

sonal effort with prayer, and the Holy Spirit will prepare their hearts for the message He will give you for them, and then crown your efforts with success.

Next, practice makes perfect, here as elsewhere. Our first efforts may be feeble, but the only way to efficiency is to continue trying. In an art gallery in Rotterdam, Rembrandt's first painting is placed side by side with his master-pieces. It is a miserable daub; yet, the crown of the world's art. What made the difference? Years of patient practice.

Toronto Junction

INDIVIDUAL TYPES

THE BOLD AND THE TIMID

By Frederick Tracy, Ph.D.

As the teacher studies his individual pupils, in order to discover the best method or way of teaching them, he will find, as we have said, that while in some respects they are all alike, in others they differ most widely. He will also find now and then a pupil who possesses in a marked degree some quality which is present, though less prominently, in many others. Such a pupil is an interesting study as a type or representative of a class. A brief description of some typical cases that have come under the writer's notice may be of service. We shall take them in pairs, to show striking contrasts.

M. and J. were girls of about the same age, attending the same school, and belonging to the same class. Both were born and brought up on the farm, and both had been left motherless in infancy.

At this point the resemblance ceased. M. was a veritable hoyden. She had no sisters, but several big, strong, rough brothers, and a father who was extremely indulgent to his youngest child and only daughter. She had spent her childhood out-of-doors about the farm, enjoyed robust health, and could probably have thrashed most boys of her own age. She utterly lacked timidity, and was sadly deficient in courtesy and consideration for others. She gave the teacher a good deal of trouble, not through ill-temper, nor through any intention to do wrong, but sim-

ply through boisterousness and irrepressible buoyancy of spirits, which she had never been taught to control.

J. was the complete antithesis of M. Tall, thin, pale, sad-looking, and excessively timid, she sat motionless in school, with downcast eyes, scarcely ever speaking unless addressed. And even when spoken to by the teacher, ever so gently, she would start as if in fear, and stammer in confusion.

The teacher discovered that she was being brought up in a home devoid of young companions, under the rule of a dissipated and brutal step-mother; that she scarcely knew the meaning of love and tenderness, but that her life so far had been a weary round of hard tasks, harsh words, and cruel blows.

As always, the experiences of the home had given these children a pre-conceived idea of what the world must be like. The medium through which they foresaw the world had colored the vision, but colored it in exactly opposite ways in the two cases. To M. the world seemed a play-ground, to J. a tread-mill. The one child would have been as much astonished by harsh treatment in the school as the other was by the absence of it. M. found it hard to submit her will to the will of another; J. found it hard to take in the thought that she had any will whatever that deserved to be respected. J. stepped out into the world in the full expectation that she would be everybody's slave; M. with the confident assurance that she would be everybody's tyrant. In the one life a proper self-respect, in the other a proper respect for others, was conspicuously absent, had never been inculcated in the home, *had to be* inculcated in the school. In each case home-influence stood like a great stone wall in the way. Moreover, home-influence had the start by several years, and the school was at a corresponding disadvantage.

Needless to say, the two cases did not present equal difficulty. The case of J. was much the easier. The one thing that she had never known was love. She was like a rosebud in a dark cellar. The teacher brought the poor little sickly plant out into the sunshine. In other words, he fed that little hungry soul with love; not with gush-