

period that the pupil forms his ideal. It begins to take definite form and grows more rapidly than at any other period. Who can estimate the amount to which a boy's ideal might be influenced by the study of the biography of Franklin, the work being directed by a teacher keenly alive to the Revolutionary feeling; to the causes and effects in the life of Franklin; his perseverance, his thrift, his independence of thought and action, his power to do, his leadership among men—and because of all this, his power to shape the destiny of our country at its most crucial period.

After every reading lesson we ought to challenge ourselves with the question, "What have our pupils gotten from this lesson, that is worth while?"

One of the most accessible forms of literature is poetry. Children, though they do not turn to it naturally, cannot afford to lose it from their lines. Children do not enjoy it because they cannot interpret it. Here are some replies to questions, "Do you like poetry?" "When have you enjoyed it most?"

"I do not like to read poetry alone. I like it when there is some one to explain what it means."

"For a change."

"I like to read poetry. I like it best when I am sad."

"I like poetry when it is read to me."

In poetry almost more than in prose, the teacher must fully appreciate the underlying truth of the lesson. She sits with her class, and they read together that most cosmopolitan poem where Robert Burns tells us that "For a' that

and a' that, a man's a man for a' that." The class know Burns the man—they have talked about and seen pictures of Scottish scenery, in their preparation period, they have looked up the meanings of the words and phrases that they did not understand. The class fairly breathing the atmosphere of "bonny Scotland," read silently the first complete thought.

Wisely, the teacher may ask a question if there is any fear of obscurity of meaning; and the pupil stands, and from his soul he reads that the rank is but the guinea's stamp. "The man's the gowd for a' that." He has read; he is a better boy for having expressed soulfully a noble thought. May be he has not interpreted the full thought—he may even have mispronounced a word; shall a teacher or a pupil break the effect of the boy's interpretation by a remark or a raised hand? Quietly the teacher may pronounce the word as it should be, then, turning to the next unity, carry the lesson sympathetically along. The poem has been read. Perhaps some pupil who can read well, has read it all—or may be the class has read it together. The teacher asks, "What does Robert Burns think is worth while in a man?" Is not this training a pupil how to read? Somebody says, "But you have taken twenty-five minutes to read but six stanzas." I say, "I have taken but twenty-five minutes to show my pupils that a great poet believed that a man's worth is what he is, and not what he wears." It is not how much, but how well.

When teachers of advanced pupils realize the full content of the word reading—when they ap-