

taking such a thing, especially when they thought that the district would have to pay for it; however, the majority stood by me nobly, and today, in fact a month ago, the piano stands in our school room, more beautiful than ever, for it is paid for—not a cent of indebtedness remains. Amount paid: Contract price, wholesale, \$325 + \$24.17 interest = \$349.17. How was it done? I'll tell you.

First, the alumni took a great interest in it, and with some outside aid got up a "home talent" play which netted nearly \$40 for the "piano fund."

That was our "starter." Then we gave entertainments for the remainder. "But that interferes with the school work," some one objects. Not in the least, if rightly managed. In our school we have rhetorical; each pupil must appear once each month, and the part taken by each is declamation, essay or oration in turn. I always assign subjects in original work, and all declamations must be submitted to me for approval. Every so often during the school year we make up a programme of work which has already been given in school, secure some outside help for music, and give an entertainment in the high-school room, charging ten cents admission. I have been frequently told that ten cents was too little, but I am better satisfied for people to say that than the other thing. No one can grumble at ten cents. At each entertainment of this kind we have cleared from \$12 to \$24. Our high school is divided into two literary societies. Once each year we have a society contest; we take that to the opera house, and each time we cleared over \$50. The result is, that when the piano had been in the room twenty-seven months it was paid for, and we had the use of it during that time for a rent *i. e.*, interest of less than one dollar a month. I know of one school in this state which is paying five dollars per month rent for a piano, and when the year is up the money is gone and the piano too. Not very good financiering that.

"Does it pay?" the crucial test here in America. Yes, and in more ways than can be easily enumerated. Our piano furnishes music for opening exercises, time for calisthenics and marching in and out of the building, and for playground drills also. It is of constant use. We frequently have extra music mornings from those outside the school, who have been very kind to us and respond whenever called upon. Indeed, without their help, and the able assistance of the teachers, we would be yet in debt. Mornings and noons pupils are listening to some of their number playing, instead of running over the benches. Again, music is elevating and refining, and we are all the better for its presence.

The public entertainments are managed by the pupils

themselves, who make out the programmes, elect one of their number to preside; and in fact, assume all the responsibility, which is in itself a good thing. Then it furnishes them a good incentive to do their best in rhetorical, as they may at least be assigned to a place on an evening programme, if not elected to a place on the contest. Everything is in the hands of the pupils, the teachers only guiding and advising; and one who has not tried it will be surprised to find out how much interest pupils take in these things, and how effectively they will work if given the opportunity.

Another result is that the quality of the rhetorical work improves; it cannot help but improve when the pupils themselves take pride and interest in it. It also makes them easy in manner when appearing before an audience.

But a word in closing. Teachers must not allow this kind of work to interfere with the legitimate work of the school. If managed right it need not. The plan outlined may be used to purchase books, pictures, or anything else needed. It only needs energy and enthusiasm to be successful. The object of this article is to show what teachers may do, if they only think so.

By Supt. E. L. Cowdrick, Wamego, Kas., in Western School Journal.

A Pen Sketch of the Ideal Woman Teacher.

BY MARGARET W. SUTHERLAND.

A certain club sent me at one time a request for a description of the ideal teacher, to be given in about three hundred words. It occurs to me that some of my reader friends may care to know what I wrote in answer to the request. It was as follows: Thinking that others may describe for you the ideal man teacher, I shall attempt the ideal woman teacher, although it is as difficult to describe her in words as it is in a photograph to do justice to a woman whose chief beauty is in her expression. In the first place, every characteristic of noble womanhood is hers, since we teach as much by what we are as by what we do. Good health, good common sense, tact, winning manner, a good voice, and a strong, sweet character, are the first qualifications of a teacher. All else, all that does not belong to true womanhood, is the professional side of the ideal.

Without the professional characteristics she may be an ideal woman; she cannot be an ideal teacher. She must have scholarship, not necessarily the broad and deep knowledge of the savant, but that knowledge which comes from education in a good secondary school followed by careful study of every subject to be taught, in its connection with other subjects; a knowledge of