

sonal work by the teachers with their scholars was dwelt upon. It was shown what had been accomplished in special cases, by conversations with individuals, personal visitation, letter writing, etc.

A deep impression was made. Teachers became more interested and active; and in the autumn work began with promise of large results.

During the fall or winter in some schools a week of prayer by the Sunday School workers was observed. On certain evenings the pastor and church officials would be invited to join with the officers and teachers of the school, and on others, the parents of the scholars. Parents' social evenings were held, with addresses upon the responsibility and privileges of parents, and pointing out how they and the Sunday School workers might co-operate in the salvation and training of the boys and girls. In some schools a day was given to an evangelistic service. The plan of salvation was plainly and tenderly set forth. Calls for the manifestation of desire or decision were not favored, but teachers were expected to gather up results by speaking privately to the members of their classes, and report to the Superintendent.

We found the year to be the most fruitful in conversions we have ever had.

Toronto

The Story-Telling Art

Is story-telling a rare gift? Can only a few people endowed with natural aptitude for it learn how to do it well? By no means. It is possible for every teacher to become a story-teller who will hold the child's heart.

The teacher who practises with careful observation of the effect, the degree of interest of the little ones, their recollection of the story the following Sabbath and at home, and then makes the next story more graphic or more simple or more immediately helpful, will grow steadily in the story-telling power. The following suggestions may be helpful:

Use the imagination very actively. Let the persons in your story stand before you definitely as to whether large or small, attractive or unattractive, fair or dark, with

blue or brown eyes, and other particulars. It is not necessary in telling the story to describe all these particulars, but it will give you vividness and power to see them.

Get the same mental conception of the places and things. If located in a city have some well-known place in your mind which you can recall graphically. If in the country or at the seashore, imagine some place for it you know well.

For the action have everything well defined and fixed in your mind, so that you may proceed without hesitation or indistinctness. A rapid and assured movement in the story is its greatest interest and power.

See all for the child, as if by the child, and in the child's simplicity. Remember the smallness of the little one's world, and introduce no persons or objects which are foreign to that little world.

Tell the story cheerily, confidently, watching the effect at every step. Repeat points of description freely. Be sure your class see with you, and are going with you in your telling; if they are not, go back to the beginning, and repeat it still more clearly until you have them.

Construct stories for spiritual truth and permanent helpfulness. This will give a wide range if skilfully managed.

Remember that in this, as in every art, skill comes through continual practice: The task, difficult at first, with a little patient effort becomes a delight.—Primary Teacher.

Constraining Love

By Rev. R. G. MacBeth, M. A.

Out on the far frontiers of the West, some years ago, a man one day said to the writer rather suddenly: "I'm going East this fall to see my mother." And then the reason was plain, why, amid the seething life of that outpost, the man had, not only successfully fought the fight for a clean manhood, but had so steadily stuck to his work, that he might afford to give his mother every comfort in her old age. In a grand sense the love his mother had lavished upon him from his childhood had constrained him to make the most of himself, and had narrowed his life nobly into a determination to do something for her sake.