

had upon the lives of human beings, its abstract appearance vanishes at once."

The suggestions offered on note taking, study of dates, and genealogical tables should be most helpful, as they are given in detail and with practical illustrations.

Mr. Keatinge deals also with the planning of a history syllabus, the examination system, and the use of poetry in history teachings. Where all is of such practical value, and written in a clear and forcible style, enlivened by quiet humour, the temptation to quote is irresistible, but we have room for only one more extract:

"The small boy is in the epic stage. Slight gradations of conduct are not for him. The good characters are good and the bad characters bad. Rebellions, crusades and battles give the movement, glorious victories the clour.

A boy will read Marryat's novels without noticing the moralising, he will read Henty without remarking that much of it is as dull as his history text book, and the more complex elements in history, if placed before him are simply neglected. Therefore, whether we wish it or not, the idealistic stage will always precede the critical, and up to a certain point it is wise to assist nature. Elizabeth must be good Queen Bess before the boy learns that she could swear like a fish-wife, and lie like a horse-dealer. Wolsey must be the magnificent prelate and promoter of learning before he is displaced as having the soul of a flunkey.

We have quoted to but little purpose if we have not made our readers want to have the book in their own hands. We strongly recommend it to all teachers of history who want to make the subject at once interesting and "a real training-school for the mind."

A FABLE.

A class teacher whose pupils did not pass the term examinations to any great extent complained to the principal that under the examination system, education was reduced to cramming and lost all its breadth.

"Did you know," he asked, "that there is more gold in the water of the ocean than in all the world beside?"

"Yes," she said, she never owned up there was anything she did not know.

"Which do you think would be better to pay your board with," he asked, "all the water in the ocean or a five-dollar gold-piece?"

"A five-dollar gold-piece," she replied.

"Well," he said, "it is just the same with knowledge; it doesn't make any difference how much there is of it if you can't get at it."

This fable does not teach much of anything. Those that are smart enough to learn anything from it know it already.—Bardeen.

SUGGESTIONS FOR COMPOSITION.

The Three Sieves.

Little Kate cried to her mother one day that she had heard such a tale about Jane Brown and that she had not thought Jane could be so naughty, but that Jane had actually —

Her mother said that before Kate went on with her story, they had better see it if would pass through the three sieves.

Kate asked her mother what that meant.

Her mother said she would explain it, and asked Kate if she knew the story to be true. Kate replied that she thought it was, because a great friend of Jane's had told it to her.

Her mother then asked if she thought the story was *kind*, and Kate replied that she was afraid it was not very kind, because she would not like Jane to speak so of her.

Lastly, Kate's mother asked if there was any *need* to repeat the story, and Kate said that, of course, there was no need to mention it at all.

Then her mother said that in that case she had better put a bridle on her tongue and not speak of it, because it was better not to speak of her friends at all than to speak ill of them.

Write the story on the board, dictate it, or, best of all, distribute hectographed copies. Have the first paragraph written on the board at the pupils' dictation, in direct discourse, something like this:—

"O, Mother," cried little Kate one day, "I have heard such a tale about Jane Brown. I never thought Jane could be so naughty. But, do you know, Mother, she really —"

Let the pupils, in turn, express each paragraph orally, in direct speech. Encourage them to use different words of *saying*, in the connecting phrases, e. g., "*cried* Kate;" "*her mother went on*;" "*the little girl answered*." Some speeches may be written on the board, and punctuated by the class. If the children find it hard to grasp the difference between direct and indirect quotation, let two of the quicker ones take the parts of Kate and her mother, and read the story as a dialogue, the teacher supplying the connecting words.

For written work, the whole story, or parts of it, may be written out in direct speech. This gives excellent practice in punctuation, spacing,