

where he lived, whether he lived a long time ago, or is still living. This will accustom them to associating the author with his writings, and later on, the question, "who wrote it?" when a book is spoken of, won't be met with a stare of ignorance. You may think there is not time to go into things like this when you are teaching reading. It is quite true that it is a waste of time *unless* you interest the children. But anything that rouses or increases their interest in what they are reading is really a time-saver. Suppose you are beginning the "Lullaby of an Infant Chief" by Sir Walter Scott. Are there boys in the class? Do they live near a railway? Can they tell you how to know one engine from another? In Scotland there is a railway where all the engines have names, such as Rob Roy, Meg Merrilies, Jingling Geordie. And all the names are taken from the stories written by Sir Walter Scott, for the railway runs through the beautiful part of Scotland where he lived, more than a hundred years ago.

Frederick George Scott, who wrote some of the poetry in the readers, is a Canadian, and a clergyman of the English Church. He is now at the war.

The Nova Scotia readers give a number of Æsop's fables. These are very famous stories and always called Æsop's. But scholars tell us that no one really knows who wrote them. Æsop was a Greek slave who lived 600 years before Christ. He is supposed to have written fables, but they have not come down to us.

Let the children practise using the Table of Contents, and the numbers of the pages. Give questions like, "Who wrote the Spider and the Fly, and on what page is it?" Find the fourth page after page 24; the next poem after "Cherries," and give the number of the page.

Don't be a slave to your text-books. Be careful to correct any mistakes therein. For school readers are not infallible sources of information, nor is their English always faultless. The lesson "Of What Use Are Flies?" in N. B. Reader I, should be checked by the fuller knowledge of the teacher. Tell the children that since it was written a great deal more has been found out about flies, and that we know-

now that while they have their uses, it is dangerous to health to have them about our houses. It is good for the children to learn that the teacher knows more than the book. Also, an idea of the progressive nature of knowledge may enter their minds. Even the people who write books have always more to learn.

And what about the absurd statements in the lesson, "Birds of Paradise"? Think of birds "seventeen feet long, almost as long as three men put together," moving from branch to branch of a tree as described! The largest species of this bird that is known is said to be seventeen or eighteen inches from its bill to the tip of its tail. It would be wiser to omit this lesson altogether.

On page 23 of N. B. Reader I, we find the word "real" used first wrongly and then correctly. In the sentence "I am *real* glad" substitute "very." This ungrammatical use of "real" is all too common, and it is a pity that the children should find it in their readers. So impress upon them that it is wrong.

In the verses "The New Moon," there is an atrocious use of the word "cunning" that is enough to condemn the whole poem. The New International Dictionary gives as the sixth meaning of the word "prettily or piquantly interesting; quaintly or daintily attractive, said of children, small animals, etc., U. S." Even if we accept the usage of the United States, the moon is not to be classed with children and small animals. Show a correct use of the word in "The Cat and the Fox."

Watch for and correct at this stage common mispronunciations of common words, *e. g.*, *hed* for *had*; *ontil*, *onless*; *aigs* for *eggs*. You will notice others, some perhaps, peculiar to the locality. And let monosyllables be monosyllables. *Yes*, not *yeh-us*, nor *ya-as*; *sure*, not *shu-er*.

In concert reading or recitation do all that you can to get a soft, pleasant tone. Mumbling and muttering must be corrected, but teach the children to open their mouths well, and articulate clearly in order to be heard, not to raise their voices. I have seen little girls producing harsh, jarring sounds, and jerking their little bodies violently in the effort to "speak out," and have been reminded of a