

## ANSWERS TO LAST MONTH'S QUESTIONS.

1. Pruning apple-trees checks the rapid growth of the tree. This tends to the formation of dwarfed branches, known as fruit spurs; and also to dwarfed leaves on those spurs, which are blossoms. From the blossom, of course, comes the fruit. Driving nails into the tree-trunk possibly checks free circulation of sap, which would produce a similar effect. Some farmers think the nails supply iron to the tree; but this is not likely to be the case.

2. Apples grow from terminal buds of the "spurs"; and, therefore, on new wood. Notice the rings on the "spur," showing its age.

3. Beechnuts grow on wood of the present year's growth.

4. Garden weeds fruit much more quickly with a fall crop than with a spring crop. Possibly two sets of influences have an effect here. First, through inherited habit, plants seem to know that the first part of the season is for growth; and that after a certain length of time seed-time has arrived. Secondly, they seem to have acquired that instinct of race-preservation which makes them respond quickly to an emergency. If a plant is cut down at mid-summer, it cannot afford to grow in the same leisurely manner as it did in early spring. It hastily puts forth its flowers, that seeds may mature before frost. Furthermore, climatic conditions favor stunted growth toward autumn; and flowering is a result of stunted growth.

A most successful teacher says that one of her best methods of arousing interest in reading was to read or tell part of an interesting story, and let the pupils try to find out the rest for themselves.

The REVIEW's Supplement picture for this month shows the lonely figure of Napoleon standing on the deck of the "Bellerophon" with a group of British officers near. He had placed himself under the protection of the laws of Britain, "the most powerful, the most persevering and the most generous of his foes." Mindful of the lesson of Elba, the government decided to imprison him in the more secure fortress of St. Helena in the South Atlantic, where, after enduring great mental and physical distress for nearly six years, he died May 5, 1821. It was nearly twenty years after that his remains were brought to Paris and deposited in their final resting place under the dome of the Church of the Invalides on the banks of the Seine. As we look upon the sullen and defiant attitude of this, the greatest military leader of modern times, we can scarcely realize that a century ago his lust of conquest was drenching Europe with blood. Perhaps nothing contributed so much to make Europe tired of war than the havoc and bloodshed wrought by Napoleon.

## Primary Department—III.

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## SUGGESTIONS FOR FIRST LESSONS IN READING.

Be prepared with a few common objects whose names have only three letters; for instance, a hat, a bat and a mat. Or an empty cocoa-tin and a pin (at least four or five inches long, with a large head). By asking, you get pupils to tell you what these are. You make, with the fewest possible lines, drawings of the two or three objects you have chosen for the lesson. Pointing to each of the drawings you ask, "What is this?" If you get the answer "a tin;" "a pin;" you remind the pupils that this tin is not able to stand on the desk; you can't put anything in it. This pin is of no use to fasten anything; or, if you have taken the other objects,—this hat no one can put on the head, this bat you can't play ball with, nor put the mat on the table. You can easily get the little ones to understand that these marks on the board just tell that you mean a bat, mat, hat—they *stand for* the real object. If you think it wise to do so, you might tell the class briefly and simply about the people who sent messages by these pictures before they knew anything about letters and writing; that this was, indeed, the primitive form of writing—picture writing. I have to confess that I have amused myself and my small pupils by "making up" picture writings for them to read.

Now you print in clear script the word "bat" under its drawing. The children will be sure to guess what the word is. You have them notice its three parts—letters—and the three sounds one makes in saying the word. You explain that each "letter" stands for such a sound in the spoken word. They pronounce after you, breaking up the word into its three sounds, and making those sounds as you point to the letters. Make a first lesson so short as not to be tiresome, and don't expect much to be remembered. (Repetition is not the soul of teaching, but I sometimes think it is the body.) Let the class try to draw the objects as they are on the board and to print one script word.

You will find it helpful to get them up to the board and teach them the motions of hand and direction of strokes needed to make the letters. They will also like to put their little drawings on the board, and the moving about will be good for them.

At a second lesson they should recognize the two or three words studied, though in different places