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EDUCATIONAL JOURNAL

OF WESTERN CANADA.

Edited by G. D. Wilson

CONTENTS FOR FEBRUARY, 1900.

An Address.....	F. W. COWPERTHWAITÉ ..	293
Two Books of History.....	S. E. LANG ..	296
Home and School.....	E. A. HENRY..	300
Hints on Teaching Drawing.....	MISS SINCLAIR..	303
Birds I Have Lived With.....	G. E. ATKINSON..	306
Child Study in Chicago Schools.....		390
Nature Study in N.W.T. Schools.....		311
Mother Goose		313
Inspection Notes.....		316
Primary Department		318
Reviews		319
Departmental		320

The subscription price of the EDUCATIONAL JOURNAL OF WESTERN CANADA is \$1.00 a year, 10 numbers, none being issued in July and August; single copies 15 cents. THE JOURNAL appears, with the above exceptions, on the Fifteenth of every month. Subscriptions may begin at any time. When so ordered the magazine is stopped at the expiration of the subscription. Without distinct orders to the contrary it is continued, as it has been found that such is the wish of a large majority of subscribers. When subscribers fail to receive the magazine promptly they will confer a favor by notifying the publisher at once. Articles, books for review, and all communications should be addressed to the

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EDUCATIONAL JOURNAL

of Western Canada.

VOL. I.

BRANDON, FEBRUARY, 1900.

NO. 10.

An Address

GIVEN BY F. W. COWPERTHWAIT, B.A., CITY SUP'T OF SCHOOLS,
VANCOUVER, BEFORE THE MAINLAND TEACHERS' INSTITUTE,
JANUARY 8TH., 1900.

Mr. President, Ladies and Gentlemen:—

When, in answer to a request from our genial Corresponding Secretary that I should prepare something for the Institute, I promised an address, it was unknown to me that we were to have the pleasure of listening to such able and eloquent speakers as President Graves, of Washington University, Editor Brintnall, of Seattle, and Inspector Wilson, of Victoria.

To be out-classed by such well-known men is, however, far from being a disgrace, and I am glad that you and your officers, Mr. President, have been able to procure the services of these gentlemen, each of whom beyond a doubt will edify and instruct us all.

In an address given last year about this time, I earnestly requested each teacher of the Mainland Institute to put forth his best efforts during the year then just entered upon. Have you done this, fellow-teachers, or has the work of 1899 been much like that done in 1898? There is, I take it, no standing still in our profession. Either we have improved in the last year or we have, to some extent at least, gone backward. Look into your own hearts and decide how it has been with you.

In the old days it seems to have been a common enough occurrence for a teacher to misjudge his pupils. I have read somewhere that Sir Walter Scott, himself, in his youth, used frequently to be adorned with the dunce's cap. The cap has passed. Has the tendency to form hasty judgments passed also, or are we still unmindful of the advice given by that writer of our day who complains that one of the great drawbacks to being a humorist is that people can never believe him to be in earnest. So I learned then, once for all, that gold in its native state is but dull, unornamental stuff, and that only low-born metals excite the admiration of the ignorant with an ostentatious glitter. However, like the rest of the world, I still go on under-rating men of gold and glorifying men of mica—commonplace human nature cannot rise above that.

As you go about your daily work think often and earnestly upon these words of

Stephen Grillet: "I expect to pass through this world but once. Any good thing, therefore, that I can do, or any kindness I can show, to any fellow human being, let me do it now. Let me not defer nor neglect it, for I shall not pass this way again." There is a spirit in those words which we would do well not only to bear in mind our selves, but to transmit to our pupils.

It may safely be stated that we all wish to have our boys manly and our girls womanly. Can this desirable end be attained by taking them by the throat, so to speak? What sort of training is there in that for future citizenship? Wherein shall such a mode of procedure teach them self-control, or regard for the rights of others? For one reason or another many teachers have, at times, to be absent for short periods from their rooms. On such occasions it sometimes happens that the pupils get noisy but in my judgment there is no need for disorder, at least in the higher grades. If you possess the hearts of your pupils (and you can possess them) when you leave the room for more than three or four minutes, the children will go on with the work in hand—not the first or second time you do it, perhaps but after a few trials. You must trust them, and put them upon their honor. Tell them you give them small credit for being orderly and for attending to business while you are present; that you will see to it they are up to the mark then; that any pupils could do so much under compulsion; but that you expect them to behave even better during your temporary absences than when you are in the room. Say, also, that you could excuse a lad for doing some piece of mischief when you were looking straight at him and could even admire his boldness; but to do it when a brick wall intervened—pah!

I greatly fear that many of us go through the routine of work without ever taking due stock of the responsibility of our positions, or of what it is possible to do. People are of the opinion, and the idea is even more deeply fixed than we think, that anybody can teach. There never was a greater mistake. Most of us can hear lessons, but that is a small part of the business of teaching. Our pupils leave school and proceed to forget how many bones there are in the spinal column; and what does it matter whether there be 24 or 44, if we have made the boys and girls strong enough in the back to resist evil and to cleave to that which is good! Though pupils do forget a great many things we have been at pains to impart to them, we know that the training involved in the proper acquisition of knowledge remains.

It is possible that other professions are the same—I am not prepared to say whether they are or not—but we have in ours many more "artisans" than "artists." Too many of us lack the afflatus. But what have we in the profession for the "artist"? Dr. Geo. R. Parkin, an old teacher of mine in one of the Provinces down by the sounding sea, says he could not live on his salary as President of Upper Canada College. He is, I think, the highest paid teacher in Canada, but does not receive as much cash compensation for his services as the foreman in Christie, Brown's Biscuit Manufactory. Now it may be taken for granted that each of these men is, in his way, an artist. Why should the one be better paid than the other? We could indeed, do without the fancy biscuit, but the school master is indispensable.

Most of us will have noticed an ominous paragraph in the Speech from the Throne as the opening of our House last Thursday. The time is not far distant, apparently, when the schools will be thrown upon the municipalities. A bad day for us, my friends. How long will it be thereafter before the advertisement so pertinently spoken of by Bengough in his excellent article in a late issue of the *Educational Journal of Western Canada*, appears in the British Columbia papers?

"Teacher Wanted—Salary \$175 per year." It is not to be denied that our schools are a great tax on the resources of the Government, their maintenance tak-

ing one-fifth of the entire revenue of the province. With so many other demands on the treasury we can all understand the position, as regards this matter, in which the Government is placed. I am in hopes that the change, whenever it may come, will make no difference to the City Teachers at least. In so far as my particular family—the Vancouver staff—is concerned, it may, perhaps, be in order for me to say I shall do my best to keep your salaries at least up to the present standard; and that as the staff increases in efficiency, thus strengthening my hands, will earnestly strive to have those of you who are doing good work better rather than less paid. Making an aside now of those teaching in the country—as Inspector of District No. 2, I have been a sort of father to you; have sometimes found fault with, sometimes praised, but ever have taken an interest in you and your work—let me give you a word of advice. If you find this blow is actually to fall, make the strongest effort you possibly can to have the Government tax the municipalities what is necessary for the support of the schools, but to keep on paying your salaries. Strike hard for this; it is a matter of vital importance.

I am of opinion that in this province, as well as in other portions of the Dominion, we do far too much arithmetic in the primary grades: and that we do not pay enough attention to object lessons and nature study. In a short address made by Inspector Hughes, in Toronto last August, in the course of which he commends the Deputy Minister of Education for the stand he took, though unofficial, in condemning written examinations, he says that children of from six to nine years of age should not be required as they now are to grind out their lives with arithmetic. He thinks that branch should come later, when the child shall have become more capable of grasping and dealing with it. I am by no means an advocate of making school work all play, indeed I believe we become strong only by struggling; but children love nature study, and, fortunately, can be as truly educated along that line as by dealing with number.

“Beautiful are the heralds
That stand at Nature’s door,
Crying, “Oh, traveller, enter in,
And taste the Master’s store!”

“Enter,” they cry, “to a kingly feast,
Where all may venture near;—
A million beauties for the eye,
And music for the ear;

“Only, before thou enterest in,
Upon the threshold fall,
And pay the tribute of thy praise
“To Him who gives them all.”

So some kneel down, and enter
With reverent step and slow:
And calm airs fraught with precious scent
Breathe round them as they go.

Gently they pass ’mid sight and sound
And the sunshine round them sleeping,
To where the angels, Faith and Love,
The inner gates are keeping.

Then backward rolls the wondrous screen
That hides the secret place,
Where the God of Nature veils himself
In the brighter realms of Grace.

But they who have not bent the knee
 Will smile at this my story;
 For, though they enter the temple gates,
 They know not the inner glory."

Though not in so many words, in one of the four Gospels it is stated that Peter and John and James did not see the full glory of the Transfiguration till they were wide awake. They had previously been dozing. Are we wide awake? Do we keep our pupils so? Do we ask thought-compelling questions? Do we teach the children to observe the things about them? If not, why do we not? If we are not making better in every way the boys and girls entrusted to our care; if we be not developing character, why cumber we the ground? My friends, what are you doing to cause your pupils to remember you ten or twenty years hence with reverence, and gratitude, and love? Have you ever read "Tom Brown at Oxford"? Do you remember what Tom did after he heard of the death of Dr. Arnold? You may not attain to the full stature of so truly great a man as Arnold, but can follow in his steps.

Two Books of History.

Professor Colby, of McGill, has in this volume (*Selections from the Sources of English History*, by Charles W. Colby, M.A., Ph. D., Longman's, 1896.) collected one hundred and seventeen "Selections from the Sources of English History." Each selection is prefaced by a brief note of explanation, and the whole is introduced by an exposition of the principles which govern the right use of "Sources" by the student. The important thing, doubtless, is to be able to pick out the bit of genuine information which each text contains. Every record that has come down to us has its value as history, but as fact and fiction are as intimately combined in history as oxygen and hydrogen in water, we must learn the scientific method of releasing them from their connection.

The character and amount of the material must first be ascertained. The documents from which ignorance and misrepresentation are excluded are to be sought and prized, and fortunately in this class there is considerable material. In this volume we have before us twenty examples of PUBLIC AND OFFICIAL DOCUMENTS, (as the Charter of Liberties, The Manumission of a Villein, A Bull of Gregory XI, etc.), a quite untainted source of history. Almost as valuable are REPORTED SPEECHES, of which about a dozen are given, (as Elizabeth's Armada Speech, Burke's on Conciliation, etc), and OFFICIAL AND PRIVATE LETTERS, (as Wolfe to Pitt, Mary to Elizabeth, the Paston letters, etc.). CONTEMPORARY NARRATIVES, (as Wesley's, Ascham's, Roger Bacon's, etc.) as they are meant for publication, lack the freshness and unreserve of former class; but are of greater value than PIECES BY CONTEMPORARY WRITERS, who stood at a distance from the event but took the trouble to satisfy themselves concerning it; while NON-CONTEMPORARY SELECTIONS stand last in the order of merit.

These distinctions are of the utmost importance to the student. If he is to achieve any success in the attempt to draw his own inferences he must first learn to set the right value on the documents before him.

It is of very great advantage to the student of history to be able to read these ancient documents. It is from such as these that historians construct their theories. When the student has been granted access to them his reading of the great historians will be much more intelligent than before. There is, however, one defect in

this interesting collection, a defect which is only in part remedied by the introductory note by which the mind of the student is in some degree prepared for an adequate understanding of the document. If the student is to gain a thorough idea of the course of political progress he should be directly invited to compare what exists to-day with what is set forth in the extract given. He must be in possession of information in regard to present day conceptions upon the same subject. He must have an opportunity by means of similar extracts from the literature of his contemporaries to understand that which corresponds to-day to the ancient custom, law, institution, or condition described. The study of ancient documents should come after that of present day conditions. The latter should, and do naturally lead to the former. Further, they lead us not by a single step but through a long series of steps.

For example, how much more intelligible Edward's writ to the Sheriff of Northamptonshire would be if it could be compared with a writ issued to a returning officer to-day; and how much more so if the student could compare a number of typical documents of that kind issued during distinct periods. Again, Elizabeth's Golden Speech, or Anne's on the Union presents many contrasts with a Queen's Speech of the present day. The growth of the diplomatic art could be shown in a series of letters of which that from Wolsey to Pace would be only one. The study of municipal government should not begin with the Charter of Dunwich, but with municipal government as we have it now, and the subject should be pursued backwards through Acts incorporating towns or cities in nineteenth century Canada, to the Corporation Act of 1835 and the charters of the close corporations which ruled the large towns in an earlier age, and on to the ancient charter here spoken of. The principle now contended for is observed in at least one case, namely, that on the Manumission of a Villein (1278). The author in a footnote appends to this selection a quotation from John Erskine describing the condition of colliers and salters in Scotland who until the end of last of last century were in a state of servitude. It has been said that the British Government went to war for Greece in 1820 because public school men understood Marathon and Salamis and knew little or nothing of the greater part of the intervening two thousand years. How many Manitoba teachers to-day know the Victorian period as well or anything like as well as, say, the Elizabethan? How many know the history of Canada as well as they know that of Britain?

One reason why we are more interested in the history of England in the seventeenth century than in that of Canada in the nineteenth is doubtless because our methods of study have been faulty, but, as Professor Colby says, "history and literature are inseparably allied, for life is interesting and the record of it should be;" and the chief reason is that the "sources" of Canadian history have not yet been distilled through the mind of anyone who can write history as British history has been written.

Professor Colby is of opinion that "the more important a scholar's information the more imperative that it should be clearly and strongly put," and that "perhaps in another century the learned will reconcile charm with correctness." Let us hope so. Some historians have set before them the ideal of "banishing themselves from their books," and writing in a cold, colorless, passionless manner. Of course it goes without saying that an historian should try above all things to be serenely impartial. To be impartial, not merely to seem so, But when he has reached a decision it surely becomes him to announce that decision clearly and forcibly. If the issue of the conflict of opinions is doubtful, that doubt should be reflected in his summing up. But there is neither rhyme nor reason nor common honesty, in parsing and filing away the life out of one's phrases merely for the purpose of preserving the

anxious appearance of impartiality. Mr. Goldwin Smith's well known mastery of English prose, and his equally well known independence of thought were sufficient warrant that his latest, but let us hope not his last historical work (*The United Kingdom, a Political History*, by Goldwin Smith, D.C.L., 2 Vols., The Copp-Clark Co, Toronto, 1899.) would be no dry and colorless presentation of the subject. But yet one rises from the perusal of this work with a feeling of disappointment. You may be quite ready to admit and even to enjoy the advantages of a chaste and polished style, and at the same time be prepared to forgive an historian for dropping the scholarly and critical tone and attitude occasionally, and allowing himself to indulge in a little kindly human sympathy. The venerable professor is not given to enthusiasms.

The nearest approach to hero-worship in these volumes is the praise which the historian accords to Edward the First, to Cromwell and to Anselm. "If there is a character in history answering to Tennyson's King Arthur, it is that of Edward I." Edward's reign is "an epoch in the history not of England only but of the world." He is the "greatest ruler of the middle age." He "achieved the union of authority with national opinion." He had no political theory, but he had a policy; nationalism instead of feudalism; national estates instead of feudal tenures; national monarchy instead of feudal overlordship; a council of national estates instead of a council of tenants-in-chief. Instead of coming out of the struggle with the Barons a reactionary, he came out a "reorganizer enlightened by experience." He was the founder of parliamentary government, and had he lived would have been the founder of British Union. Much is due to Edward for the advance made in law. The substance of the English law remained; what was borrowed from Roman law "seems to have operated as a sort of vaccination." Legal precedent runs from this time.

Of Cromwell and his work our writer says: "So much surely has never been done by any other ruler in five troubled years." "Had his (Irish) policy been maintained, the Celt in three out of four of the provinces . . . would have received a training in industry of which he otherwise had little chance." "Had Oliver lived longer, or left heirs of his policy, Ireland, three parts of it at least, might have been as Ulster." There was free trade with Scotland and Ireland. Scotland was prosperous and even the Highlands were quiet. He did much for English and more for Irish law. His foreign policy was "moral and grand." He "gave England a confidence in herself that she has never lost." He founded the "first national republic"; those of antiquity were neither national nor democratic; those of mediæval Italy were municipal and acknowledged the Emperor as overlord; the Swiss Cantons were a mere league; and the Netherlands were in reality a monarchy,

The services of Anselm are summed up in the significant sentence, "Assuredly, it ever the church rendered a political service by opposing moral to physical force, and curbing the arbitrary will of Kings, she did it in the person of Anselm."

That churchmen generally were animated by zeal for religious liberty to withstand statesmen and Kings in the middle age is denied. Zeal for ecclesiastical privilege is declared to be the mainspring of the church's action in every case. In those disputes in which the church triumphed and set a salutary limit to the tyranny of the temporal power the triumph was a triumph of the counter tyranny of the church. Municipal privilege shares with the church the honor of mitigating the burden of the serf. For the fulfilment of the noble idea of a supreme court of morality and public law was required a detachment from temporal interests and ambition which the church never showed. It was not the friend of public liberty, save by accident when its tyranny balanced other tyrannies.

Those whose ancestors came over with the Conqueror ("a mighty robber") if they

have been unduly puffed up with pride of ancestry will do well to read what is here written regarding the Normans.

He tells us that the Normans had no especial genius for political organization; that Normandy had neither institutions nor laws, being only a feudal anarchy held down by an arbitrary duke; that the advent of the Normans was therefore a calamity to England, which had a polity of its own; that by the conquest a purely Teutonic language was wrecked and the development of a purely Teutonic nation lost to humanity; and finally that the conquest delayed for centuries the union of Britain.

Mr. Goldwin Smith is no friend of state prelacy. "Throughout this history and down to our own time we have occasion to mark the evils and confusion which arise from a connection of the church with the state and the entanglement of political progress with ecclesiastical and theological disputes. The fallacy was natural perhaps inevitable, but it was profound and its effects were deadly. At the root of all was the belief in dogma as necessary to salvation." Highflying ecclesiastics of the prelatial order have certainly done much to bring about disunion and disorder in Britain. On Ireland they succeeded in imposing a "corrupt and plethoric establishment" which the people hated, and they would have been either more or less than human if they had regarded it with anything but hatred. "In the history of political follies and iniquity few things will be found to match the Anglican establishment in Ireland." The attempt of Land to extend his uniformity and "impart his beauty of holiness" to Scotland was none the less foolish and iniquitous. An act of insane bigotry, Macaulay calls it. It is difficult to think of an adequate defence of the conduct of the prelatists in their hour of power. The reactionary policy of the Restoration the effects of which are felt to-day in Britain presents a strong contrast to the enlightened rule of the Protector. The way in which Cromwell carried into effect his policy of comprehension meets with the strong approval of our historian. Character rather than creed was the test of the validity of a minister's rights under the establishment. Episcopalians were left in their livings if they would leave the service book alone. No change was made in London, and Lancashire where the Presbyterian system was established. In a great many places Congregationalism was the established condition. We fully agree with all that is said and implied here in condemnation of the policy of the statesmen and the ecclesiastics of the Restoration. It is impossible to defend the conduct of Charles. In his youth he had been "crowned with the Covenant in his hand." Early in his reign, in 1661, the Act of Uniformity was passed. We are of opinion that the term schismatic is more properly applicable to the perpetrators of that precious bit of legislation than to those who were driven out of the establishment by its operation, as by that act the Established Church of England was placed in a position of isolation from the rest of Christendom. If there is a sin of schism, those who supported that Act and those who acquiesce in it are guilty and have no claim to the name of Catholic. The free churches of Britain have a much better claim upon the term churchman than those who habitually use it. The non-conformists of the Restoration and the nonjurors of the revolution, both episcopal and covenanting, were churchmen, and such high churchmen were they that they were prepared to suffer loss in their own persons rather than allow their church to suffer by passing under the yoke of the State.

If space were available one could quote many passages weighted with the results of the many years of toil which the writer has devoted to the study of political science. Perhaps the interest falls off somewhat after the revolution is disposed of, although the chapters on parliamentary reform are full of interest and instruction. To Canadians, the last chapter entitled "The Empire" will be especially interesting.

Quotable passages and thought-provoking phrases are not wanting, as when the cause of the failure of Wycliffe's system is ascribed to its lack of a positive doctrine ; or where Cromwell is spoken of as knowing the difference between the difficult and the impossible, a characterization which reminds one of Justin McCarthy's comparison between Wellington and Napoleon ; or when it is said that Hampden stands in history the type of a character which England has failed fully to transmit, as she has failed fully to transmit political independence generally to her offspring in the new world ; or where he propounds the question as to whether the transportation of the negro or the dispersion of the Jews has been most serious in its consequences to mankind. A feature worth mentioning is that at frequent intervals throughout the work appears a brief passage, a paragraph or two setting forth in the historical present, the salient points of the political and social situation.

We might have been spared Mr. Robert Barr's indiscreet comparison in the *Canadian Magazine* between the Professor and Lord Macaulay. It was not as a historian but as a literary artist that Goldwin Smith was thus extolled. It is getting to be a long time now since certain very superior people began to tell us that we were wrong in admiring Macaulay; that we were only sinking the deeper into Philistinism in allowing ourselves to enjoy his glorious, fearless, undobting spirit, his abounding vigor, his robust common sense, his cheery optimism, his honest hearty loves and hatreds, his sledge hammer blows wherever he encounters error or vice; and nothing is easier than to acquire a reputation for superior wisdom, critical acumen, and literary appreciation by affecting to despise that which is generally admired. Macaulay was not perfect; he was not an angel of light; he was human, very human indeed ; that is why he has been and is and will continue to be the delight of plain men the world over. All that the argument of the superior people amounts to is this : If you admire Macaulay you are a Philistine. And what is a Philistine? A Philistine is one who does not think as we do.

The fact is that Macaulay is pilot of one of the old three-deckers engaged on the route to the islands of the blest :

You'll see her tiering canvas in sheeted silver spread,
You'll hear the long-drawn thunder 'neath her leaping figure head,
While far, so far, above you, her tall poop lanterns shine,
Unvexed by wind or weather like the candles round a shrine.

That route is barred to steamers: you'll never lift again
Our purple-painted headlands or the lordly keeps of Spain,
They're just beyond your sky-line howe'er so far you cruise,
In a ram-you-damn-you lner with a brace of bucking screws.

All's well—all's well aboard her, she's left you far behind,
With a scent of old-world roses through the fog that ties you blind.

If literature is to minister to our enjoyment we may feel sure that much as we are indebted to Mr. Goldwin Smith he has not established a claim on our gratitude equal to Macaulay's.

S. E. LANG.

The Home and the School.

BY E. A. HENRY, B.A., BRANDON, MANITOBA.

Among the factors that are essential for the highest success in school work are,

teachers, trained not only in head, but in heart, and with educational ideas and ideals that inspire to devotion; proper school appliances; a correct environment; up-to-date trustees elected because they have the instinct of educationists; and parents who have been brought to recognize their privilege and duty to be co-workers with those who for certain hours a day control the formation of the character of their sons and daughters.

Nor do we depart from the best modern positions when we say that the last is by no means the least in importance. Its importance is due to the fact that on the mutual understanding that exists between the home and the school depends a great deal of the best results of the teacher's work.

The home that has no acquaintance with the school-room, through its ignorance subtracts from its possibilities; while the teacher who knows nothing of the atmosphere of the home can only be a routine worker at the best. The home is influenced by many and varied motives in sending a child to school. Sometimes it is in order to be free from the noisy presence of the restless ones whose restlessness is dumped on the long-suffering teacher. Sometimes it is an attempt, admitted or otherwise, to slip from under the burden of responsibility for child-rearing, and shift it on to those who grandly devote themselves to it, but whose labors can never relieve those upon whom that duty primarily lies. Sometimes it is with no idea whatever regarding the purposes of school life. It is the last class who form the greatest obstacle to the realizations that our modern school system, with its rich inheritance from the past, is calculated to effect.

The teacher can endure the parent or guardian who thinks, even if there be error in the thought, but the aggravations and disappointments suffered through thoughtlessness are beyond language. The parents must think. We must make them think. We must make demands with reiterated appeals for REAL thinking.

What must they think ?

They must think what it means to be a parent. They must think that the training and disciplining of their child is THEIR work, and cannot be passed over to another. They must think that if the child turns into a bad citizen or a bad person, God is going to hold them to account first and foremost.

They must think that the teacher is not "hired," but an assistant engaged to help the home lead the child up toward manhood and womanhood and citizenship.

More, they must be made to feel.

And what must they feel ?

They must feel for the teacher; share his or her confidence; seek his or her friendship. They must feel the absolute need of sympathy and co-operation.

And further, having thought and felt, they must do.

And what must they do ?

They must open heart and home to the teacher's presence. They must put themselves in the teacher's place; look at things with the teacher's eye. They must visit the school-room. They must ALWAYS give the teacher the benefit of a doubt. They must stand by the teacher's best thought-out methods. The teacher for a few hours a day is IN LOCO PARENTIS, but God pity the parent who cares not enough for the doings and life of a child while under the school roof to be once and again a parent IN LOCO DOCTORIS.

The mothers' meetings are at the centre of the "new education" in kindergarten and primary work. Why should not the spirit of that movement pertain to every grade? Why should a parent conceive duty as fulfilled when trustees are elected, teachers chosen and salaries (kept as low as possible) paid? In fact sometimes the duty of even choosing trustees is either perfunctorily performed, or absolutely ne-

glected. Some one that has the pull gets there by vote of a mover and seconder. Sometimes the mover has to hunt up a seconder. Sometimes mover and seconder move, second and elect a trustee whose knowledge of pedagogy or modern educational methods, and therefore whose fitness for office could be laid on one side of a balanced egg without disturbing its equilibrium.

The home needs to take an active, sympathetic part in school life.

On the other hand it is equally important that the school keep its finger on the pulse of the home.

There are not many teachers to-day who teach for their monthly cheque, or to pass safely the ordeal of the annual or semi-annual visit of the inspector. Those that do should change their occupation as speedily as possible, if not sooner.

Teaching is hard work. Anything worth doing, having or being demands hard work.

It means preparation BEFORE teaching.

It means seeking ideals, forming aspirations, facing the fact of responsibility, studying methods, devising plans, saturating one's self with spirit.

It means devotion DURING teaching. Studying character, applying thought, accommodating principles, condescending, patiently waiting, lovingly hoping, tenderly brooding.

It means thought AFTER teaching.

No closing the doors and banishing considerations from 4 p.m. till 9 a.m. Dealing with plastic material, we must know that material, its origin, whence it comes and whither it goes. Here is where the true teacher gets in fine work that pays, and counts and rewards.

Do you know what sort of a home your scholars come from? Do you know the drift of his up-bringing before YOU take charge?

Have you any experience of the atmosphere the child's soul is breathing? Do you know the parent's problems with the child? Does the parent know your problems? Is there mutual knowledge of the method of each in seeking to solve these problems? Does the parent know your face? Do you give the home any chance to be acquainted with the parental substitute for the day?

Do you know that many a mother craves acquaintance with her child's teacher? For if you are true and good the touch of your kindness touches her, and "he who lays his hand upon a child's head, lays it on a mother's heart," and of course, if you are not true and good you have no right to a place behind the teacher's sacred desk.

Visit the home, then. Study its influence. See with its vision. Understand some of its problems. Know a little of its atmosphere. The gentle kindly call of a thoughtful teacher has often more power in binding a child to his life and work than all the discipline of sternness or "strapping inducements."

Perhaps neither you nor the parent understand the child that causes you worry. Well, go and talk it over, compare notes, dig into the question together and together work for the child's destiny.

There is no panacea in teaching. But when parent and teacher unite forces; when mutual sympathies oil the bearings of both educational and home life; when teacher and parent lift up thought heavenward, the one for the other; in other words, when the two factors, home and school, are a well associated team, pulling together reciprocally thoughtful, the onward movement of school life will carry the child with irresistible momentum into the heaven of disciplined citizenship and well trained character which is the real kingdom, into which our educational system should usher every scholar on the school roll.

Hints on Teaching Drawing.

BY MISS SINCLAIR, SUPERVISOR OF DRAWING, BRANDON.

The object of this paper is to give the teachers of our schools, in as condensed a form as possible, an outline of the work required of them in Drawing, the principles that underlie this work and the ways and means of accomplishing it.

Many people think that to draw well is to be able to copy with faithful exactness the appearance of an object or copy placed before them and that the teacher whose classes show the greatest mechanical accuracy in their work is the best teacher. This is a mistake. Faithful copying and mechanical accuracy are a part but only a very small part of the work we have to carry through as teachers of Drawing. The end and aim for which we strive is something far higher than this. It is the awakening of the spiritual (mind and soul) nature of the child. It is the unsealing of his eyes to perceive the beautiful and true in life and nature, it is aiding him to form just conceptions of what he sees, and it is training him in the best ways and means of giving expression to these conceptions.

Taken in this way, Drawing is decidedly educative—more so, I fancy, than many other subjects on our school curriculum. We first teach the child to perceive the truth and beauty that is in an object, then to form his own mental concept of that object in keeping with his perceptions, and after that to make known his thought to other minds by means of a drawing. The finished artist and the little child go through practically the same mental process, and the end is the same, even although the one may produce a work of almost ideal excellence and the other only a crude outline. In each there is the idea, born of the feelings and thoughts of the observer; and in each, the embodiment or expression of that idea through forms we understand.

The end in each is the same viz. to create anew in the mind of some one else the conception of the artist.

In the crude lines and misshapen forms of a little child's first sketches we often find thought and feeling forcibly expressed. We see the idea struggling to the surface through a sea of difficulties among which ignorance of method and untrained muscles are, perhaps, the worst. And the true teacher will cherish the effort not only as a valuable exponent of the child's inner nature but as a forecast of what he may develop into in time to come.

We have all noticed that no two children in our classes make exactly the same drawing of an object; no two have made the same mental conception of it and so, of course the expression is different. Some teachers would be disappointed in this, would look on the lesson as a failure because of this lack of similarity, not understanding that it is the child's individuality that has led to the difference and that this individuality is one of the child's most precious possessions,—a thing to be fostered and developed along the right lines, by every possible means. It is this individuality that makes the difference between the productions of a Millet and a Turner and those of the peripatetic artist who periodically canvasses our city for "portraits free, to introduce our work, all you pay for is the frame." So I would impress upon the teachers this fact, that the excellence of a drawing consists, not in its mechanical perfection, though that is a good thing, but to a great extent in the part of himself that the artist, whether little or big, has been able to put into it. A quotation from John Burroughs will illustrate this: 'The best analogy I know of in nature of the relation of the artist to his environment is furnished by the honey bee. The bee is both realist and idealist. Her product reflects her environment, and it reflects the,

which her environment knows not of. Most persons think the bee gets her honey from the flower, but she does not. Honey is the product of the bee—it is the nectar of the flower with the bee added. What the bee gets from the flower is sweet water; this she brings home in her honey bag; she meditates upon it as it were, she puts it through a process of her own; she reduces the water and adds a minute drop of the formic acid secreted by her own body. It is this minute drop which gives the honey its delicious sting like the work of genius, and makes it differ from all other sweets in the world."

But individuality, though a very necessary thing, is not everything. The real end and aim of all our work is the development of creative power in the mind of the child, but it is the child's individuality that gives value to his creative power. It is the drop of formic acid, but it is not the honey. Our work would be very incompletely done indeed, if we failed to lead the child to feel and know and use intelligently the "doing power" within him. Nor in all this must we forget what underlies this power and should be one of its most potent qualities, viz., the feeling for the ideal, the sense of WHAT THINGS OUGHT TO BE. Pupils in our lower grades may not be able to produce anything very beautiful in the way of a drawing, but each one can show that the trend is towards this and that he is steadily coming nearer to a realization of what truth and beauty are in thought and in execution. And for this reason the objects we place before the children, as studies, should be beautiful in themselves, because, as someone says of beauty: "Its message is so direct and of such universal interest that everybody cares for and will make an effort to master its secret." And bear in mind that beauty is no weak sentiment. It was not so in the best period of Greek art, and it is not now. "The Greek line of beauty was a line of strength." "Beauty has various types, higher or lower, but the beautiful, truly understood, remains in all ages, the highest principle of art." Beauty is always truth, though truth may not always be beauty. Then in all our teaching let us aim to foster in the minds of our pupils this feeling for and appreciation of the beautiful.

"The child will try the hardest to draw the thing that interests him and in the long run, nothing interests him so much as beauty," so some one says.

In all our work we should "love the highest" and we should teach our pupils to love it too. It is our business to help them to form and cherish noble ideas, and to strive to reach them. Drawing has been called the alphabet of art. So it is and much more. It reaches beyond all beginnings in art, and its principles underlie all that is worth calling good in the whole range of art. A famous teacher used to say to his pupils. "You will take three years to learn to draw, but you can learn to paint in three months." Its beginnings may be crude, but the same may be said of all knowledge. Its value in industrial fields, has long been known, its educational value is only just beginning to be appreciated. I don't think any of our teachers will deny that it has educational value. Our aim is not to make artists but to develop the art instinct latent in all. To quote Mary Dane Hicks: "Art is the highest expression of the highest thought, and works of art are the outcome of that aspiration towards the best and that creative impulse which longs to make the aspiration manifest, which belongs to every human soul. Art education should then make distinct recognition of the art possibilities that live not alone in every artist, but in every little child. Each little one that comes under our care longs for the beautiful and desires to express it. How can we show him the beautiful and help him to express it? This is our greatest problem."

To my thinking we must first teach him to see not with his bodily eyes alone, but with the eyes of his imagination as well. We must teach him to penetrate beneath the outside of the tree or flower or living creature which he is studying and

feel life within him. And in order to catch his attention and keep it we must see that the objects we give him to study are in themselves interesting to him. Teach him to see how the appearance of an object differs from its facts; how distance reduces the size and softens the outline of an object; how position affects its apparent form. Children are such literalists that this will not be accomplished in one lesson—perhaps not in a dozen; in fact the varying effects of these two principles will be something they will need to watch for with keen eyes all through their course in Drawing.

For young pupils, illustrative drawing is of great value as it develops the imagination and crystallizes it into something patent to the senses.

Copying also, so much condemned, is to my thinking of great value. I do not mean servile copying of external forms that will never develop "internal spirit." Copies are to be studied not blindly imitated, all true art, whether copied or original is interpretive. By study we get at the thought of the original artist and make it for the time, our own. Then by copying, we reproduce our conception of it,—OUR CONCEPTION, remember, not a literal line for line and dot for dot imitation of it. That would be profitless indeed. Of course the copy should be a good one, the work of a true artist, and if so, will be none the less valuable as a study for having come to us from the mind and hand of one greater than we. Besides, in this way we can get the benefits of the experience of others, as to the way and means of expressing our ideas, without going through the long processes by which they arrive at them. In this way too, we can save precious time and learn very valuable lessons in a little while from these silent teachers. Was it not for us who came after them that their treasures of art were laid up and may we not revel in them, imbibe their spirit and even reproduce them without being called soulless copyists? What is true of us is true of the children under our care. They must see what others have done, if they are to rise above themselves. As well keep them away from all good literature and confine them to their own compositions as keep them away from the study and practice of all good examples in drawing. Such a course can but result in the boldest kind of copying.

Training in teaching is just as necessary for the artist as for the musician and in no other way can it come, but through studying and copying good examples. And this is all the more true of Light and Shades, the next problem that meets the beginner in art. Many teachers—and what materialists they are—think that all they have to do in teaching drawing is to place the object so that the light falls upon it, making shade and shadow, and then require the pupil to record what he sees. This must be done of course, but this is not all. He must be led to understand the principles that underlie Light and Shade and the use that can be made of them in expressing his thoughts—or as some one puts it: "Light and shade are to be studied not only as facts to be observed, but also and in a higher degree, as means for expressing one's self in regard to objects, of giving our impressions visible form, of creating an illusion and should be the objective point of all our training for technique and of our study of good examples of work, of which we need so much."

"Light and Shade appeal much more strongly to pictorial feeling than mere outline can, and offer far greater opportunity for creative power."

Speaking of copying in connection with Light and Shade, Sir Josiua Rhynolds says: "The greatest natural genius cannot subsist on its own stock; he who resolves never to ransack any mind but his own will soon be reduced from mere barrenness to the poorest of all imitations; he will be obliged to imitate himself and to repeat what he has before so often repeated."

An artist's work is to create illusions to represent figures having three dimen-

sions on a surface having two, and this is a problem that can be solved only by the use of Light and shade. Line, in itself is not sufficient.

Allow me to give another quotation. "The point of emphasis in our work should be not the material surroundings and their effect upon the student, but rather the development of his power to use the materials he finds in his surroundings for his own purposes. In other words we want to lead the pupils to utilize nature for their own creative purposes, rather than to become the slaves or copyists of nature." This power once acquired can be used, not in Picture-making alone, or even especially, but in almost every department of industrial work.

Birds I have Lived With.

"GINTY, THE SUICIDE."

"What an unusual plumage for a pine grosbeak! What can be the reason for this pale yellow color? I thought pine grosbeaks were either gray or crimson! And what's the meaning of that word "G-I-N-T-Y" on the label?" exclaimed a surprised observer, all in one breath, and permitting me no time for replying to the individual questions. "Well," I answered, as soon as permitted, "if you are through with your outburst of questions and exclamations I will try to satisfy your curiosity. That pine grosbeak is a bird with a history so interesting, pathetic and surprising as to appear incredible were it not that many witnesses can be produced who with myself were observers and, I may say, friends of the bird in life and mourners at his tragic death. That bird was possessed of one of the most remarkably sensitive dispositions ever found in any of God's creatures, not excepting man."

What! Sensitiveness of perception in a bird? That's something new, and, I am tempted to say, ridiculous," exclaimed my surprised questioner.

"Well, my friend," I answered, "all I can say is that it is a stern fact which cannot be gotten over on account of the abundance of proof, so, if you desire, I'll recite you the story."

"Well said," answered my friend, "I shall be all attention."

"Well, in January of my first winter in Manitoba, pine grosbeaks were exceedingly numerous throughout the country. I had collected a large number of specimens and was satisfied that I had a sufficient number to last me for some years. Yet daily some person dropped in to inform me of large flocks of these grey and red birds feeding about town. On one of these occasions, when a friend came in to tell me of a large flock feeding on a common near by, it occurred to me that a few living specimens would prove a welcome addition to my large stock of lifeless ones, and, acting on the impulse, I decided to fish for some grosbeaks, as I had frequently done in Toronto. Securing a long pole, I placed a fine wire snare on the small end and sallied out to try my luck. I found the birds where I was informed they had been feeding on the snow berries on a narrow common close to one of the most regularly travelled thoroughfares in town. The day was an admirable one for the work. The keen north wind was howling, and the thermometer stood many degrees below zero, altogether a day to make the grosbeaks hug the bushes until compelled to fly. I selected my bird, arranged my snare, and with outstretched pole advanced upon him cautiously. At first he was nervous and avoided me, but eventually I managed to approach close enough to poke the snare in front of him when, "drat the luck," about seventeen criticizing spectators stood on the sidewalk remarking on

the crazy actions of that chump who thought those birds as foolish as he in allowing him to place that snare over their heads. I was nervous and over-confident with the result that that confounded twig slipped into the snare instead of the bird's head, and away went my bird and also the smiling and freezing spectators. Deeply grateful at being left to pursue my victims unhampered by ignorant criticism, I approached a sprightly looking young male bird, and, summoning all my coolness, I succeeded after one or two efforts in placing my snare and with a careful swing of the pole the noose tightened and a fine, healthy grosbeak swung struggling in the air.

At this moment, when I thought myself alone, I was suddenly startled by a shrill feminine voice which almost shrieked in my ear, "Oh, you wicked, cruel, heartless wretch, you; to hang that poor, helpless little bird in that way! If I were a man I would teach you something." I glanced at my accuser standing on the sidewalk, emphasizing every word with a stamp of the foot, and a shake of the fist. I was forced to smile at the realization of my own safe situation there in a snowdrift three feet deep, as this humane individual looked very much as though she would make a lively pretence at being a man if I were within her reach. I carefully released my captive from his uncomfortable position, and he immediately set up a series of most piteous cries which again caused my female humanitarian to stamp her feet, shake her fists and hurl at me a second flood of anathemas such as can only be articulated by the excited female tongue, and I capped the climax when I placed my struggling captive in a cotton bag carried for the purpose, pulled the mouth tight and hung him over my arm. Then only I realized that the combined outcries of my captive and the execrations of his champion had driven the remainder of the flock I knew not where. I turned towards the woman on the sidewalk, but saw immediately that we were foes from that moment; argument was useless, excuse I had none. I was a heartless villain in her eyes, and though it was a cold day, approach in her direction would be very warm, and, seeing or hearing no more birds I crossed the field and went home by a back street, inwardly wondering what terrible monsters we naturalists must appear to those hasty reasoning and sympathetic souls, called women.

This was Chapter I of "Ginty's" career, and it also came very near being the concluding chapter. On arriving home I liberated him in the workshop where several snowbirds were already at home. At first he seemed very content, and looked about with the air of one who had come willingly to the place. But suddenly as though awakened from a dream, with one impulsive sweep he whirled about the room, and before I could check his flight, dashed from the furthest corner of the room straight at the window, and fell a helpless and all but lifeless bunch of feathers into a tin of grease. I seized him quickly and doused him into a pail of cold water until he sneezed, and then placed him in a darkened cage where he sat and gasped between life and death for over two hours. Finally he recovered and began to frantically and hysterically flutter for liberty. As the cage was too small, and not wishing to risk a second dash at the window, I caught him and with a scissors clipped the long wing feathers short and liberated him in the shop. Away he went, or rather, tried to, but down he went to the floor, and for an instant could not understand what was wrong. He made one or two frantic efforts to rise and wing his way as before and then realized that, like Sampson of old, he was shorn of his strength and independence. From that moment his attitude changed from that of a wild hysterical captive to that of a calm and resigned dependent. Slowly he hopped across the room and up to the middle branches of a tree in the corner, and there he sat for hours together watching us, as we watched him. When he became hungry he sought the feed box with the snowbirds, and in two or three days was perfectly

contented with his new home. Then it was that he began to talk to us in that muffled half whine characteristic of the species, and he and the boys became fast friends. One of them named him "Ginty" and such he was christened and "Ginty" he remained till the end of the last chapter, and "Ginty" he is to-day.

Within a very short time he learnt his name, and would call back to the boys as they talked to him and called him by name. In a month he was in full song, and, my, how he did sing! As we sat alone together in the workshop, he would warble to me his sweetest song, which was as a sweet-toned flute played upon by rippling and splashing water, and what pleasant dreams we had together surrounded by dead and stuffed nature. It seemed at times as though his very soul went out to try to fill those lifeless companions on the shelves, and failing, rebounded to my own, carrying me from the depths of human melancholy to the highest ecstasies of dream-land such as can only be realized by the soul in touch with the spirit of nature.

When the boys came in and entered into noisy conversation, "Ginty" would tune his pipes and try with bursting throat to carry his song above the pitch of the conversation. Then one boy would notice his effort and by a sign silence the others and all eyes would turn to "Ginty" straining to maintain the pitch. As he would suddenly realize that he alone was singing, he seemed to smile at their trick to catch him making so much noise, and with a knowing twist of the head and a shake of the tail showed that he appreciated the joke.

As spring advanced "Ginty" was placed in the outside aviary with several other birds, and very contented and happy he seemed to be as he sat close up to the window and watched and sang to us, and very pleased he always was to be talked to, and always answered to his name.

When summer came, and he commenced to moult, he seemed to realize that he should be able to fly again when his new feathers were grown, and pathetic in the extreme were the efforts of the poor fellow to fly before his time. And if ever bird was grateful for returned freedom of flight it was "Ginty." Day after day he flew up and down, back and forth, and sang as only a released soul can sing.

As his new feathers began to grow we noted what seemed to be a bare patch on the head and neck and a similar one on the breast, but subsequent investigation showed that these were new feathers growing in yellow instead of gray as was his former plumage, or red as is the mature out-door plumage. These yellow spots spread all over the breast, head and back, leaving only the wings and tail their former color, and when fully feathered he was a strikingly handsome fellow, both in plumage and carriage, and as such he continued to conduct himself for some time.

He made no frantic efforts to escape but preened himself in the sunlight, shook out the heavy, woolly winter coat, sang his richest songs, and was withal as happy a soul as ever lived in a bird.

Such was "Ginty" when winter arrived when, on leaving for a visit east, I left him with the other birds in charge of two of the boys who had long been his most ardent admirers, and who accepted their charge with the keenest delight. He was therefore transferred to his winter quarters, where he again met with a host of new admirers who talked with and petted him to such an extent that on my return I found him so indulged and spoiled that it was difficult to satisfy his constant begging and pleading for attention. Returned to his old home he became monarch of all he surveyed, and treated his fellow songsters with a condescending dignity that was very amusing, and always looked for first recognition from everyone.

Spring came at length, and the inside aviary was enlarged to receive the early captures, and all went well for a time. "Ginty" accepted these newcomers with becoming dignity, and whenever they ventured a song on their own account he

would swell his throat and lead the chorus; but as the number of new arrivals increased the time came when the accompaniments of the juncos' rattling tambourines and the sparrow's kazoos and whistles became too strong for the dignified "Ginty" with his mellow flute.

One morning I missed him from his accustomed perch, and found him with his head tucked into the corner of the bottom of the cage. He saw me, and hopped out of reach and up the tree. Next day he was in the same place and in the same manner escaped me, so I tried to catch him to give him a cage of his own. Thus he acted for a week, until when I did manage to secure him he was so wasted and weak that he could not struggle but rested placidly in my hand, and never from human eye flashed such a look of wounded dignity and pride, and of the abject hopelessness and dejection of a broken spirit than was given me by that wasted and sensitive bird. In a moment I realized that he was grieved at my constant addition of those rabbling, jabbering sparrows to his refined and dignified company, and that my partial neglect to give him special attention had shown him the hopelessness of deliverance from the burden of a broken heart, and that he had resolved to deliver himself by persistent starvation. He had refused food though abundance was at hand, and now as I seized a handful of seed and offered it to him he was too weak to crack it, and even when crushed he was too weak to swallow it. As he looked at me he seemed to see that I recognized his condition and its cause. He was avenged; and with another look of complete resignation to fate he dropped his head on his breast, and with one convulsive shudder died in my hand. No human being beyond the power of speech ever spoke more with their eyes than did old "Ginty" in those last glances he gave me, and certainly no Christian knew better that death was near or faced that death with more resignation than did that helpless broken-hearted feathered suicide.

I gazed at him in death and thought of him in life. I realized that I had loved him as a child, and felt as though I had lost a friend.

Poor old "Ginty!" I mounted him in his characteristic attitude, and there he sits to-day with everything but life. Money cannot buy him for he is a part of myself, and part of the host of free-hearted school boys who knew and loved him as I did in life and who still halt in front of the case and sigh "Poor old Ginty. We broke his heart and he committed suicide."

That, my friend, is the history of "Ginty, the Pine Grosbeak," and if its recital may prove instrumental in infusing into your soul a greater respect for the life about you, I shall not consider my effort lost.

Portage la Prairie, Man.

GEO. E. ATKINSON.

Child Study in Chicago Schools

During the past year the Chicago Board of Education has had experts make investigations along certain lines of Child Study. Dr. W. S. Christopher had the general direction of the work and some of the important phases of his report were published in the October Child-Study Monthly, from which the following extracts are taken:

The instruments used in the physical tests comprised the stadiometer (the Bertillon form) for height; an especially graded Fairbanks bathroom scale for weight; a hand dynamometer for strength of grip; a modification of Mosse's ergograph for

fatigue; a spirometer for vital capacity and an audiometer for hearing. The audiometer is the invention of Dr. C. E. Seashore, formerly of the Yale psychological laboratory and now of Iowa State University. The instrument is of great accuracy, giving absolute and positive comparisons of the hearing capacities of the two ears on an arbitrary scale of from 1 to 40, of which 11 is normal. The graduations are such that less than 11 indicates hyperacute hearing and above that number indicates a blunted sense of hearing.

The ergograph modified and improved for its especial use in Chicago schools by Professor Smedley, records the pupils strength endurance and liability to fatigue. By means of this instrument the pupil is enabled to raise 7 per cent of his own weight 45 times in 90 seconds. Some of the results achieved by means of this instrument as bearing on the subject of daily rhythm are the following:—

- 1.—The extremes of endurance and fatigue are found to be greater in the morning than in the afternoon.
- 2.—A higher grade of power is found in the morning session in children attending two sessions daily.
- 3.—While endurance is not so great in the afternoon, it is better sustained than in the morning.

Again it was found that there is quite a marked divergence between the two sexes in respect to increase in strength and endurance.

The average endurance of girls to that of boys is 79 per cent. There is in this at least an intimation that the question of coeducation of the sexes, especially in the grammar grades, should be carefully considered.

The tests of the vital capacity of pupils also show that although the capacity of the sexes is practically equal at the age of five years, there is a tendency to separate at the ninth and tenth years. In the strength of the grip the same divergence is shown. After the age of fourteen years the difference between the right and left hand becomes exaggerated in both boys and girls, and after that age children become more positively right-handed. The strength of boys and girls, although on an equality at the age of four years, becomes widely separated at the age of sixteen.

The physical peculiarities of all children of eleven years of age in the Alcott School were especially considered. This age was taken because it was concluded that all school children of this age should be found within the first eight grades. The children of this age in the Alcott School were found distributed from the second to seventh grades, both inclusive. Marked physical differences were found between the children of eleven years of age of the different grades. Considered with reference to height, it was found that the mean height of the children of this age in each grade was greater than that of the children of the same age in the preceding grade. In other words, an eleven-year-old child in an upper grade was generally taller than an eleven-year-old child in a lower grade. Inasmuch as the grading of the children may be assumed to be a fair exposition of their intellectual capacity, it follows that the greater the height of the child the greater is its intellectual capacity, other things being equal.

There was also considered with reference to these same children their weights as they appeared in the different grades, their endurance as shown by the ergograph, their strength as shown by the dynamometer, and their vital capacity as shown by the spirometer, and in each case the children of the upper grades showed greater physical capacity than the children of the lower grades of the same age. These facts indicate, that generally speaking, there is a physical basis for intellectual capacity.

These results are in this regard corroborative of those achieved in St. Louis by Dr. W. Townsend Porter in his investigation upon 30,000 children.

They likewise indicate the possible desirability of taking into consideration the physical characteristics of pupils in grading them, instead of, as now, the intellectual capacity only. Of course it is well recognized that certain brilliant pupils may be below the average in all physical qualifications. These children are, however, clearly exceptions. Further investigation is necessary to determine their status.

In observations on the height of pupils, the need of adjustable desks is determined from the showing that the tallest pupil in the first grade in the Alcott school was of the same height as the shortest pupil in the eighth grade.

In the difference in weight of pupils in the same class it is shown that the greatest variation exists among the pupils of the highest grades.

The results of the tests with the dynamometer and sphygmometer indicate that more latitude should be allowed individual pupils, especially in the upper grades. There is such a variation in the size and strength of pupils in the upper grades that the general conclusion is reached that the same exercises in physical culture should not be given to all the pupils in the same grade, but that a new classification of pupils for work in this department should be adopted.

The ergograph tests reveal some indications that it would be better to restrict the pupils of the lowest grades to half-day sessions, but this phase of the subject has been so lightly touched upon that no assertion of a positive nature is offered. If a more thorough investigation of the tendency demonstrates a fact in accordance with the apparent indications, the result would be a husbanding of the resources of children and a great reduction in the expenses of the school system.

Some observations were made on the study of the children of an ungraded room. These pupils are placed in the room because of dullness or tendency to disturb the work of the regular class due to various causes. In all of the tests it is shown the pupils of the room are physically below the normal of the school.

While many interesting deductions might be made, Dr. Christopher deems it best to make the following conclusions, all of which are certainly justified by the observations:—1. There is in general a distinct relationship in children between their physical condition and intellectual capacity, the latter varying directly as the former.—2. There are certain anthropometrical investigations which warrant a careful study of the subject of coeducation in the upper grammar grades.—3. It is evident that the endurance of boys is greater than that of girls at all ages, but the difference seems to steadily increase after the age of nine.—4. The classes in physical culture should be graded on a physical instead of an intellectual basis.—5. Physical conditions should certainly be made a factor in grading for school work, and especially at entrance into the first grade.—6. The great extremes in the physical condition of the pupils in the upper grammar grades make it exceedingly desirable to introduce greater elasticity into the work of these grades.

Nature Study in N.W.T. Schools

FROM THE 1898 REPORT OF THE SUPT., D. J. GOGGIN, M.A.

NATURE STUDY.

Nature study is steadily gaining in the estimation of teachers, the appreciation of parents and the interest of children. In most schools the nature of soils and the

growth of plants and flowers are studied objectively. Plants are grown in bottles, pots and boxes; in water, sand, sterile and fertile soil. The effects on growth of light, air, moisture and warmth are demonstrated. The lessons thus learned in school are enforced by observations of the growth of plants, trees and vegetables outside the school and the homes. Common animals and birds are observed and their uses, food, habits, and adaptation of form and structure to modes of life studied. These nature lessons form the basis of many reading and drawing exercises and have additional light thrown on them by the study of those kindred selections from literature which help pupils to see and appreciate the finer things in Nature. Continued progress in this study must come through broader conceptions of its aims.

There is a knowledge of Nature which contributes to the earning of a living; this is a practical view of it. This knowledge may be taught in such a way as to give a training in observation, and in scientific method; this is the disciplinary view. There is a knowledge of Nature which leads the pupil to see the beautiful in it, to enjoy it and so add to his happiness; this is the æsthetic view. There is a knowledge of Nature which, through the life history of plant and animal, throws light upon the pupil's own life, gives him an insight into all life in its unity, and leads him to look up reverently to the Author of all life—through Nature up to Nature's God—the thought that makes life worth living; this is the spiritual view. The bud that expands into a flower and develops into a fruit that nourishes my body has also a beauty that appeals to my eye and, if I will but reverently ponder it, has a message for my spiritual guidance and sustenance.

The attitude of the teacher is a most important factor in the results attainable from this study. There are, commonly, two attitudes—that of the scientist and that of the artist—of the man who seeks to know, and the man who delights to enjoy. The teacher who is to cause the child to see Nature in her different aspects, to reap the harvest of a quiet eye, must have strayed where his children are to wander, must have seen the beauty they are to see, must have felt what they are to feel. He must have seen Nature in her scientific aspects that his knowledge may be definite; in her artistic aspects that her beauty and harmony may be appreciated; in her spiritual aspects that he may read her message, see the unity in all life, see her as the flowing vestment of an unchanging reality.

AGRICULTURE.

The pupil who has done the work in Nature Study prescribed in our first three standards has acquired that elementary knowledge of the soil, the plant, and the animal upon which the study of agriculture rests. Our public school cannot teach the art of agriculture and does not undertake to do so. It does not teach a pupil the art of plowing, but it does teach him why he should plow and the reasons for deep or shallow tillage. It does not teach him the art of harrowing or cultivating but it does teach him how harrowing or cultivating may conserve soil-moisture—one of the most important problems western farmers have to deal with. It does not teach him the art of growing different grains but it does teach him how a grain of wheat or barley, or a pea germinates, gets needful air and warmth, obtains nourishment from the soil and how tillage is related to deep feeding or shallow feeding grains. It does attempt to teach pupils the principles upon which sound agricultural practice is based and it is accomplishing its task year by year with increasing success.

The reports of inspectors confirm the statements of our best teachers that where this subject has received its due share of attention its right to a prominent place on our curriculum is undoubted, whether judged by its disciplinary effect or its

practical value. That it has been taught badly by some teachers and neglected by others during the six years it has been a compulsory subject on our curriculum is admitted but there are few subjects that have not suffered similarly. The teaching of it has been opposed by some who think of agriculture only as an art, tolerated by others who consider it a concession to an important element of our population that may not be ignored with safety, and warmly supported by many who see in it not only a useful subject of study but also a means of increasing an intelligent sympathetic interest in agricultural problems and adding value and dignity to farm life.

In the examination of Public School Leaving candidates and candidates for teachers' non-professional and professional certificates, agriculture continues to be a compulsory subject. The course in the elementary schools deals in outline with soils; their formation, composition, classification and preparation for seeding; with drainage, sub-soiling and fertilizing. It deals with plants; their food supply and modes of propagation; weeds—their causes and remedies; trees—their cultivation for shade, ornament and protection. It deals with animals—the feeding, care and management of horses, cattle, sheep and swine. In the High School Standards this course is reviewed and expanded, and the principles restudied with the aid afforded by the pupil's knowledge of physics which helps to explain "the influences of light and heat, and the movements of fluids in soil, plant and animal and the forces concerned in every machine and appliance;" of chemistry which throws light upon life-processes of plants and animals and the fertilization of soils; of botany which is systematised plant knowledge; of physical geography which shows how soil conditions the growth and habitat of plant and animal.

In the Normal School the course is again reviewed from the standpoint of method and the student's knowledge widened by the reading of reports of experimental stations, bulletins and monographs. It is recognized that in the elementary classes the pupils can know practically nothing in a scientific way of physics, chemistry and botany and that accordingly principles must be illustrated in a non-technical way with the materials available in the environment of the ordinary rural school. The Normal School trains intending teachers to do this.

The school districts of Lacombe and St. Albert have large gardens in which the children assist in the preparation of the soil and the planting and care of flowers, vegetables, root crops and trees; keep observations of their growth and in a simple way combine the study of principles with practice. The effectiveness of the instruction is greatly aided by its concreteness.

I know that many teachers illustrate their lessons by references to farming operations in progress at the time in the neighborhood, and require pupils to report the results of their observations of these, but the work would be more systematic and effective if school grounds were fenced and small plots in them set apart for demonstrative purposes.

"Mother Goose"

Prof. Mac Clintock's lecture on "Mother Goose," given in the University of Chicago Extension Course, is most helpful to those desirous of giving to Children the right mental food, and who are seeking for some law of selection. He devotes a few brief words to the rise and growth of these popular rhymes and tales which date from the tenth to the eighteenth century, having no one author and no single source.

The first collection was made in 1797 by the French writer, Perrault, under the title "Contes de ma Mere l' Oye," whence our "Mother Goose." John Newberry was the first English publisher of books distinctively for children. Oliver Goldsmith collected and edited the material for this then new departure; their "Mother Goose" appeared in 1760. The first American publishers were the Boston firm of Munroe & Francis in 1824, while the earliest scientific collection was made by Halliwell in 1842. Professor MacClintock was quite decided in his statement that there are no valid reasons whatever for the popular supposition that these delightful rhymes were written by Mrs. Goose of Boston. There was undoubtedly a Mrs. Goose of that city, and it is likely that she sang these rhymes to her children, but there is no evidence that she had any part in their making. Most of them antedate her age by many centuries, as W. T. Stead says in an English penny addition of "Mother Goose": "Little Ec-Peep is now and has been for hundreds of years a heroine better known to English-speaking people than any of Shakespeare's ladies or England's queens. No one knows when Little Jack Horner first gained the fame compared with which Napoleon's is but a morning mist, but he was probably familiar to the men who fought at Agincourt, possibly to those who fell at Hastings."

Since they have then attained to an integral place in our child literature, and have so well withstood the alleged fickleness of popular taste, it follows either that the child nature is more constant in its likings than the grown world, or else that "Mother Goose" has intrinsic merits that have conducted to its long survival and that make it worthy the study of the psychologist and the literateur. Prof. MacClintock's acute analysis of the collection proves its value as a source of pure pleasure and indirect means of education to the little child. To appreciate its importance we must of course know something of child-nature. Professor MacClintock suggests that one key to this which deserves more study, is a knowledge of "how a child reacts in the presence of the unknown. Of what is he afraid?" We must learn to analyze his tastes, his likes and dislikes. Meanwhile his education is proceeding, for education starts with actual living; with his relations to food, clothing, play, etc.; his daily training in order and conduct. Alas for those children who are continually subject to the commands, "be quiet!" "behave!" "sit still!" when only wholesomely and naturally active; little ones whose parents are so intent on the vision of these children as they are to be in the distant future that they look completely over their heads to-day, unconscious of the delicate inner butterfly life that needs present sympathy and help, the life of the imagination.

The imagination is the most sacred of all faculties," and to leave children till seven years of age to their own literary tastes is to leave them thus too long, the child mind resembling a sensitive plate in its ready response to impressions. Prof. MacClintock believes with many other educators, that if a child must be given to the care of nurses, better do so after than before he is three years old; those first three years are too precious to be subjected to any but the most wholesome influences. Realizing, then, the importance of early impressions, what do we find to be the literary tastes of a child and how are they satisfied by "Mother Goose?" In the first place, a child demands action; it may be irrational, without sequence or meaning, but movement there must be; surprises, tricks, puzzles, unexpected turns of fancy delight him "the fairy world of free play for the imagination" he claims for his own, and again he asks for pure nonsense and fun; heroism, power, quick success, and poetic justice as well, he will require at our hands; and these whenever possible, must be set "to the music of verse." If his natural needs in these respects be not supplied directly by the thoughtful parent, the child is obliged to satisfy his instinctive craving by creating the ridiculous out of the higher, more sacred literature with

which his imagination may be fed. Suppose we consider a few of these jingles. 'Hey-diddle diddle' may lack logical sequence, and undoubtedly is to be discredited as a scientific statement of fact, but it is this very lawlessness, this complete freedom of the imagination, the quick succession of varied activities which charm us all.

"The mighty king of France," the "Old woman who lived on a hill, and if she's not gone she lives there still," "Little Miss Netticoat," "Humpty-Dumpty," etc., furnish some of the riddles and surprises in which we all take so much delight. "Jack the Giant Killer," "Cinderella," "Jack and the Beanstalk," which properly come under the head of Mother Gooses tales, furnish some of the marvelous and heroic elements demanded by the child nature; They bring him into a world where mind is master (thus presaging the higher spiritual truths) and at the same time satisfy his sense of justice. Does he not see the evil doer punished while the deserving are ever rewarded, and Prince Charming always wins his Princess. Are not the clever brains of the small and weak always a match for the bodily size and strength of the clumsy villain. In the comparative difference in size and strength between himself and his elders, if nowhere else, the child finds a suggestion of gianthood; he knows what it is for the weak to be pitted against the powerful—has he not had experience? But there are those who, while ready to acknowledge that "Mother Goose" gratifies the child's tastes, are fearful lest it at the same time vitiate them and injure morally. Let us see if there be such a danger? Undoubtedly there is, unless out of the vast storehouse which the centuries have filled we are able to select wisely. This selection we may make, assured that the child fails to see many evils which we with our larger experience are apt to read into the verses, but of which the child is utterly oblivious. Take for instance. "Taffy was a Welshman, Taffy was a thief," which probably dates back to those early days when feuds were rife between English and Welshmen. The action, the lively scrimmage is all that the child cares for; he won't be tempted to stealing because of his interest in Taffy's adventure. Indeed the verses show very plainly the result of evil-doing and the law of tit for tat; how weak and namby-pamby appears the new version written by some troubled moralist.

"Taffy was a Welshman,
Taffy was a chief;
Taffy came to my house
And bought a piece of beef."

Against such attempts at direct preachment Professor MacClintock advisedly warns us; it soon becomes weak sentimentality, losing all force and virility; nevertheless morality and suggestions of educational value are not wanting:

"A diller, a dollar, a ten o'clock scholar,
Why did you come so soon?
You used to come at nine o'clock,
And now you come at noon."

illustrates the gradual formation of a bad habit, and contains a gentle thrust at unpunctuality. "Simple Simon" shows to the child that fundamental law of life, that you must pay for what you want; and "Pussy-cat, pussy-cat, where have you been?" seems like a continuation of the same philosophical thought; we get out of our opportunities and privileges just what we bring to them. A cat MAY look at a queen but will probably have eyes for the mouse only. The box-holder at the opera may not hear what the standing shop girl does if she has the hearing ear. But there are other educational characteristics of "Mother Goose." "Baa-baa black sheep," "Mulberry bush," "Pat-a-cake," and others are related to the child's daily life, and suggests the interdependence that links us all together. Other rhymes identify the different parts or the members of the body, or acquaint him with the alphabet, as in

the story of the "Apple-pie," or with numbers, as in "One, two, buckle my shoe." And to quote again from Stead concerning Cock Robin: "It would be interesting if one could get to know the facts and figures, to cipher out how many English-speaking people know about rooks and kites and thrushes and wrens solely from this nursery rhyme."

Thus through these merry jingles is the child introduced to the traditions and folklore which are a part of his race heritage; he listens entranced to an abridged version of some old ballad, or falls asleep to the "Rock-a-bye, baby," which lulled the infant cries of his hardy ancestors. And even as according to Scripture the Divine Principle assumed the form and nature of man that thereby it might lift him to higher life, so the true, earthly father disdains not to become as a little child, a playfellow and friend of his wee one, that through truer sympathy and understanding he may help that child to grow to larger life—and here again does "Mother Goose" prove of service, offering a common ground whereon parent and child may easily meet. But though "Mother Goose" has its legitimate place in the child's library, it should not constitute his sole mental pabulum. He should become acquainted with well-chosen selections from the nobler literature and from books of science as well. If experience of these three kinds of literature be afforded him in parallel lines his taste will develop normally, and in time "Mother Goose" will cease to be a need, and will retire gracefully to the background, with the curtsey of a Mother Hubbard, content to have filled well an humble but important office, and sure of a lasting place in the affections of her innumerable proteges.—From Kindergarten Magazine.

Inspection Notes.

EDITED BY A. S. ROSE, BRANDON.

SECOND LESSON ON TWENTY.

AIM—To develop numbers from 10 to 20, following analysis of 20 on basis of 10 as indicated in Miss Cameron's lesson of December.

Teacher—If from two whole tens I take away 9 ones, how many whole tens have I left?

Pupil—You have 1 whole ten left.

Teacher—How many separate ones have I left?

Pupil—You have one separate one left.

Teacher—Will Vera please explain that?

Vera—You have two whole tens, and from one of the tens you take 9 ones, and then you have one 1 left, and the other whole ten; that is, 1 whole ten and one.

Teacher—What do we call 1 whole ten and one?

Pupil—Eleven. (Give term if necessary).

T.—What does ELEVEN mean?

P.—Eleven means one whole ten and one.

T.—What shall we put with 11 to make 20?

P.—9; because eleven is 1 ten and one, and if you put 9 more ones with it, it will make another ten, so that will be 2 tens or twenty.

T.—From twenty take 8 ones.—What is left?

P.—One whole ten and two ones.

T.—How do you think that?

P.—Twenty is 2 whole tens, and if you take 8 ones from one of the tens there will be 2 ones left, and the other whole ten.

T.—What name do we give to one whole ten and 2 ones?

P.—Twelve.

T.—What will go with twelve to make 20?

P.—8 ones; because 12 is 1 whole ten and two, and you want to put 8 with 2 to make another whole ten, and that will be 2 tens or twenty.

T.—From 2 tens take 1 whole ten and 2; what will be left?

P.—You will have 8 left; because if you take away one whole ten, and then take 2 ones from the other whole ten, there will be just 8 ones left.

T.—From 20 take away 7, what is left?

P.—1 whole ten and 3 ones.

T.—What do we call 1 whole ten and 3?

P.—Thirteen.

T.—How did you think that, Robert?

Robert—Well, 20 is 2 tens, and if you take 7 from one of the tens you will have 3 left, and then with the other ten that will be thirteen.

T.—From 20 take 13, what will be left?

P.—7; because if you take away 1 whole ten, and then 3 ones from the other ten, that will just be 7 left.

T.—From 20 take 6, how many are left?

P.—14.

T.—How do you know that?

P.—Well, 20 is ten and ten, and if I take 6 ones from one of the tens, there will be 4 ones left; and with the other whole ten, that will make fourteen.

T.—What do we need with 14 to make 20?

P.—We need 6 ones; because there are 2 tens in 20, and you have 1 whole ten and 4 in fourteen, so you'll need to put 6 ones with the 4 and that will make another ten, so that will be 2 tens or 20.

T.—If from 2 tens I take five ones, what have I left?

P.—You have left 1 whole ten and 5 ones, and that's fifteen.

T.—Explain that, Lily, please.

Lily—From 2 tens take 5 ones. From one of the tens take 5 ones, that will leave 5, and then the other whole ten with the 5 that is left will be 15.

T.—If we think 15 and 5 together, what have we?

P.—We have 20; because fifteen means 1 whole ten and 5 ones, and 5 more ones would make another whole ten, and that would be 2 tens, or twenty.

T.—From 20 take 4, what is left?

P.—One whole ten and 6 ones.

T.—And 1 whole ten and 6 ones are called?

P.—Sixteen.

T.—Mary will please explain that.

Mary—20 is made up of 2 tens, and you want to take 4 away from one of the tens and that'll leave 6, and then the other whole ten and the 6 will be sixteen.

T.—From 20 take one whole ten and 6, what is left?

P.—There is four left; because 20 is 2 tens, and if you take away one whole ten, and then take 6 from the other whole ten, there will be just 4 ones left.

T.—What will go with 16 to make 20?

P.—4 ones; because 20 means 2 whole tens and sixteen means 1 whole ten and six, and so we have to put 4 ones with the 6 to make another whole ten, and then that will be 2 whole tens, or 20.

T.—From 20 take 3 ones. What is left?

P.—1 whole ten and 7 ones, and that's seventeen.

T.—From 2 tens take 1 whole ten and 7 ones. What is left?

P.—3 ones; because if you take away 1 ten, and then take 7 ones from the other ten, that will be 3 ones left.

T.—What goes with 17 to make 20?

P.—3 ones; for 20 is 2 tens, and 17 is 1 ten and 7, and you need 3 more ones with the 7 to make a whole ten, and then you have 2 tens, and that's 20.

T.—If you think 17 and 3 together what will you have?

P.—20; because 17 is 1 whole ten and 7, and then 3 with the 7 would make another ten, and then you would have 2 tens, which is 20, etc. etc.

—Reported by MISS HAMILTON, Grade II, Prandon School.

Primary Department.

EDITED BY E. CLARA BASTEDO, BRANDON PUBLIC SCHOOLS.

SEAT WORK.

NUMBER WORK: 1—Put on blackboard, table, omitting one row of figures, have pupils put in missing figures as $2 + ? = 4$. $4 - 2 = ?$ $4 \div 2 =$, etc.

2—Put pegs or tooth-picks in piles, each pile containing a certain number. The children always enjoy this.

3—Arrange pegs in piles, first pile with one peg, second with two pegs and so on up to ten or farther.

4—Have pupils draw on slates simple figures as leaves, mice, etc., asking them to draw as many as the number we are dealing with. My little ones enjoy drawing "Mice on the pantry shelf."

5—Cut prettily colored cardboard or stiff paper into little squares, and on these put the figures to ten and the signs used in number work. With these have pupils make the table for the day.

6—Have the cards arranged by ones, as 1, 2, 3, 4, etc., or by twos, as 2, 4, 6, 8, or 1, 3, 5, 7, etc.

7—On larger squares of cardboard put the table without answers. Put this in an envelope along with the answers or separate small pieces of cardboard. Have pupils arrange the answers properly.

WRITTEN WORK. 1—Have pupils write each new word a certain number of times, not too often, as they are apt to get careless.

2—Let pupils write words from memory. They greatly enjoy this.

3—Ask pupils to write something about familiar objects, the names of which are written on the blackboard.

4—Have pupils write questions about familiar objects, whose names are written on the blackboard.

5—Write on board a sentence as "I can read." Have them write others telling what they can do.

6—Have pupils write, telling what they can see in the school-room.

7—Let them write about a picture, telling what they can see.

8—Have pupils write all the words in the lesson starting with or containing a certain sound.

9—Let them pick out all the words with a given number of letters.

10—Write a story about the cube or sphere, etc.

DRAWING. 1—Draw the different models.

2—Draw three things which look like any one of the models. It is surprising what the little ones will think of.

3—Draw a picture to tell your lesson story. Even the very youngest beginner will draw to show "Oh! see the snow is falling fast," or some other simple little verse.

4—Draw a picture to show something at home or something at school.

5—My children take unbounded delight in making what we call "Hiawatha" pictures. These are simple pictures sketched on "Hiawatha's" blackboard; of his tent, his snow-shoes, bow and arrow, etc. Although they have been on the blackboard for over three months, never a day goes by that some little slate does not have some "Hiawatha" picture in the corner.

6—Draw some simple design for a "border" and have the pupils make a picture frame or a border around their slates.

MISCELLANEOUS WORK. 1—Have a box of colored beads, allow the smallest ones to string them.

2—Draw simple figures as Roman numerals, squares, gates, etc. on the board. Have pupils reproduce on slates or with pegs.

3—Have pupils build a log stable with tooth-picks.

4—With pegs or tooth-picks, make railroads, fences, windows, etc.

5—Cut up colored pictures, put in an envelope. Have pupil put these together again.

6—Write on an envelope a simple verse or maxim. Inside put colored cards with the words of the verse. Have these arranged to make what is on the outside.

7—Make a large boxful of small squares of prettily colored paper; on each square write a letter of the alphabet. A great deal of enjoyment can be got from these, as making the words of the lesson, or making words without looking at books, or even arranging according to color.

8—Have pupils trace their hands on their slates, and then mark to make gloves or mitts.

EVA M. LEACH, Neepawa, Man.

Reviews

A review of the January number of *Birds and All Nature* cannot fail to impress us with the conviction that the articles now being published in this magazine are steadily attaining a higher standard of general usefulness. The variety of their character is such as to interest both child and adult, while all tend to promote the proper spirit in which nature study should be followed up, and it can now be considered one of the most useful teachers magazines published. A comparison of the

FAR-SEEING PEOPLE are the most successful. They look ahead and plan what is best for their future, and with this object get a **U**seful and **M**oney-Making Education at the

Winnipeg
Business College

This institution has been largely patronized during the past few years and is now located in splendid premises, fitted up expressly for business college work. Over 150 students have been assisted to positions through its influence last year. Full particulars on application.

G. W. DONALD, SEC.

contributions with the illustrations cannot fail to convince us that were more care given to the selection of well mounted specimens of birds and animals which have some semblance of life and expression the standard of usefulness of this journal to naturalists, teachers and students would be the highest among modern journals devoted to Nature Study.

GEO. E. ATKINSON.

Departmental News.

[MANITOBA].

LIST OF TEXT BOOKS FOR USE IN THE PUBLIC SCHOOLS OF MANITOBA.

GRADES I TO VIII.

Victoria Readers—

- First Reader, Part I.
- First Reader, Part II.
- Second Reader.
- Third Reader.
- Fourth Reader.
- Fifth Reader.

French-English Public School Readers—

- First Reader, Part I.
- First Reader, Part II.
- Second Reader.
- Third Reader.

Gage's Copy Books, upright system. Nos. 1 to 8.

Creighton's History of England.

New Canadian Geography.

Kirkland & Scott's Elementary Arithmetic.

Tweed's Grammar for Common Schools.

Child's Health Primer. (Pathfinder No. 1).

Physiology for Young People. (New Pathfinder No. 2).

Manitoba Course of Agriculture, Series I, Our Canadian Prairies.

Manitoba Course of Agriculture, Series II, Prairie Agriculture.

Prang's Drawing Books, Nos. I-VIII.

Prang's Primary Manual, Parts I, II, III and IV.

Hall & Steven's Euclid, Book I, and Stringham's Revision of C. Smith's Algebra. (Bound together in one volume).

Clement's History of Canada.

Normal Music Course, First Reader, Second Reader and Third Reader.

ADDITIONAL TEXT BOOKS FOR USE IN INTERMEDIATE DEPARTMENTS.

Selections from Tennyson (for 1900)

Composition from Models. (New Edition).

West's Grammar

Wish's English Composition.