

fully and strongly the grand general truths which form the very foundation of universal knowledge.

The range of profitable study for each individual is comparatively narrow, and he is wisest who most closely confines his attention to that range. Our Seminary curriculum is sufficiently broad for an academic institution. Those students who carefully and thoroughly perform the work laid down in our course, hastening slowly in their intellectual training, will, in coming days, be found well qualified to fill the positions in social life which are even now awaiting their service.

W.

HOW DOES THE DRIVE COME DOWN THE ST. JOHN?

Hear the jam breaking,
Like earth it is quaking,
Heaping and sweeping,
Creaking and squeaking,
Crumbling and rumbling,
Grumbling and mumbling,
Shooting and scooting,
Trees uprooting,
Carrying down,
Nearing the town.

And jamming and rising and falling,
And men shouting out she's a-hauling,
And toddling and cobbling and bobbling,
And "all hands" for the shore hobbling.
And rearing and tearing and scaring,
And flying and flaring and flaring,
And then the "Boss" might be swearing,
And others would then be not caring,
While cutting and casting and canting,
And humping and leaping and panting,
And screeking and scraping and scouring,
And forming ridges and tearing out bridges,
And piling and pitching and parting,
And into the back channels darting,
And causing the "green hands" some "sacking,"
Who in muscle must then be not lacking,
Old hands must do the jam-cracking,
Till spreading and sprawling and looming,
They all safely arrive at the booming,
At once and together the drivers are gone,
And this way the drive comes down the St. John.

WANTED.

Some one to give us \$5,000 to finish the upper story of the Seminary, and to grade and beautify our Campus, and build necessary out-buildings. The success of the Seminary has made the finishing of the upper story a necessity in order to accommodate the students who wish to attend. Will some friend soon help us in this matter and secure the lasting gratitude of many who will reap a blessing from the gift. Think, pray, act.

PHILOSOPHY OF RENDERING.

THE true teacher is one whose mind is always searching for the best methods by which he can lead his pupils to reach the ideal he has placed before them. This can only be done by successive stages of development, as the study of all forms of art, so far as methods are concerned, should be progressive.

In order to find the best methods we must first understand the order of the development of the human mind.

A child before he arrives at an age when he can be taught is simply a little palpitating mass of animation. Soon he shows an attraction toward all surrounding objects. Next he shows a greater attraction for some things than for others. His hands clutch at and retain certain objects. He now enters the period of development where he makes selections, and thus is born the power of choice. Objects which at first appeared to him as a mass, now begin to stand out clearly one from another, while the child begins to separate and to compare. Thus the brain of the child passes through the successful stages from simple animation to attraction, to selection or choice, to separation or analysis. This principle of evolution operating along the same lines is found in the race as in the individual. All history, all religion, all government, all forms of art bring their testimony of this truth, and in each the scholar may find these successive stages of development.

Dr. C. Wesley Emerson, President of Munro College of Oratory, Boston, has applied these principles of natural evolution to the study of oratory: The orator must illustrate in his art the same steps of progress which govern the growth of other arts. In all things he must stimulate and not repress normal growth.

The progress of the human mind can be illustrated only by that which is vital, not by anything mechanical. Mind reacts upon whatever is given to it according to the divine laws of its own organism. The human mind, like the plant, must exhibit vitality in abundance before it finds a higher and more complex manifestation. If, then, the student of expression is to climb Nature's own ladder in order to attain the heights, what are the rounds by which he must ascend?

First, he is to be taught to respond with animation to his own thought, not to the thought of another. The animation will at first be manifested in crude form, full of roughness and stamped with the impress of struggle.

The next point to be attained is an indication of ease in the voice. Smoothness of voice without the loss of its animation is to be acquired, for, in all steps of the pupil's evolution he is constantly to add, never to lay aside anything previously gained.