

chase should contribute not more than ten cents each half year. With this sum, pictures of Longfellow, Bryant, Whittier, Tennyson, Scott, Shakespeare, etc., were purchased and hung. Flower pots and hanging baskets completed the first part of the plan. Then, incidentally, as it were, each teacher began to talk about the man whose portrait hung on the wall, telling stories about his school-days, his home, his family, etc. The children were encouraged to find from parents or books other stories respecting him. Next an offer was made to read on Friday some interesting story that he had written, providing certain school tasks were well performed. Then some gem selected from this story or poem was written on the board, its meaning fully brought out, the substance of it given by the children in their own language, and finally it was committed to memory. So popular did this work become that an hour—previously allotted to reading and composition—was set apart each week for it, and an attempt made to obtain a fair knowledge of a few authors, and to commit to memory some of their choicest thoughts.

As time went on the work widened and now the senior third class studies Whittier, the teacher or some of the pupils reading "In School Days," parts of "Among the Hills" and "Snow Bound," "Maud Muller," etc. The junior fourth class, girls, studies Longfellow, reading the "Psalm of Life," "The Builders," "The Arrow and the Song," "The Ladder of St. Augustine," "King Robert of Sicily," "The Children's Hour," etc., while the boys read "Tom Brown at Rugby," and two or three of Longfellow's shorter poems. The senior fourth class studies Bryant and Scott, reading "The Little People of the Snow," "Sella" and two or three of Bryant's shorter

poems; and selected passages from "Ivanhoe." The Fifth Class studies Tennyson and Dickens, reading "Enoch Arden," "The May Queen," "Ring out Wild Bells," etc., and "The Christmas Carols." And as the pupils read much so do they write much. Composition is constant, the reproduction of the substance of each story read of each gem learned being invariably required. The pupils are not marked for this work, nor examined for promotion on it. They are not asked to analyse or parse, or give the derivation of the words occurring in the selection, but an honest attempt is made to interest them in the man and in his works, to show them how to read, and to give them a love for good reading. When the birth-day of the author, whose work they are studying, for the time comes around, an extra half hour is taken, sketches of his life given, selections from his works recited, and, when possible, pictures of his home shown. The author is no longer a stranger, but a dear friend. The pupils may not grasp all that is in a selection. The ideas may at times be too big for them, but they get enough to induce them to read more and we are content, believing that the lessons drawn so persistently and lovingly from such fine sources cannot fail to develop higher ideals. The ground is prepared and the seed sown in the spring time, and patiently and hopefully we wait the future harvest.

Other teachers would doubtless make different selections, yet since the above was written it gave me pleasure to learn that Superintendent Cole, at the Ohio Teachers' Association, when suggesting that the study of literature should begin lower down in our schools, said: "Let the third grade or year be the Whittier year, the fourth, Longfellow, the fifth, Irving and Bryant, the sixth, Tennyson and