

the plot, or the delineation of character, or the discussion of the philosophical or ethical principles involved in the work. And that does not exhaust the list. There is the author's own life and character and the period he belongs to; the relation of the work read to his other works, and to the general and literary history of the period; the history of the work itself as to its date and text and sources, etc. Any or all of these things may be found or may be made to get up or to keep up the class's interest in the work. And that is not the only use that these things can be put to, for the more that is known about them the better will the main object of our study of the work be accomplished; for the more we know about the make-up of a thing and about its history and about the other things that lie nearest it, the better is our knowledge of the thing itself.

While the teacher is working this interest machinery he may be tempted to forget that the main object is to make acquaintance with the work itself, and he will have to guard against this temptation.

There is another temptation — at least a something that may be a temptation to some teachers — which I want to say a word or two about before closing.

If the chief objects of the study of literature are "to know the best that has been thought and written" and to get "instruction in righteousness," it may seem that the readiest way to accomplish these objects would be for the teacher to sift out the best thought and to abstract the moral teaching from the literature his pupils are studying and present it to them, on a spoon, as it were. But that's not the way we get our moral teaching from nature and it's not the way we get the best and most effective part of the moral teaching which our best writers give us. It is done indirectly—through facts and experiences and circumstances—in almost every possible way except the direct didactic way. And, indeed, as every one who reads much and carefully knows, the very greatest good that a really good book does us is often done in a way that we can give no distinct articulate account of. We can't explain it, but we can feel it. Let it be so with your pupils. Don't preach to them what you take to be the lessons of the work they are reading; rather so direct their own study of the work that they will get an understanding of its letter and of its spirit, and then they will find the moral teaching for themselves; and you may be surprised sometimes, as I have often been, to find that they have found more truth and deeper truth in it than you did.

The Association of Colleges in New England, at their last meeting, recommended that natural history should be studied in the lower grades as a substantial subject, not from books, but by practical exercises. They also urged the introduction of elementary physics into the later years of the grammar grades, to be taught by the laboratory method with exact weighing and measuring. They also recommended that algebra should be commenced at twelve, and plane geometry at thirteen, and that French, German, or Latin should be commenced at ten. In order to make room for these subjects, the time now given to English grammar, arithmetic, and geography should be much curtailed.—*School Journal*.

Notes for Teaching Music by the Tonic Sol-fa Notation.

Time: 1. Remember that all music is divided into pulses.

2. That in any one tune the pulses are of equal length.

3. That these pulses have varied force, stress or accent. The notation for tune is very evident and does not need much special teaching. The initial letter of the tone syllable is the note sign as *drmf*. The time notation is more arbitrary and requires regular formal teaching, and this carefully reviewed as in any other subject. When this is done the advantages of the Tonic Sol-fa time notation will be understood. In writing, the space for each pulse of the music is first carefully marked off, and the accent marks made before a note of the music is written. When any pulse is divided the nature of the division is clearly indicated. The accent marks are the strong |, the medium |, the weak :.

It is necessary to give some instruction in the time notation at each lesson until the most backward pupil understands the notation as far as it has been taught.

Ask the pupil to point out the strong and weak accents, and then to mark off the measures with a curved line, first without the notes in the spaces, and then with the notes in the pulse spaces.

1. { | d : d | d : d | d : d | d : d | }

The pulse signs should be placed at equal distances to be a pictorial representation of the length of the notes. The double line || is not an accent mark, but shows the close of the piece. Never end a line of music with a pulse mark. For the end of a line which is not the close of the piece use the bracket }.

The eye must be so accustomed to the signs that no difficulty will be felt in seeing and telling the kind of measure, whether two, three or four pulse measure. Next teach the time or rhythm name for one pulse note TAA. The AA sounds like a in *father*. Get the class to go over the time names for the above exercise, marking carefully the accent and also singing each *taa* to a full pulse. If the time names be not sung in correct time the question will be asked, what is the use of time names? But if carefully sung the advantages will soon be felt.

Now get the following exercise 2 carefully sung.

2. { | d : d | m : m | s : s | m : m | d : d | }

3. { | d : — | m : — | s : — | m : — m : — | d : — | }

Then ask the class to sing one note to each measure and continue the sound to the end of the second pulse of each measure. As only one note is sung for each measure one note only should be written, but as the sound is continued through the second pulse we need a continuation sign. A dash is used on a level with