

unwonted interest. It is a good rule never to leave a selection, be it prose or poetry, without noting the author's name, without mentioning something interesting about his life (in these days of journal sketches and biographies the lives of our writers are public property); and naming other writings by the same author, taking care to choose those that are within the comprehension of the children, and without making them desirous of hearing more about the subject matter of the lesson. Take our Third Book, for example. Before advancing very far we meet the names, Longfellow, Ballantyne, Mrs. Hemans, and Hans Andersen. Do not let these names remain strange sounds to the children, make them realize them. They are the names of people like themselves. It is astonishing how quickly these names become familiar as household words to them. Find a corner of the blackboard whereon to write the names of various well-known and entertaining authors, as they occur in our Readers, with one or two of their most interesting poems or stories and *keep them there*. Only a few weeks ago we had finished our reading lesson and the order "close books" was given, when a murmur came from one corner of the room, "It's written by Mrs. Hemans, and you didn't put it down"—"Yes and she wrote, 'O, call my brother back to me' in the Second Book," responded another, without any regard to punctuation but with a full consciousness of his superior knowledge. The omission was promptly supplied and the boys commended for their thoughtfulness. These were voluntary comments, and the pupils were quite accustomed to make them and to give the information in a most natural manner.

All such details should be given incidentally without departing in the least from the regular order of the lesson. Sometimes, when the

selection promises to be dry and uninteresting, it is well to tell the children a little about the author and his writings on beginning the lesson, in order to attract their attention. Again, if it is by a writer they have learned to know well, the close of the lesson is best, because they are all on the alert to tell what they know, and the interest is keen to see who can tell most or first. It is amusing occasionally to see the look of dismay that arises when turning the page, 'they find no name attached to the selection, or again when a boy states that "Mr. Anonymous wrote it." Soon however they find out what any literary term means, and talk about paragraphs, and stanzas and anonymous books, without the consciousness that they are using other than every-day language.

The present age has been called the age of abbreviations, and we all admit the tendency to curtail our sentences, words, syllables; we even try to think in epigrams. Elegance and fulness of language are daily sacrificed to force and expressiveness. Perhaps a certain amount of force is needful in the rush of business life, but it rests with us to show our pupils that true force is only acquired by using the right word in the right place, and that slang phrases, however fitting they may appear, are weak, inasmuch as they indicate a lack of ability to use the proper word.

In the Grammar Lessons, or Language Lessons, as we more correctly call them, not a little also may be done in a quiet way to acquaint our pupils with the names of authors and their works. In the construction of sentences, either for classification, analysis or correction, it would be an easy task to embody certain truths instead of the meaningless phrases we so often throw together. For instance in place of "Virtue is its own reward," "The tall man walks down the street," "It is a very fine day," sub-