

that by a more judicious arrangement and skilful handling, the number of classes can often be reduced one-half; and then the number in each class will not be too great for the teacher to give as much individual attention to each, as would be possible in the large classes of the strictly graded city schools.

And it is individual, personal attention that tells above all things else with pupils of the lower grades. And, at the worst, the cases are rare where the country school does not offer better opportunities in this respect than the schools of the cities and large towns.—*The Public-School Journal*.

Literature in Country Schools.

I submit a little plan that I have carried into effect in my small country school, and which I am quite sure has added to the pleasure of the pupils, to say nothing of the benefit derived therefrom.

I spoke to the pupils on the subject of literature, trying to impress the importance of the study on their minds. The majority seemed elated at the prospect of a new study, and were anxious to begin.

For the third reader grade I bought that famous and dearly loved little classic—"Little Red Riding-Hood." Once a week, instead of their regular lesson, they read this pleasing and beautiful little story. They take a great delight in making paper cuttings and drawings of the leading characters in it, the wolf, grandma, and the little girl. Some of the boys have made small wooden axes, representing those of the wood-cutters. One bright little lady came in the other morning with the real wreath of snowy flowers that Red Riding-Hood made on her way to grandma's. They are keenly interested in the story, and are always happy to relate it. This class of eight was supplied with the story, neatly bound in heavy paper and having excellent print by an outlay of forty cents.

The primary history class on Tuesdays have a lesson on our most beloved and widely-known poet, Longfellow. I secured a little manilla-covered pamphlet entitled "The Study of Longfellow," and one of these is placed in the hands of each member of the class, at a cost of five cents apiece.

To make this lesson more interesting, I bought from a picture company a series of pictures, that we call the Longfellow pictures, the poet, his children, his home at Cambridge, his arm chair, with a few others illustrating poems of his. These I paste on sheets of heavy paper with a few of his most familiar short poems, and hang on the rough walls of the school-room to be studied by the children. Each week they memorize four or five verses, from some one of these poems. When the class

has sufficient material in mind they write a composition on Longfellow.

For the advanced class I have Tennyson's "Enoch Arden." The girls are deeply interested in the pathetic tale it embodies, and go at once to the heart of the story, imbibing its sweet, lofty sentiment, and loving no less the beautiful language in which the pitiful narrative is couched.

This lesson we have on Fridays of each week. Studying carefully the number of verses assigned for a lesson, I make out a close list of questions which I require them to answer. Particularly beautiful passages are committed to memory. We go very slowly, yet I believe we obtain a more lasting pleasure by trying to sound the depths of its beauty and purity.

Almost any classical poem can be purchased at three cents per copy. Of course they are very plain paper-covered pamphlets, but the print is good.

I do not like to close without telling what is done for the very young children of the school, those who cannot get for themselves any pleasure from reading; two days in the week without interfering with regular lessons, for about fifteen minutes each time, I read to them selections from Longfellow's "Hiawatha," that fascinating poem of Indian life, so full of interest and beauty to all children. We talk about the Indians till the children are absorbed with interest in those wild people of the past. Then on the blackboard are placed a few crude drawings illustrating what is read. All unknown terms are explained by means of pictures, if possible.

Young children dearly love the poet's quaint style of expression, and the beautiful rhythm affects them like soft, wonderful music.—*Lelia Cox Thurman, in N. Y. School Journal*.

First Lessons in Primary Work.

Many young teachers who have made no study of primary work are now engaged in their first schools. Some of these have had superior advantages in the common branches and advanced studies, but have not so much as seen good primary teaching. No memories are theirs of a teacher who kept every moment occupied with delightful lessons and occupations; neither can they remember, later on, of observing that any particular skill was shown in the instruction of the little ones. These teachers have a strong desire to teach the beginners in a better way than they themselves were taught, but how can this be done? There is but one way, and that is to buy at once some of the best text-books for intelligent guides, and read primary methods, both in books and periodicals. The short series of institute