

my conviction that our moral progress may be measured by the degree in which we sympathize with individual suffering and individual joy."

The great question of the hour is, —Have you the true mind for teaching? I believe that you have. Charity and good feeling should characterize all you say and do. Remember, too, the strangers among you. A kind word, a willing hand, and a loving heart, will accomplish wonders in making them feel at home.

In hours of trial, of difficulty, and of doubt, you know where to find me. It is my duty and privilege to consult and advise with you then. I will always try to be just, frank, fearless, and honest with you. Your success first, without deception, is the only line of conduct that will guide me. But when the skies are clear, the

pupils good, and the parents kind, then indeed am I more than glad to see you. Never hesitate to ask me a question in regard to your work or your success. We are co workers in the same field. Our interests are the same. Go, then, into the school Monday morning, determined to be better teachers, better and kindlier men and women than ever before, and success will crown your efforts. —*School Journal, New York.*

On being asked how he made his great discoveries, Newton replied, "By intending my mind on them." Tolstoi, too, unconsciously following the line of the great physicist's thought said that the first element of talent is an intending or intense concentration of the mind, leading to insight.

SOME NOTES ON POETRY FOR CHILDREN.

THE mass of material which is indicated by the phrase "Children's Poetry" is roughly to be divided into two classes, subjective poetry and objective poetry. The subjective deals with children's thoughts and the state of childhood, mostly from within, and very frequently is genuine poetry; the objective is narrative and descriptive, written entirely from without, and is rarely anything but rhyme and metre combined to instruct, amuse, or entertain. (The word "poetry," however, may be retained as a term of convenience, if not as an accurate description.) Examples in the subjective class are the child poems of Wordsworth and Blake; good specimens of the objective class are "John Gilpin," and "James and the Shoulder of Mutton." With subjective poetry children have no sympathy—they do not need it,

for every child is its own poet; but to grown-up people who once were children and can remember, it may offer rich enjoyment. Hitherto in collections of poetry aimed at the heads of child readers, the relative proportion of the subjective kind, which they cannot begin to comprehend or appreciate, to the objective, which they do like, has been as ten to one or even greater. I think it is time that this injustice should be removed. I think children deserve to have a volume of persuasive, fascinating verse which they may read or listen to from cover to cover without suspicion and without drowsiness, prepared for them with that singleness of purpose which directed Mr. Henley when compiling his admirable "Lyra Heroica" for boys; while for adult readers might be gathered within two covers a posy of the best poetry