

Orpheus and Eurydice, Ulysses and Polyphemus, he told us all, with a rapt, dreamy, vivid description, that made the whole life-like and real—and whatever he told, whether it was life of author or his work, he required us to reproduce it in our own words and style, giving us plenty of time for reflection and work. He taught much more besides—geography, history, arithmetic—and always bore with all our shortcomings and perverseness with such a tender, manly gentleness, that come what might, we gave him that which I think is worth more than all else between pupil and teacher—our respect.

And now I have done, and you ask me "What will result from all this—this cultivation through every faculty of the whole round man?" You know what Longfellow says:—"Feeling is deep and still, and the word that floats on the surface is as the tossing buoy that shows where the anchor is hidden."

These "tossing buoys"—paint them with every conceivable form of art, gild them with all the showy blaze of elocution and rhetoric. Then what? For themselves nothing. A gleam, a flash in the sunlight—anchor indicators, that is all. These changing "anchors" hidden—where? We trust, where we have labored and toiled and prayed that they might be hidden, firm and fast 'mid all that is pure and good and lovely; in a strong unshaken faith in God and nature and the one brotherhood of humanity; in freshness and simplicity of heart; hidden, firm and fast, in that affection which hopes and endures and is patient; in manhood and womanhood; in strength and tenderness and that sublime pity which makes the world soft to the weak and noble to the strong, the eloquent pathos of the here and hereafter; in prayer and courage and patient toil. So from these brown-handed children shall grow mighty rulers of state.

The pen of the author and statesman,  
The noble and wise of the land,  
The sword and the chisel and palette,  
Shall be held by the little brown hand.

## OCCUPATION FOR YOUNG CHILDREN IN SCHOOL.

BY A PRIMARY TEACHER.

How shall we keep the little ones happy, busy, and orderly? Happy, because childhood should be the embodiment of happiness; busy, because little fingers were made to be busy; orderly, because order is essential to all progress.

It is the part of wisdom to direct, not to suppress the forces of nature. Children, if well and strong, are full of animal life. How shall we use this activity to advance education? When left to themselves, they are continually seeking occupation; their vivid imaginations give life to everything.

People have come to acknowledge that the method nature adopts must be the best. A Being of infinite wisdom and love certainly cannot err in His plans! In teaching language, what is termed the natural or conversational method is being adopted with marked success. The kindergarten acknowledges this principle, and very beautifully provides for it. But it is an elaborate system, requires special training, is expensive, and demands an increased force of teachers; and is, therefore, impracticable in ungraded schools or in large classes, which is the case in most of our schools. But cannot an approximation to the kindergarten be attained in said schools?

Sticks, blocks, beans, papers, wires, etc., are inexpensive and are readily obtained; may we not put them to good use in our schools by using them in a systematic, instructive and orderly way? As an aid to teachers in this direction the following lessons are presented hoping they may prove of some slight assistance:

### I.—STICK EXERCISE.

Provide each child with ten short sticks (about the size of matches). These may be kept either in a small box for each child or in a large box, from which they may be distributed. It is well to have a familiar conversation concerning the different objects used by the

children in school, so they may understand of what they are made, the uses of the materials, and how and where obtained. Begin with a talk about wood. Ask of what the sticks are made, where they came from, what kind of substance.

Develop the idea of natural by comparing with things that man makes, as paper, cloth, glass, etc. Let them find in the room all the natural substances or things that God made; then the things that man made. Refer to articles of food and whatever other things may suggest themselves, until the children thoroughly comprehend the term natural. If the children are old enough, the term manufactured may be given; if not, use the simple definitions. The idea and not the term must be the prominent point.

Let the children name the various things made of wood; first, those in the room, and then any they may think of. The easy words may be written on the board as a spelling lesson. In school work every possible thing should be utilized; reading, spelling, writing and arithmetic may be brought in indefinitely.

Have two glasses of water; in one place a stick or a large piece of wood, in the other a marble, a small piece of lead, iron or stone. Let the children observe the result, and tell why. The terms float and sink may be given, also light and heavy. Little or much may be given in one lesson, as the time or ability of the pupils admit, always stopping before the interest flags. The teacher may now take a stick and hold it in a vertical position, ask the children to each take a stick and do the same. Ask some one to draw a line which looks like the stick as he is holding it. Let them find something in the room in the same position. Tell them we call this position vertical. Ask some one to stand in a vertical position, hold slate or book in same position. Have the class repeat—I hold my stick in a vertical position—I hold my slate, etc. When this is learned, the teacher may hold the stick in a horizontal position, asking the children to do the same; then slanting and parallel, proceeding in the same manner as with vertical. One or more positions may be given in a lesson, as the teacher sees the children comprehend them. Each lesson should be preceded by a thorough review of the old.

In giving the lesson on parallel lines, lead the children to see that the lines will never meet. After each oral lesson have the children arrange the sticks by themselves, and copy the positions on their slates.—*New York School Journal.*

## PENMANSHIP.

BY PROFESSOR SHUTTUCK.

When I go into a school room the teacher shows me the best copy books; I then ask for the poorest one. The teacher is to be judged by the poorest work he does. All teaching should aim at the lowest, should come within reach of the poorest.

When in Pittsburg, I visited a school in company with one of its officers. He said: "If it's in a boy to write, he will. If it's not, he won't." He pointed to a boy and said, "Teach that boy, and I'll believe any one can be taught."

This boy was writing in a book having two rulings. His letters slanted every way, and touched neither top or bottom line; he said he could do it no better. I told him I wanted him to do me a favor by writing a single word and have the letters touch the top and bottom ruling. Instead of one word I had found he had written four lines. I said: "I told you to write but one." "Yes," said he, "I did, but I didn't like it, and wanted to make it better." I told him to write one more and then bring it to the teacher. He did. She asked in astonishment, "Did you write that?" He was proud of it. I merely pointed out a little thing for him to do, and he did it. Put your instruction within reach of the lowest.

A teacher needs to impress on every pupil that the eye of the teacher is on him, the same as if he was alone. He cannot actually see every child, but he can see their work, and mark his estimate of it, and correct his errors. To accomplish this let us take up the practical work of the class-room. A common fault of beginners is to bear down hard on the pen. When in passing along I see this, I put on the top of the page a light mark |, meaning "write lighter." If they do not touch the top or bottom line, I put two parallel lines. If the slope of the letters is not correct, I put a slanting mark thus /. If the letters are too near together, or too far apart, or if they are irregularly grouped, I put a cross X. I take their books at the end of a recital and note the characteristics. On the next day I ask of all who had a certain mark (those slanting