'Danuvius,' which had become known to the Romans. The Greeks learned the name 'Istros' from the Thracians, and applied it as the general name for the river, from the point where the stream issued from the mountains as far as the Thracians occupied its banks. Yet it does not follow necessarily that the name 'Istros' is of Thracian origin, as it may have been used still earlier by the ancient Illyrians who inhabited that country. It is traceable, probably, to the Aryan root *srū* ('to flow'), from which is also derived the name 'Strymon.'

'Danubius' or 'Danuvius' is the Latinized form of the Slavic name, from which *don* is derived, and which in composition becomes *dan*. Anciently this Latinized name was only used for the middle part of the stream. The Slavic root *don* ('water, river') appears in the names of many other rivers: for example, Don, Dwina, Dniester, Dnieper, and so forth. In the 'Nibelungenlied' the Donau is called Tuonowe, that is, the river Tuon. To the name 'Don' the German *aha*, *aa* ('river'), is added, and in the sixteenth and seventeenth centuries the forms Dunaw, Tonaw, Donaw, first appear.

#### THE STUDY OF BROWNING.

THERE can be no question that the picking-apart process to which, under the exigencies of instruction in grammar and parsing, Milton and Shakspeare, Addison and Macaulay, are alike subjected, is an evil. It may or may not be a necessary evil: if it is, its effect should be subsequently counteracted as far as possible; if it is not, it should be done away with. The pupil who is always on the lookout for inverted sentences, modifying clauses, and auxiliary verbs, cannot appreciate the literary beauty of an author; and so it seems to us that the elementary details of grammar and the exercises for parsing might profitably be based on something less lasting and beautiful than the classics of the language. These details to which we have reference must undoubtedly be mastered; but could they not be mastered from current literature, reserving the classics for models of style and diction, and for the cultivation of a refined literary taste and a sound literary judgment?

If this dissection of the classics is a necessary evil, then great care should be taken to follow it up in the higher grades with the reading of a series of authors, such as Chaucer, Spenser, Shakspeare, Milton, Hooker, Addison, Steele, Burke, Macaulay, Tennyson, Browning, and their fel-

lows, not with a view to parsing them correctly, but with the endeavor to understand and appreciate them. Professor Corson has given us a book on his hero, which would serve excellently for the purpose we have indicated.

Mr. Browning has his critics, but few poets have been favored during their lifetime with so numerous and energetic a body of devoted students and admirers as he has, both in this country and in England. Of these, Professor Corson is among the most enthusiastic; and his personal work, and the interest excited by his lectures, have led to the formation of many of the Browning clubs now at work throughout the United States. In the present work, he has given students of English literature an example of what we referred to above as the real end to be gained by the study of a great poet or prose writer. We do not want to parse 'Paracelsus,' 'Andrea del Sarto,' and 'Rabbi Ben Ezra,' but we want to read them to discover the thoughts they convey and the feelings they portray: in other words, we want to study them as literature; and this is precisely what Professor Corson's book helps us to do. His admiration for Browning is well-nigh unbounded. For example: he says, "Robert Browning is in himself the completest fulfilment of this equipose of the intellectual and the spiritual, possessing each in an exalted degree; and his poetry is an emphasized expression of his own personality, and a prophecy of the ultimate results of Christian civilization" (p. 31). "It was never truer of any author than it is true of Browning, that *Le style c'est l'homme*; and Browning's style is an expression of the panther-restlessness and panther-spring of his impassioned intellect. The musing spirit of a Wordsworth or a Tennyson he partakes not of" (p. 75). The criticism so often made, that Browning's style is involved and obscure, Professor Corson notices, and attempts to answer. He says that a truly original writer like Browning is always difficult to the uninitiated, and that the poet's favorite art-form is also somewhat of an obstacle to the beginner. This art-form is, of course, the 'dramatic or psychologic monologue,' which differs from the soliloquy, as Professor Johnson (quoted by the author in a footnote, p. 85) has pointed out, in supposing the presence of a silent second person to whom the arguments of the speaker are addressed. In addition to these characteristics and to his peculiar collocations of words, Professor Corson finds four peculiarities of Browning's diction which are by some readers held to render him obscure. These are, 1°, the suppression of the relative, whether nominative, accusative, or dative; 2°, the use of the infinitive without the preposition *to* in cases not warranted