passages from Cowper, Wordsworth, Burns, and other poets, breathing the spirit of mercy and pity towards all the brute creation, is one excellent means of impressing the susceptible child-mind.

IN an extract quoted in "Hints and Helps," the writer says that she has sometimes asked two or three of the pupils to notice and report to her privately certain facts in regard to the language and conduct of fellow-pupils, which it was essential to the best interests of all concerned that she should know. The writer adds a caution against permitting the children so reporting to feel that they are acting as spies. But is not that exactly what they are doing? This raises one of the most difficult, as well as most important, questions in school government, and, we might add in family, civil, and every other kind of government. We do not wish to dogmatize in the matter, but we very much doubt the wisdom and moral propriety of encouraging such private reporting. It is underhanded. It can scarcely fail to be injurious to true manliness, or womanliness, in the pupils so reporting. The readiness with which many children—and the trait is too common in children of a larger growth—will seek to ingratiate themselves with their teachers by such means, and the evident delight they will take in retailing the sins of their schoolmates is one of sad but suggestive import. Is there not some more excellent way of dealing with the very grave evil against which this system was directed?

NEAR of kin to the custom of secret reporting by pupils touched upon in another paragraph, is that of "tattling" generally. Every teacher knows what the school-boy code of honor is in regard to "telling." Many an innocent one will bear almost any punishment himself rather than betray a guilty school-mate, even when he may have no sympathy with the crime that has been committed. What is the right thing to do in such a case? This has often confronted us as one of the most perplexing problems in school government. Should the innocent witness be forced to bear testimony? We doubt it. The question is one of honor and of conscience with him, though often of misjudged honor and misguided conscience. Still it can hardly be right to compel a boy to do what he believes to be wrong. The key to the solution, or any such approach to a solution as we have been able to make, is found in the fact that the school-boy code of honor is at fault in the matter. His notion that it is a sacred duty "not to tell" upon his comrade has its origin in that old, deplorable, view in which teachers and pupils are thought of as in a state of chronic antagonism, a view which is, it may be hoped, rapidly becoming obsolete. Let all right-minded pupils be brought to feel that their interests and aims are identical with those of the teacher; that all gross violations of school-law are injuries done, not to the teacher, but to the school in which teacher and pupil are alike interested, and the chief source of the difficulty will be removed.

Notes on Entrance Literature.

THE CHANGELING—JAMES RUSSELL LOWELL.

THE author of this poem occupies a very high place amongst the literary men of the age, and it may be questioned whether full justice has yet been done to the wit, versatility, polish and graceful ease of his writings. It is worth while to call the attention of the pupils studying this extract to one fact which is strikingly illustrated in his works. We refer to the close kinship of humor and pathos. It is by no means unusual to find these two qualities highly developed in the same writer, but it is none the less remarkable. Fancy is evidently a child of the heart quite as much as of the head. The man or woman who is quick to see the funny or ludicrous side of things has often, perhaps we might say usually, quite as keen a sense of the pathetic. The name of Dickens will, of course, at once suggest itself as a conspicuous illustration of our meaning. Lowell is a scarcely less distinguished example. The teacher might do well to illustrate this point by a comparison of some passages from any of his abounding humorous or satirical poems, with the resigned melancholy which pervades "The Changeling," like a deep sad undertone.

The first, second, and third point in the study of such an extract is to lead the pupils into clear perceptions of the meaning, and thus into full sympathy with the feeling or spirit of the author. This should be done, not so much by way of explanation or comment on the part of the teacher, as of suggestive questioning. Let the teacher and class sit down to read and study the poem together, assuming of course, that the pupils have previously done what they could in the way of preparation. In order to derive the full amount of benefit, ample time is required—a commodity which is, unfortunately, but too likely to be scarce in the school-room. One can only do the best that circumstances will permit. But it would be found both interesting and profitable if the teacher could go carefully and patiently through the stanzas with his class, encouraging the pupils to express opinions and ask questions, and leading and stimulating their thoughts by some such queries as the following, giving them in each case ample time to think before replying:—

First stanza.—How was the little daughter to lead the father "gently backward;" was it by her life, or her death, or both combined? What is meant by "the force of nature," and in what way did it operate to produce the effect? Was it simply through his fatherly love, teaching him to be patient with the weakness and waywardness of the infant, or was it this fatherly love as afterwards acted upon by grief and remorse wrought by bereavement? In a word, is there any reference in this stanza to the taking away of the child, or only to its influence while present?

Second Stanza.—Let different children try to develop the exact meaning of the third and fourth lines. How many of them seem to have noticed and to be able to appreciate the simile in the last two lines? If a suitable brook is in the vicinity, encourage them to go at a suitable time to study the picture; if the teacher could go with them, so much the better. It would be a worthy mission to awaken their minds to keener perceptions of natural beauties, especially such as escape careless observation. See also whether they appreciate the poetic force and truthfulness, in their connection, of such words as ***lingered***, ***gleamed***, ***wavy***, ***golden***, ***shadows***, ***sun-gilt***, ***ripples***, ***yellow***, etc.

Third stanza.—What is meant by the smile leaping from lips to eyelids? Is this the order of nature? Does not the smile of the child oftener begin with the eyelids and linger last on the lips? Do the pupils see the truth and beauty of "dimpled her wholly over," "her outstretched hands smiled also," "sending sun through her veins?" Was the mother living or dead?

Fourth and fifth stanzas.—Some explanations will here probably be found necessary, with reference to the Zingari (*Zing-gar e*), the Italian name for gypsies—their wandering habits—their occasional stealing of children—the old superstitious notion that fairies sometimes substituted their own elves for infants in their cradles, etc. Very likely some pupils may object to the description of angels as "wandering," as "Zingari" or gypsies, or to the use of the word "steal" as applied to them. Give them full credit for the force of the suggestion. It will do them no harm to exercise the critical faculty, and there is no literary heresy in suggesting that even Lowell's taste may not be faultless. Probably all will like better the second idea, that of loosening the hampering strings, opening the cage door, and letting the imprisoned bird fly away. What do the ***strings***, the ***cage***, the ***wings***, respectively represent, as applied to "The Changeling"?

The remaining stanzas are even fuller of beautiful fancy and suggestive metaphor. We have not space to go through them in order, nor is it necessary. Our aim is simply to suggest a method. The teacher will, of course, be careful to see that each boy and girl has a clear idea of what the ***changeling*** really is—the idealized, spiritualized, image of the child, which the father's fond fancy sees in the cradle of his lost one. They will then appreciate to some extent the feeling of awe which makes the father feel "as weak as a violet, alone 'neath the awful sky," and be prepared to learn the lesson of trust which the simile of the violet suggests to him. A similar lesson was learned by Mungo Park, the celebrated African traveller, who once found himself alone, fatigued, and famishing in the depth of an African forest, and was about to give himself up to despair and death, when, as he says, the extraordinary beauty of a small moss irresistibly caught his eye. With it came the thought that He who had planted, watered and brought to perfection this little plant in the midst of the desert, "where no eye sees it," could not be indifferent to the sufferings of a being formed in His own image. He was roused to fresh hope and effort, assured that help was at hand, and was not disappointed. Can the pupils recall any other passages in which similar lessons are conveyed?