

meaning plainest. The inflection was varied, and the voice pleasant throughout.

As the reading was the best we had ever heard from any children, we began to look about for the cause. One lesson which we heard gave us an insight into the method of conducting a reading lesson in one, at least, of these schools. The class numbered twenty. Each child stood beside his desk, in the middle of the aisle, facing the teacher, when we entered the room. They had no books, and were repeating some lines which she had given them. To begin with, the teacher was a good reader. She recited the lines, and then asked the class to repeat after her this much,—"Ye bells in the steeple, ring, ring out your changes, how many soever they be." The result was not satisfactory; they were evidently imitating her, parrot-like. Then a short talk ensued about the church and the steeple and the bells, until the idea was fully impressed.

"Now children," said the teacher, "can you see the bells? Now talk to them." So fully were the imaginations at work that, as they repeated "Ye bells," etc., once more, the eyes were directed upward as though the steeple and the bells were really visible. The result was most happy. The tone was different, the reading more natural in every way. They were not only giving the words of the author, but were actually talking, each to his own imaginary chime of bells.

When this exercise was concluded, the class were directed so sit down and take reading-books. They were to read a piece entitled "The Radiate." Before a word was read the first paragraph was discussed. Upon the desk the teacher had placed some star-fish and other examples of radiate animals. The children were sent to find these and exhibit them to the class, and they were talked of until it was evident the class had a clear idea of the animal they were to read about. Then the hard words in the paragraph were explained, after which the children were told to read the paragraph to themselves and see if they understood it.

Then one child read it, the teacher saying, "Now, Mary, remember you are not reading it to yourself, but to us; we have no book, and you must make us understand it." Each paragraph was taken in the same way.

After hearing this lesson, we concluded that if each teacher in the city, beginning with lowest grade in the primary school, was as careful that her scholars thoroughly understood every sentence which they read as this one had been, it was no wonder that the reading in this city was decidedly superior.—*From an account of a visit by some Lowell Teachers to the schools "of a neighboring city."*—A. E. Journal of Education.

THE WIND.

For Friday Afternoon.

What way does the Wind come? What way does he go?
He rides over the water and over the snow,
He tosses about in every bare tree,
As, if you look up, you plainly may see,
But how he will come, and whither he goes,
There's never a scholar in England that knows.

He will suddenly stop in a cunning nook
And ring a sharp 'larum;—out if you should look,
There's nothing to see but a cushion of snow,
Round as a pillow, and whiter than milk,
And softer than if it were covered with silk;
Sometimes he'll hide in the cave of a rock,
Then whistle as shrill as the buzzard cock;
Yet, seek him,—and what shall you find in the place?
Nothing but silence and empty space;
Save, in a corner, a heap of dry leaves,
That he's left for a bed to beggars and thieves.

As soon as 'tis daylight to-morrow, with me
You shall go to the orchard, and then you will see
That he has been there, and made a great rout,
And crackled the branches and strewn them about.

Hark! over the roof he makes a pause,
And growls as if he would fix his claws
Right into the slates, and with a huge scattle
Drive them down, like men in a battle.
But let him range round; he does us no harm—
We build up the fire, we're snug and warm;
He may knock at the door,—we'll not let him in;
May drive at the windows,—we'll laugh at his din;
Let him seek his own home wherever it be;
Here's a cozy warm house for you and for me.
—Wordsworth.

RIP VAN WINKLE.

(Prepared for the CANADA SCHOOL JOURNAL by Mr. J. E. Wetherell, M. A., Head Master Strathroy Collegiate Institute.)

QUESTIONS.

I.

1. What event in American history marked the birth-year of Irving?
2. Give an account of Irving's life in Europe.
3. Name the chief events of American history during Irving's life.
4. What honors were conferred upon Irving while he was in England?
5. What literary men of Britain were Irving's friends?
6. What public position did Irving hold?

II.

1. Name the three greatest American poets, and the six greatest American prose writers.
2. The following writers have been grouped together as "American Humorists".—Washington Irving, Oliver Wendell Holmes, James Russell Lowell, Artemus Ward, Mark Twain, Bret Harte. Arrange these in two classes, and state Irving's place in his class.
3. Who called Irving "the first ambassador sent by the New World of Letters to the Old"? Why?
4. "In him are germs of American humor since run to seed in buffoonery." Who are the buffoons?
5. Under what pseudonyms did Irving write?
6. Why has he been called "The Goldsmith of the States"?
7. Name Irving's favorite authors.
8. What is meant by the statement that Irving is cosmopolitan rather than American?

III.

1. Describe Irving's style.
2. Name his chief works.
3. "Irving was an historian, a biographer, an essayist, and a humorist." Arrange his works in classes.
4. "Irving was a free lance in literature." Explain this statement.
5. "Irving is objective, not subjective." Defend or disprove this statement.
6. "There never was any one who so carried the whole of himself in each of his writings." Explain and illustrate.
7. Irving has no moral purpose in his writings." What is meant? What purpose has he?
8. Distinguish humor from wit; sarcasm from irony.

IV.

1. In what book is the story of Rip Van Winkle to be found?
2. What famous literary man aided in introducing this work to the British public?
3. What name was assumed by the author of *The Sketch-Book*?
4. The sketches have been classified as descriptive, humorous, pathetic, narrative, didactic. What of *Rip Van Winkle*?
5. Name three or four of the best stories of the sketch-book.