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# EDUCATIONAL JOURNAL

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## Contributions.

The JOURNAL is not responsible for opinions of contributors.  
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### READING AND WRITING MUSIC.

By W. A. McINTYRE, PRINCIPAL PROVINCIAL NORMAL SCHOOL, WINNIPEG.

#### INTRODUCTORY.

Music may be considered as one form of the expression of feeling. By means of a notation agreed upon by musicians, one is able to express his feeling and to understand, the feeling of another. Hence arise (1) the writing of music, (2) the reading of music. These two processes are complementary. The best results are secured when every effort in reading is paralleled by an effort in writing.

One fundamental principle in the teaching of music, as in the teaching of every subject, is that *thought must precede notation*. By this it is to be understood, for example, that pupils should have actual practice in singing passages *loudly, softly, with retarded motion, etc.*, before the symbols *f, p, rallentando, etc.*, are introduced: they should have much practice in singing rote songs, marking the rhythm, (making it a part of themselves as it were) before they are given the notation of rhythm; and it would be well, if, after the scale is known, several familiar airs were reduced to syllable form and committed to memory, before singing pitches from the staff was attempted.

#### THE WRITING OF MUSIC.

Suppose that the words of a poem appeal to one who has some musical feeling; suppose that as the poem is studied and recited, rhythm, pitch and expression become clearly defined and result in what is commonly known as an "air;" suppose that this air is considered so beautiful that it should be preserved by means of the notation usually employed by musicians. What steps should be taken by the composer in recording his feeling?

1. *He must endeavor to get the pitches in their order.* To one who has committed to memory the syllables of a few songs, the pitches of any song appear to come as by instinct. (I have seen whole classes in which it was second nature for the pupils to fit the syllables to the air. Co-ordination of pitches and syllables was perfect. To hum a song was to name the syllables, just in such fashion as to pronounce a word slowly was to suggest the spelling.) But if there is inability to write out the syllables in this manner they may be slowly worked out by reference to the key note. For ordinary purposes, the last note of the selection (if in the major key) may be called *do*, and all other pitches may be referred to this. For example, if the air is "Onward, Christian Soldiers!" the last note is called *do*. By reference to this the first note of the selection is found to be *sol*. This pitch is repeated

four times and then comes *la* which is again followed by *sol*. Finally the tune takes some such form as this:

s. s. s. s. s. l. s. r. r. d. r. m. d. m. s. d. d. t. l. l. m. fi. s. &c.

Practice in writing out the pitches of familiar airs in this fashion is one of the most helpful and necessary exercises for the student of vocal music. It necessitates individual effort.

*II. He must endeavor to fix the rhythm.* Here again, to one who has had practice in beating time to music—that is, practice in marching or waltzing—this work will be easy. To any one who has not had the sense of time developed in him by such exercises as these, or by kindred exercises, such as beating the drum in a children's street parade, the feeling of rhythm will be almost an impossibility. Nor will all the *ta, ta, to, te* exercises ever devised develop this sense of rhythm. Nor who has not learned "to swing and circle" in sympathy with expressively-rendered musical selections. Now, let one who has written the syllables of "Onward, Christian Soldiers" sing the piece over again, marking the accent. This will determine the beginning of measures. The result will be something like this:

$\begin{array}{cccccccccccccccccccc} | & & & & | & & & & | & & & & | & & & & | & & & & | & & & & | & & & & | \\ s & s & s & s & s & l & s & r & r & d & r & m & d & m & s & d & d & t & l & l & m & f i & s & & & & & & \end{array}$

The swing will be felt to be that of a march rather than that of a waltz, and the beats will come in groups of *four*. Counting out in fours will give something like this:

$\begin{array}{cccc|cccc|cccc|cccc|cccc|cccc|cccc|} 1 & 2 & 3 & 4 & 1 & 2 & \text{and} & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & \&c. \\ s & s & s & s & s & l & s & r & r & d & r & m & d & m & s & d & d & t & l & l & m & f i & s & & & & & & & & & & & \end{array}$

*III. He must try to get a suitable key.* A good method here for school purposes is to look for the highest note. This is found to be *do*. Now children can sing to E flat, E or F, quite readily, and any one of these could be called *do*.

Suppose the key of E flat is selected. Now there will be no difficulty in reducing the song to ordinary notation. It is simply translation from a species of tonic sol-fa to ordinary notation. The result will be something like this:

$\begin{array}{cccc|cccc|cccc|cccc|cccc} G^b & \frac{4}{4} & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ G & \frac{4}{4} & s & s & s & s & s & l & s & r & r & d & r & m & d & m & s & d & & & & & & & & & & & & & \end{array}$

*IV. He will put in the words and marks of expression.* This need not be indicated here.

#### THE READING OF MUSIC.

Suppose in the second place, that the pupil has presented to him a page of new music—a melody with accompanying words. What steps must he take to make the thought his own?

*I. He must determine the rhythm or swing of the selection.* He can get its general character from the time signature. When this is properly felt, say by beating or thinking a few measures, the selection should be analyzed in terms of the given time-signature. It is all-important that the general feeling which is indicated

by a time-signature should be dominant in the reading of a passage. Very frequently when time-language is used there is a succession of syllables without any rhythm.

*II. He must determine the key.* He can get this by some rule which connects key-signature with key, or practice may have fixed it in his memory.

*III. He must make himself familiar with the pitches by means of syllables.* This will be very easy if that co-ordination of syllables and pitches referred to previously has taken place; and it will have taken place if a few simple tunes have been memorized in syllable.

*IV. He must now sing the selection by syllables, uniting time and pitch.* This work should be gone over until familiarity is established.

*V. He must drop the syllables for a common syllable, say la or loo.* This appears to be a most necessary step for most pupils.

*VI. He must study the words in connection with the marks of expression.* Failure at this point will result in expressionless or imitative effort.

*VII. He must wed the words to the music.* Nor is the work completed until the union is so perfect that practically the whole attention can be given to uttering the words in such a way as to express the thought and feeling in a pleasing manner.

#### THOUGHT AND NOTATION.

From the beginning to the end of the work the expression of feeling must be the great consideration. Naming the proper notes, giving the proper pitches, singing the exact time, are only means. They do not constitute music any more than word-naming constitutes reading. And just as in reading it is a most common fault to hear such directions as "Read faster, louder, with more expression," so in music we hear the very same phrases, and they indicate the same faults in teaching. In reading, it is well known that correct expression depends upon correct impression, and the good teacher works from within—by question, by inspiration, etc., seeking to make the pupils know and feel the thought. So in music, the good teacher will not be content to wave his wand, shouting "Louder, softer, etc.," but will endeavor by exposition, by analysis of thought, by inspiration, to make his pupils feel just what message they have to deliver. And where right impression has been made, the expression, for the most part, will take care of itself. The greatest evil—shall we say crime?—in the teaching of music is to permit pupils to sing in a spirit and with a tone in direct opposition to the feeling of the selections.

Too much attention can not be given to the proper singing of suitable school songs. It is to such singing rather than to the graded exercises of the music readers that we are to look for the best results. Better a few selections sung with feeling, than pages gone over in a heartless mechanical fashion.

## SOME SCHOOL EXPERIENCES.

The following actual experiences from school life are not only interesting reading, but contain lessons which all teachers might heed. We should be glad to have subscribers assist us in this column.

### I.—WOUNDED SENSIBILITY.

There were twelve or fourteen in Grade II Arithmetic Class. They were all making good progress and the competition at times was very great. One morning Frank had several mistakes. I thoughtlessly made a few sharp remarks. The boy's

manliness rose and he said, "I do not care if I had them all wrong," but as he finished he broke down crying, nor sulkily or of a "don't care nature," but the very opposite. Every expression on his face and manner was that of wounded anticipations which he had tried to conceal by his first utterance. It was sufficient to prove to me that he did not mean a word he said, and when I looked into the matter I found that Frank was very conscientious in his work. He was truthful and honest in all his seat exercises; but because he did not reach perfection in the questions I scolded him, whereas I now firmly believe I spoke harshly to a boy who had done his very best, and consequently should have received praise instead of blame.

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## II—LOVE IS GREATER THAN KNOWLEDGE.

Last spring, in the study of bird life, a lesson was incidentally taught me, and the grave mistake I was making, was brought so vividly before me that I shall not easily forget the lesson taught.

It was practically a new field for the scholars and myself, so we entered into the study of bird life with great zeal.

The birds were returning from the South, but very few of them were familiar, and as they passed so rapidly, merely a passing glimpse of them could be seen. But they had to be studied, and to make sure we had gained all possible particulars about them we had to have them in hand. Some of the boys had gopher guns which they used with deadly effect upon the small birds, and if it happened that a strange bird was seen they would follow it around until they managed to kill it. It would then be brought to school next morning and we would have a grand lesson on—certainly not "bird life." It partook more of the nature of bird anatomy.

The evil of this practice did not occur to me at the time, and not until one morning a killdeer plover was brought to me by one of the boys.

We had our usual lesson and to our astonishment found that one of the bird's legs was off, midway between the foot and that part of the leg covered with feathers.

In our hurry I did not notice at the time, though I thought of it afterwards, that throughout the lesson one little girl had said very little, but after the other pupils had gone out to play she went to where the dead bird lay, and stood with her back to me stroking its feathers. I asked her some question, and as she turned around I was surprised to see her eyes full of tears. She then told me that she thought that the dead bird was one that had stayed around her home all last summer. She noticed it every evening in the yard among the cattle, and though she never could catch it, her sympathetic nature had classed it among her bird friends. I easily saw at once what was passing in her mind: that this bird had come back to its summer home again and had been shot to satisfy curiosity.

The lesson was not very demonstrative, but so plain that I may say the study of birds took a different trend from that time forward.

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## III—AN UNEXPECTED RENDERING.

I had just finished the study of "The Village Blacksmith" with my class and prided myself that they knew it thoroughly and understood and felt all I had gone over. The first few read well and I was still more satisfied with myself. One boy however, much given to carelessness, had a way of taking ridiculous meanings out

of most things he read. This was no exception and when he should have read "He needs must think of her once more how in the grave she lies," he read with perfect expression "He need not think of her much more for in the grave she lies."

#### IV—A MILDLY ADMINISTERED REBUKE.

Monthly reports were to be given out. The making out of these becomes, when the novelty wears off, a weariness to the flesh. Such, at least, was it to a Manitoba teacher, who decided that "snip, snap, quick, and home," was the literary ideal of the report. This teacher was led to feel, however, that her ideal was a faulty one, and that she had committed a great breach of etiquette. It happened in this way:

The report has at its head a blank form, made out to indicate the following: Child's name, times late, times absent, parent's signature. Then came the teacher's remarks, and finally the teacher's signature. The teacher fills out all except the parent's name. This latter is to be signed by either the father or mother of the child—not by both.

The teacher in question, in all good faith, made but one particular report, never dreaming that she would get it back in a rather mutilated form. She inserted the child's name—"Wilfrid Jones,"—and her remarks, and concluded simply with her own initials.

Little did she dream that Wilfrid's father and mother, after the manner of parents, and heedless of the poor dumb innocent's future discomfort, had bestowed upon him no less than four names, each probably with its own peculiar significance. What's in five names? Surely this child was the heir of all the ages.

Here was the mildly administered rebuke. The child's name was scored out, and above it was written, in bold characters, "Wilfrid Nigel Barnwell de Grandville Jones." In the place reserved for either parents' signature, were inserted the following two names: "Frederick George Jones," and "Catherine Marie Antoinette de Grandville Jones."

What an "array of silent epitaphs," (to use Mrs. Malaprop's words) "on the teacher's language!" But the teacher evidently needed one more mild rebuke to convince her that "brévyty" is not always "the soul of wit." The report was enclosed in a sealed envelope, which bore upon it the following words: "Wilfrid Nigel-Barnwell-de-Grandville-Jones."

#### V—ASSOCIATION OF IDEAS.

It was Alma's first reading lesson. We had talked about cats, general and particular. I had then written "CAT" on the black-board and given her the chalk to copy the new word. She would make a faint effort, look at me, and rub the marks she had made off the board. Seeing that my presence was distressing her I went to the other end of the room for a short time. When I came back there on the board was "AT," and the little girl was struggling to join on C. When she noticed me, she stopped work again. I said, "Why don't you finish it, Alma?" "Cause," she answered, in a dry whisper, "I can't put its tail on."

#### VI—THE TRIALS OF THE NERVOUS CHILD.

Have you ever gone into a strange school and had eighty pairs of inquisitive eyes turned on you? If you have you can perhaps imagine my feelings when I first entered our eight roomed public school.

I had been there about a week when accidentally I allowed my ruler to slip to the floor. It did not fall gently either. This rather frightened me, but when I heard the teacher commanding me to pick it up I was simply too frightened to move. Again she said, "Mabel, pick up that ruler, or I'll whip you." I think it must have been the thought of a whipping which made me do it, but I laid my head on my desk and cried as though my heart would break.

The teacher, of course, not thinking that it was nervousness but stubbornness, lifted me with no gentle hand on to the floor, and of course I only cried harder. The strap was then produced and my hands received two slaps each. They did not hurt much, but oh! the shame of being whipped before the other children. I stood on the floor from about two o'clock until recess.

When the children went out to play I was allowed to go to my seat, and I guess all my tears were shed because I stopped crying, and, most wonderful of all in my teacher's eyes, I picked up the ruler. The teacher asked me why I had not done so at first, but I was unable to tell her.

From this experience of my own, I learned that to deal with a nervous child great care must be taken so as not to frighten her, and I also learned never to punish a child in the presence of others, as it hurts the feelings of a sensitive child.

### TO SUCCESS—WALK YOUR OWN ROAD.

*By Agnes Deans Cameron, Associate Editor of Educational Journal of Western Canada, and Principal of South Park School, B.C.*

The greatest hindrance to success is self-distrust, and a lack of originality. Men were not created by God in the mass. God's best gift to you is your originality. Cherish it. Hear this message to you from some of the world's best thinkers who themselves dared to be original and would not stand in the world's head-roll as the echo of some one else:

"We pray to be conventional. But the wary heaven takes care you shall not be, if there is anything in you. Dante was very bad company and was never invited to dinner; and Michael Angelo had a sad, sour time of it."—*Emerson*.

"I augur better of a youth who is wandering on a path of his own than of many who are walking aright on paths which are not theirs."—*Goethe*.

"I cannot hide what I am; I must be sad when I have cause, and smile at no man's jest; eat when I have stomach, and wait for no man's leisure; laugh when I am merry, and claw no man in his humor."—*Shakespeare*.

"I would rather make my name than inherit it."—*Thackeray*.

"I have too much indifference to the opinions of Mr. Smith and Mr. Brown—by no means am anxious to have his notions agree with mine."—*Robert Browning* (in a letter to Elizabeth Barrett).

"Live thou! and of the grain and husk, the grape  
 And wy-berry, choose: and still depart  
 From death to death thro' life and life, and find  
 Nearer and ever nearer Him, who wrought  
 Not matter, nor the finite—infinite,  
 But this main miracle, that thou art thou,  
 With power on thine own act and on the world."

—*Tennyson*.

"I never schedule people into 'sorts,' as you do. The people I care about cannot be counted by 'sorts': there is one made of each, and then the mould is broken."—*Ellen Thoreycroft Fowler* (in "The Farringtons.")

"The merit of originality is not novelty, it is sincerity. The believing man is the original man; whatsoever he believes he believes it for himself, not for another."—*Carlyle*.

"We move too much in platoons; we march by sections; we do not live in our vital individuality enough."—*Chapin*.

"Tom was one of those lads that grow everywhere in England and look as much alike as goslings; a lad with light brown hair, cheeks of cream and roses, full lips, indeterminate nose and eyebrows—a physiognomy in which it seems impossible to discern anything but the generic character of boyhood. But Nature has deep cunning. Under these average boyish physiognomies that she seems to turn off by the gross, she conceals some of her most rigid, inflexible purposes, some of her most immovable characters."—*George Eliot* (in "The Mill on the Floss.")

To sum up the grand inspiring truth of it all is that if you ring true and stand for something, something worthy to build a life around, the world wants you ever more than you want it, and if you modestly retire to a lodge in the desert it will make a path to your door, eager for your message. As Emerson has it: "If the single man plant himself indomitably on his instincts, and there abide, the huge world will come round to him."

The point I would make is this: We must respect not only the individuality of others, but our own as well. Who knows what world's message is entrusted to you? For my part (with Conan Doyle in his "Tragedy of the Korosko"), I don't believe that inspiration stopped two thousand years ago." When Tennyson wrote with such conviction, "Oh, yet we trust that somehow good will be the final goal of ill," he was repeating the message which had been given to him, just as Micah or Ezekiel, when the world was younger, repeated some cruder and more elementary message.

And, oh, if you are a parent or a teacher, don't strive to fashion your children into one stereotyped pattern. A child's individuality is the divine spark in him. Let it burn.

As Thoreau so beautifully voices it: "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away."

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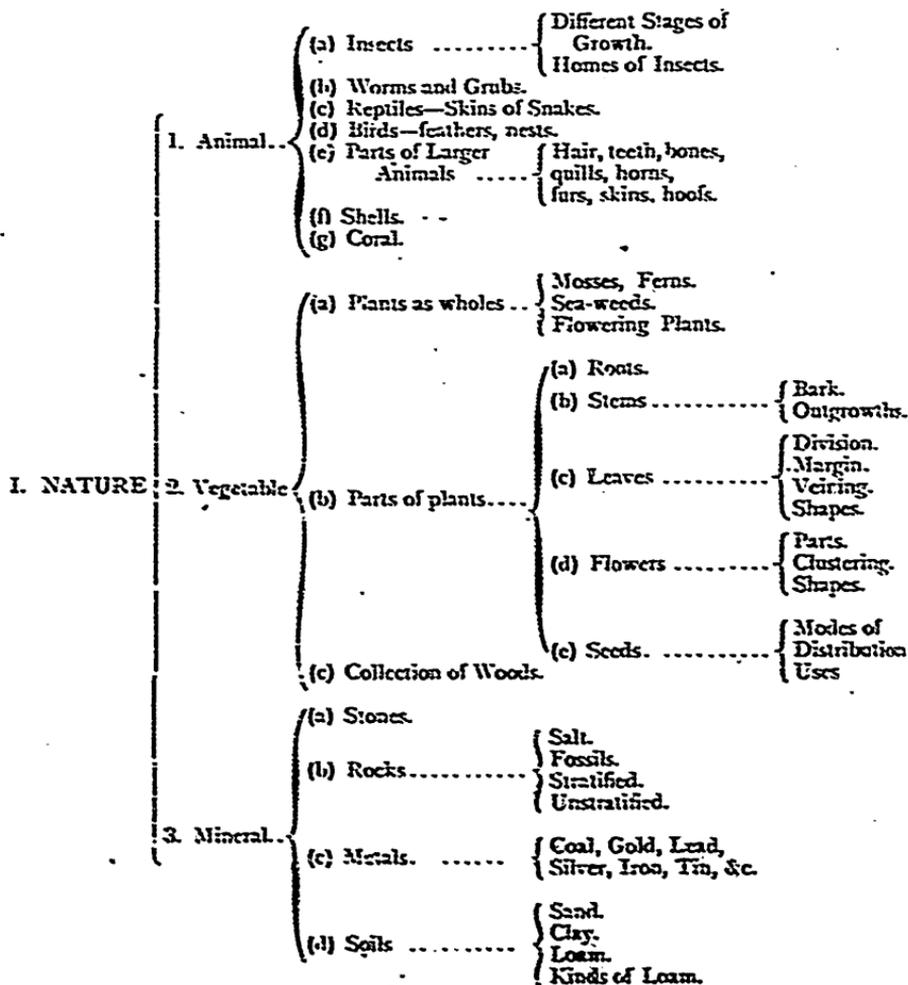
## MOVEMENT OF THE EYE.

By Geo. Bolton.

If you notice carefully while reading this, you will see that your eyes do not move continuously along the line of printed matter. They move rapidly, then rest on a word or phrase. While in motion they see nothing. In looking out of a car window while moving the same phenomena may be noticed, perhaps more easily. Now, three things depend upon this motion: The length of lines in the reader should be adjusted to cause the least strain; the length of lines of reading matter on the board should be relatively the same; and, most important of all, the child should be trained to cause his eyes to rest upon those phrases which are so connected in thought as to consist of idea groups. This is important and not hard to accomplish, although it requires some "looking ahead" of the words which are being vocalised. Training in this will help many poor readers.

## SCHOOL COLLECTIONS.

The following suggests lines of work for pupils of the public schools. Teachers can select whatever is most suitable for any particular school or pupil. The advantages of making a collection are apparent. The æsthetic arrangement of the material collected has a great value. There is special value in a collection of geographical and historical pictures; literary, historical and geographical cuttings. Every pupil should do something for the school in some line.



II. ART.....	1. Pictures .....	1. Literature.	} Famous people. Famous events. Famous places.
		2. Historical .....	
		3. Composition.	
		4. Animal Study.	
		5. Bird Study.	
		6. Botanical.	
		7. Land-scapes.	
		8. Prints of famous paintings.	
	2. Literature .....	1. Poetry .....	} Memory Gems. Nursery Rhymes
		2. Prose .....	} Gems.
3. Music .....	} Songs obtained from various sources—classified.		
III. MAN'F.....	1. Food .....	1. Rice.	5. Sugar.
		2. Tea.	6. Spices.
		3. Coffee.	7. Flour.
		4. Cocoa.	8. Extracts.
	2. Clothing .....	1. Cotton.	5. Hemp
		2. Wool.	6. Leather.
		3. Flax.	7. Furs.
		4. Silk.	
	3. Commodities..	1. Soap.	} Cotton Seed. Olive. Petroleum, etc.
		2. Drugs.	
		3. Oils .....	
	4. Miscellaneous.	1. Stamps.	5. Games.
		2. Coins.	6. Toys.
		3. Heads.	7. Car-Transfers.
		4. Spools.	

## Communications.

### NEED OF DEFINITENESS.

In the intermediate schools of Manitoba the time which the teacher can devote to each subject is necessarily limited. This leaves the advanced students to depend largely upon themselves, and necessitates a great reliance upon books. As reference books for such students are the exception in these schools, they must rely almost entirely upon the text book. This is more particularly the case since books rather than subjects are prescribed, and a fine of ten dollars is the reward of a teacher who advises the use of an unauthorized book. Even under such circumstances it might be going too far to say that we have a right to expect that the text-book prescribed in any subject should be a good one; but surely we would be within our rights in claiming that we should know definitely what the text-book is.

In the latest curriculum the subjects of Physics and Chemistry for second class work are laid down as: "High School Physics, Part I." and "High School Chemistry," respectively. Now as a matter of fact there is no such book as "High School

Physics, Part I.," and there are two books named "High School Chemistry," which are very unlike both in matter and method of treatment. There is a book called "High School Physics," which has been in use, but it is not divided, and there is a work which is divided into two parts but it is named "High School Physical Science." If Part I. of the latter work covered the same ground as the former the confusion could do no harm, but since light, sound and electricity are left out of the latter, a serious injustice would be done if papers were set on the work covered by the large book. In the list of apparatus given in the curriculum the numbers to figures in the text agree with those in Part I. of the "High School Physical Science," and I was assured by the department last August that so far as they knew that was the book intended. In the latest revised list of text books which appears in the February number of *The Journal*, the "High School Physics" is named, and the "Part I." is omitted. This leaves nothing to indicate that the smaller work is meant.

In Chemistry the confusion is even worse, as we have simply had to accept the book supplied by the dealers. Here, too, a serious injustice might be done, as the older work covers much more ground than the later edition.

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## Primary Department.

EDITED BY ANNIE S. GRAHAM, CAREBERRY, MAN.

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### TRUST THE CHILDREN.

"Trust the children. Don't suspect them,  
 Let your confidence direct them;  
 At the hearth or in the wildwood,  
 Meet them on the plane of childhood.

Trust the children, just as He did  
 Who for "such" once sweetly pleaded;  
 Trust and guide but never doubt them,  
 Build a wall of love about them."

—Sci.

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### PICTURES FOR SCHOOL-ROOM DECORATION.

Over the signature "Ignorant Teacher," the following question has come to hand this month: "If you were asked to name one or two pictures suitable for framing and hanging in a primary room, (a) what would guide you in your selection? (b) what would you choose? and (c) why?"

(a) Did you ever watch a child looking at pictures? And did you ever notice that certain ones (perhaps your own favorites) were passed over, while others caused the little face to suddenly light up with satisfaction, and the eye to flash with joy? In my own experience, I have found that nothing attracts and holds children so much as pictures of parents, or a parent, associating with their child. For this reason "The Sick Monkey," "The Cat Family," "The Lions at Home," "The Nativity," "The Madonnas," etc., all have a strong fascination for children.

(b) May I be a little girl in your primary room just long enough to give you my two favorites? And I'll choose "Madame Le Brun and Daughter," by Mme. Le Brun; and "Madonna and Child," by Ferruzzi.

(c) Why choose these? Let us, as teachers, (grown-up children) look at these two pictures a few moments. "An unusual type of portrait presents itself in the picture of Mme. Le Brun and her daughter. For this picture the artist was both painter and sitter. The maternal love the one would portray was not surmised or



guessed at, but was keenly, personally, felt. We must, to appreciate it, first note carefully just what is shown, and then strive to realize the sentiment with which the painting is suffused. The interest centres in the two heads—in the two pairs of eyes. Those of the child beam into the observer's, those of the mother seem filled with prescient light. We note the fond embrace, the nestling head of the little daughter whose tiny arms form so soft and warm a necklace. The beauty of the mother vies with the beauty of the child. The soft folds of the clinging garments, the glint of lace and embroidery detain our eyes but a moment. The lines of the picture lead back to the two heads and the two pairs of eyes. What would the artist have us see in her portrait? With delicate hand she has sounded the depths of human affection—the love of mother

and child—the mutual dependency, the sympathetic relationship. The child looks to the present, the mother strives to read the future—so often have the eyes of motherhood sought to pierce the veil. *Mother*—with what graceful art is the emphasis laid upon everything which to the sentient child makes up the meaning of that word—the protecting arm and ample lap, the clustering ringlets, the smooth cheek and tender bosom. The strongest link in the human bond is here depicted, the one soonest realized, the one last called to mind. *Mother*—the first word which baby lips essay to frame: *mother*—faint mutter of the dying tongue." In the *Madonna* by Ferruzzi we have the same close, sympathetic bond depicted,—care,

but what sweet care, written on the motherly face; trust, childlike trust on the face of the little sleeper. Behind the painter's brush can we not almost read the thoughts

of each of these mothers for her child? A little boy came to me the other day and said, as he pointed to a certain picture, "I like that picture better than any other in the whole world." When asked why, he said, "I don't know, I just like it." Now "Ignorant Teacher" I can't tell you why I have chosen those two pictures. (You see that I, too, am *ignorant*, so much so that I cannot "give a reason for the faith that is in me.") I "just like them,"—and *so do the children*. Perhaps your taste so differs from mine that you will not care for either of these. May we hope that some of our primary teachers will, in a future number, tell us of *their*, and their pupils', favorites?



#### SIR EDWIN LANDSEER—(A MORNING TALK.)

We have all heard of Sir Edwin Landseer, the man who painted all those beautiful pictures of dogs, sheep, horses, etc., and our boys' old favorite "The Sick Monkey." This morning I am going to tell you something of his life, and then I am going to ask you to tell me all you can about his picture.

He was born in 1802, just one hundred years ago. When he was a very little boy he was very fond of drawing. He would go out into the fields with his paper and pencil and make pictures of the sheep and cattle there. They took no notice of their little photographer, though I am sure they would have felt highly honored if they had known that their picture was being drawn by a little boy who was afterwards to be the greatest animal painter who had ever lived. His father, who was an artist, used to tell him never to try to draw anything unless he had it before him to look at. Perhaps this was what made his pictures so beautiful. The green grass, and the animals are all gone, many, many years ago, and busy streets are now found where these sheep and cattle used to nibble their breakfasts; but the *beautiful pictures* are left for us. Wasn't it kind of him to paint them for us? He could see beauties which we would not notice, and he loved to picture these for other people to enjoy.

When he became a man, our late Queen, Victoria, asked him to her home in Windsor Castle, and she and her husband took painting lessons from him. At that time he was called just "Edwin Landseer," but the Queen gave him the title "Sir," which means that he was a great and clever man.

When he was seventy-one years old he became ill and gradually grew worse until he died. Everyone who knew him felt very sorry, for they all loved the good and kindly old man who was such a good friend to all animals.

Wouldn't you like to see some of his pictures just as he painted them? And some of the little "paper and pencil" sketches? I wonder if he kept those little books neat? Do you think he did? I think he did, because he was so anxious to give pleasure, and it is never a pleasure to look at untidy work. Wouldn't it be splendid to be as unselfish as he was? And we can be, if we always make our little "sketches" in our best way. I wonder how much pleasure we can give each other *now*, while we have a talk about some of Landseer's pictures! Who will come first and tell us something beautiful about some one of his pictures?

### THE SECOND AND THIRD STEPS.

In the February *Journal* we were introduced to the members of a Grade I. number-work class,—Tommy Midget and Bessy Little. These tiny tots had at that time just reached the "six piece Mother cut a pie into." Since then they have moved into town to live, and I have the good fortune to have them in my room. They tell me that they "know ten," *but no more*. Let us see how their present knowledge will help us in the next few lessons.

Aim,—to show these little people that they now hold the magic key which, if "turned properly," will enable them to unlock the storehouses of number knowledge for themselves.

FIRST LESSON.—(*Teacher.*)—It takes 10 children to play a game of "old witch." If there was *one* game being played in front of the school and another at the back, how many children would be playing?

(*Pupil.*)—2 tens.

(*Teacher.*)—Now, I'm going to tell you a new and shorter way of saying 2 tens. After this we'll call it *twenty*, and we'll make it like this,—20. When we write *ten* (10) we really write *one* ten and *no* ones, so when we write *twenty*, we'll write *two* tens and *no* ones. Now, supposing there was another game being played in the basement, how many children would be playing?

(*Pupil.*)—3 tens.

(*Teacher.*)—Our short way of saying 3 tens, is *thirty*, and we make it like this,—30. (3 tens and no ones). Now, who will make *twenty* on the blackboard and tell us what it means?

(*Pupil.*)—Making a 2 and a 0, says, "Twenty means 2 tens and *no* ones."

(*Teacher.*)—And thirty?

(*Pupil.*)—Making a 3 and a 0, says, "Thirty means 3 tens and *no* ones."

(*Teacher.*)—Making a 4 and a 0, says, "We call this *forty*. Who can tell what forty means?"

(*Pupil.*)—4 tens.

(*Teacher.*)—Supposing I should write a 4 and a 3, I should call it forty-three. What would forty-three mean?

(*Pupil.*)—4 tens and 3.

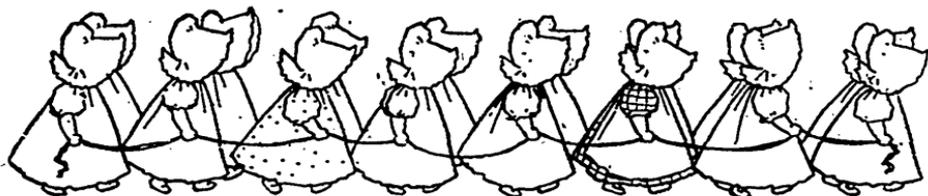
Then follows the meaning of several numbers as the teacher puts them on the board, naming them as she writes them. For example:

(*Teacher.*)—Writing a 2 and a 6.)—Twenty-six is a short way of saying what?

(*Pupil.*)—Two tens and six.

(*Teacher.*)—And 2 tens and 6 make what?

(*Pupil.*)—26.



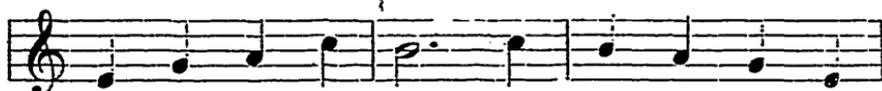
## THE SUNBONNET BABIES' MARCH.

*Quite fast.*

Words and Music by W. H. NEIDLINGER.



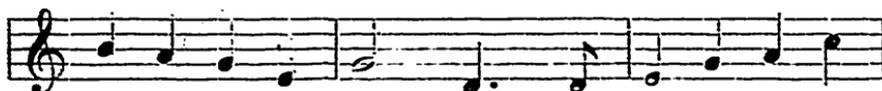
1. All through the world we wan - der, A-  
2. Each morn - ing when you wak - en, A-



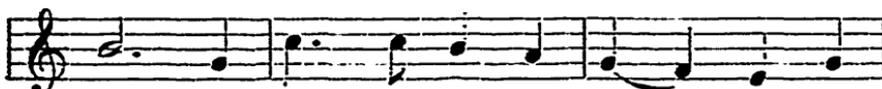
cross the sea and land, And ev - er seek for  
rise in hap - py mood, For all of those a-



chil - dren To join our hap - py band. Our  
round you Can work best when you're good. And



ar - my's grow - ing big - ger, But there's a place for  
this you must re - mem - ber, As each day is be-



you, So come a - long and join us, We'll  
gun, That an - y work is eas - y When

*Copyright, 1901, by W. H. Neidlinger.*

Teacher takes 40, 50, 60, etc., to 100 in the same way, drilling pupils in breaking numbers into tens, and in putting them together again to make a given number, as above. Children are then asked to go to the board and make given numbers.

SECOND LESSON.—(Teacher.)—Yesterday we were thinking of some children playing "old witch." How many did we need for 2 games? For 3? Now, suppose that each old witch had hidden "Monday" away, how many children would still be in sight?

CHORUS.



tell you what to do. Just march, march,  
 joy - ful - ly 'tis done.

march, Laugh-ing all day long a - bout your play; And

sing, sing, sing, Sing-ing care and clouds a - way. Just

march and shout, Un-til all the world is hap - py, too. Oh,

do your best, That is all you have to do.

In marching take two steps to the bar.



From "THE SUNBONNET BABIES PRIMER," by Eulalie Osgood Grover, which has just been published by Messrs. Rand, McNally & Co., Chicago, New York, and London. Used by special permission.

(Pupil.)—Nine in each game, or 3 nines.

(Teacher.)—Now, I'm going to give you a *hard* question, and see how many of you will get it for me,—30 how many 9's ?

(Pupil.)—That's *easy*. 30 is just 3 tens, and in each ten there is a nine and a one, so in 3 tens there will be 3 nines and 3 over.

(Teacher.)—Well, Arthur, what do you wish to tell us ?

(Arthur.)—I can tell how many nines in 40 or 50 or anything, for all you need to know is how many tens and then it is *easy*.

(Teacher.)—Why, yes; Arthur has found the secret. Let us try a few questions and see how his plan works.

Teacher gives a number of questions, as, 40 divided by 9, 40 divided by 8, 50 divided by 9, 80 divided by 9, and last of all 100 divided by 9. To this last question the answer given is *ten* and 10 over. The teacher says it is right and leaves it at that as she hasn't yet taken the number *eleven*.

(Teacher.)—I believe that nearly every one of you could find how many 8's in 23. Will you try? Laura may tell us *her way*.

(Laura.)—I thought first that 23 was 2 tens and a 3. Then I thought of an 8 and a 2 in each 10. That makes two 8's and 4 over, and the other 3 along with that makes two 8's and 7 over.

Teacher gives a number of such questions, being careful not to make them too difficult at first.

(To be Concluded in the May Journal.)

Next month is to be our "Bird Month." What will you contribute?—A.S.G.

## In the School Room.

### SCHOOL LIBRARIES.

The following lists of books may be of use to teachers of rural schools. It is very incomplete, both as to numbers and arrangement, but it may be of assistance until a more complete list is ready for publication. The books for Primary Grades are of two kinds—those to be read *by* children, and those to be read *to* children. Many of those which can be read to junior pupils are suitable for pupils of senior grades for independent reading. For information regarding school libraries teachers are recommended to read "Report of the Committee on Relations of Public Schools to Public Libraries," by National Educational Association; and "Five Hundred Books for the Young"—Hardy (Scribner Sons).

#### PRIMARY GRADES.

In the Child World.....Poulsson  
Child Life in Many Lands...Blaisdell  
Alice in Wonderland.....Carroll  
Through the Looking Glass...Carroll  
In Mythland.....Beckwith  
Fairy Tales.....Andersen  
The Birds' Christmas Carol...Wiggin  
Garden of Verses.....Stevenson  
Lord Fauntleroy.....Burnett  
Under the Lilacs.....Alcott  
Black Beauty.....Sewell  
Beautiful Joe.....Saunders  
Seed Babies.....Morley  
Water Babies.....Kingsley  
Wilderness Ways.....W. J. Long  
Ways of Wood Folks.....W. J. Long  
Secrets of the Woods.....W. J. Long  
Jungle Books.....Kipling  
Wild Animals I Have Known...Thompson  
Each and All.....Andrews  
Seven Little Sisters.....Andrews  
Ten Boys on the Road.....Andrews  
Aesop's Fables.....A.L.O.E.  
Adventures of a Brownie.....Craik  
Aunt Martha's Corner Cupboard..A.L.O.E.  
Little Men.....Alcott  
Little Women.....Alcott

Voyage in the Sunbeam....Brassey  
Uncle Tom's Cabin.....Stowe  
Johannot Series (4).....  
Seaside and Wayside(3).....Wright  
Stories for Children.....Lane  
Stories of the Maple Land.....Young  
Robinson Crusoe.....DeFoe  
Old Stories of the East.....Baldwin  
Fifty Famous Stories Retold..Baldwin  
Fairy Tale and Fable.....Thompson  
Bird Ways, I and II.....Miller  
Old Greek Stories.....Baldwin  
Starland.....Ball  
Pilgrim's Progress.....Bunyan  
Five Little Peppers.....Sidney  
Brooks and Brook Basins.....Frye  
Fairy Frisket.....A.L.O.E.  
The Gold Thread.....McLeod  
Hans Brinker.....Dodge  
Jessica's First Prayer.....Stratton  
King of the Golden River.....Ruskin  
Kindergarten Stories.....Willse  
Child and Nature.....Frye  
All the Year Round, I, II, III, IV. Strong  
Cat Tails and Other Tales.....Wright  
The Little Lame Prince.....Mulock  
Among the Meadow People.....Pierson  
Among the Farmyard People.....Pierson  
Among the Forest People.....Pierson

Young Folks' Book of Poetry ..Campbell	Heroes of Invention.. .. .Towle
Pets and Companions.. .. .Stickney	Greek Heroes.....Kingsley
Little Wanderers.....Morley	Boyhood of Lincoln.. .. .Butterworth
Bird World.....Stickney	Captains of Industry .. .. .Parton
Little Flower People.....Hale	General History.. .. .Myers
Stories of Insect Life.....Weed	History of Canada.....Roberts
Memory Gems in Prose and Verse.....Lambert	Stories from Canadian History ..Marquis
Classic Stories for Little Ones.....McMurry	Stories from English History.....Creighton
Story of Patsy.....Wiggin	Geography of the British Colonies.....Dawson
Swiss Family Robinson.....Wyss	Geographical Reader.....Scribner
Poetry for Children.....Ellot	Geographical Reader.....Johannot
Six Stories from Arabian Nights.....Shaler	Story of Our Continent.....Ballou
Stepping Stones to Literature, I.....Footprints of Travel.....Ballou	Que West, North, South, etc. Ballou
Lights to Literature, I.....Voyage in the Ship Beagle.....Darwin	Little Flower Folks.....Chambers
Orle Stories.....Story of the Stars.....Alcott	Flower Fables.....Church
Finch Primer and Reader, I.....Abbott	Stories of the Iliad.....Church
Holton Primer.....The Rollo Books.....Abbott	Bird Life.....Chapman
Cyr Primer and Reader, I.....Thompson	Biography of a Grizzly.....Thompson
Hiawatha Primer.....Pepacton, etc.....Burrroughs	Deeds that Won the Empire.....Fitchett
Earth and Sky.....Fights for the Flag.....Fitchett	Life of Livingstone.....Hughes

## HIGHER GRADES.

Evangeline.....Longfellow	Deeds that Won the Empire.....Fitchett
Hiawatha.....Longfellow	Fights for the Flag.....Fitchett
Miles Standish.....Longfellow	Life of Livingstone.....Hughes
Enoch Arden.....Tennyson	Life of General Gordon.....Butler
Ancient Mariner.....Coleridge	The Graphic Story Books.....Parkman's Works.....Prescott's Works.....Nansen
Snow Bound.....Whittier	Farthest North.....Child's History of England.....Dickens
Sketch Book.....Irving	Prue and I.....Curtis
Seats of the Mighty.....Parker	Forge in the Forest.....Roberts
Sky Pilot.....Connor	Treasury of Canadian Verse.....Rand
Girls Who Became Famous.....Bolton	Pathfinder.....Cooper
Boys Who Became Famous.....Bolton	Christmas Stories.....Dickens
Rab and His Friends.....John Brown	Scottish Chiefs.....Porter
Tom Brown at Rugby.....Hughes	My Saturday Bird Class.....Miller
Ivanhoe.....Scott	Charles O'Malley.....Lever
Talisman.....Scott	Stories of the Old World.....Church
Abbott.....Scott	Cricket on the Hearth.....Dickens
Lady of the Lake.....Scott	The Story of the Hills.....Hutchison
Marmion.....Scott	Julius Caesar.....Shakespeare
Bimbi.....Ouida	Merchant of Venice.....Shakespeare
Tales from Shakespeare.....Lamb	Idylls of the King.....Tennyson
History of a Mouthful of Bread.....Mace	Two Years Before the Mast.....Dana
Prisoner of Chillon.....Byron	Child's History of England.....Dickens
Autocrat of the Breakfast Table.....Holmes	Last of the Saxons.....Lytton
Jackanapes.....Ewing	Twice Told Tales.....Hawthorne
Magellan.....Fowle	
Sir Francis Drake.....Fowle	
Historic Boys.....Brooks	
Historic Girls.....Brooks	
Brief Biographies.....Miller	
Stories of the Greeks and Romans.....Guerber	
Myths of Greece and Rome.....Guerber	
Geographical Readers.....Carpenter	
The Pilot.....Cooper	
Kenilworth.....Scott	
David Copperfield.....Dickens	
Westward Ho.....Kingsley	
Piccola.....Saintine	
Book of Golden Deeds.....Yonge	
Treasure Island.....Stevenson	

## REFERENCE BOOKS.

Wonder Book.....Hawthorne
Wood's Natural History.....Concise Imperial Dictionary.....Chambers' Encyclopaedia.....Young Folks Cyclopaedia of Common Things.....Champlin
Young Folks' Cyclopaedia of persons and Places.....Champlin
Brewer's Reader's Handbook.....

## PICTURE HANGING.

1. Hang the pictures from 4 to 8 inches above the moulding, at the top of the chalk board.
2. Avoid hanging pictures so that those in juxtaposition on the same wall will have the tops and bottoms of frames on exactly the same level.
3. Consider dimensions of pictures with reference to the vertical division of the wall space by windows and doors.
4. Do not cover any wall space with too many pictures.
5. Do not attempt to balance any two pictures of equal size on either side of a third in the same space.
6. Avoid hanging a picture at too great an angle to the wall.

The following may be helpful to teachers as supplementary reading to illustrate the teaching in the fable, "The Cats that Went to Law."

### THE OYSTER AND ITS CLAIMANTS.

Two travellers discovered on the beach  
 An oyster, carried thither by the sea,  
 'Twas eyed with equal greediness by each;  
 Then came the question whose was it to be.  
 One, stooping down to pounce upon the prize,  
 Was thrust away before his hand could snatch it;  
 "Not quite so quickly," his companion cries;  
 "If *you've* a claim there, *I've* a claim to match it;  
 The first that saw it has the better right  
 To its possession; come, you can't deny it."  
 "Well," said his friend, "my orbs are pretty bright,  
 And I, upon my life, was first to spy it."  
 "You? Not at all; or, if you *did* perceive it,  
 I *smelt* it long before it was in view;  
 But here's a lawyer coming—let us leave it

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## Editorial.

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### IN THE OLDEN DAYS.

In the olden days we had no patent desks. Such as we had were cut by pen-knives and smeared with inkstains. In the olden days we had no copy-books on the vertical plan, for cheap foolscap was all that our parents could afford. In the olden days we had no text-books on the Language Arts, but the teacher and the School Reader were deemed sufficient for all practical purposes. And as we look back to those old days there is one admission we are compelled to make—that, our teachers, with all their disadvantages, had acquired the art of getting from their pupils a *maximum* of effort from a *minimum* of teaching. For example, the only instruction we ever received in punctuation consisted of copying the lessons from the reading books. Every omission meant punishment. Later on, when we were expected to write compositions, faults in punctuation were quite as serious as faults in spelling. In letter writing we were told that the right form was expected, and a *single telling* was all that was necessary. You may observe that we had *the all-sufficient motive*—perhaps not a high one, but certainly one that was very potent.

These thoughts were suggested by a letter received the other day from a young lad who has passed through all the public school grades and is now in the High School. How much he knows of the ordinary branches of study we cannot say; just what thought power he has we do not know. One thing, however, we do know—that if in our childhood days we had handed to our teacher a production so woefully lacking in form, that is in punctuation, spelling and arrangement, we should have had little bodily comfort for many days. And yet this is no child, but rather a young man, just at the awkward age. He can not be said to have had no instruc-

tion in letter-writing at school, for his teachers have given many hours to the subject. His teacher in Grade IV. began by presenting the orthodox form, which was copied again and again. The teachers of the succeeding grades considered it necessary to repeat the instruction at various times. The question remains,—How did he reach the High School without knowing what he should do, or how did he reach the High School unable to do what he did know ?

The answer is plain. With all their teaching, his teachers did not supply him with *the all-sufficient motive*. They were willing to accept slovenly work and they received it. They were too busy teaching to supervise, and the High School teachers are "reaping the harvest."

There is something we may well learn from the teachers of the olden days. Let us reduce our teaching to a *minimum*. When we tell, let us do it plainly and simply, but let every pupil understand that "he is in peril of his life" if he does not heed, observe, and practice. There is such thing as over-teaching, and there is such thing as unnecessarily teaching over. There is such thing as *telling once and holding a pupil responsible for what he has heard*. Perhaps in some ways we teach better than the teachers of the olden days, perhaps in some ways we govern much worse. What say you ?

This boy does not represent the majority of our students, but he represents a class. Are you furnishing any members for that class ?

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#### THE LATE COLONEL PARKER.

It is with regret that we record the passing away of Colonel Francis W. Parker, of Chicago,—the teacher of big heart, broad sympathy, and honest courage. He loved freedom with an intense passion, and he loved it most in the little children. His whole life was an effort to harmonize educational efforts with the laws of nature. He studied children and found that they had as many merits as have adults; he found that they could teach him more about methods in education than he could teach them; he humbled himself and became as a little child; in his humility and honest search for truth he found what prouder souls have missed. He became a leader and teacher to the people. For twenty years he has been one of the most prominent figures in American education. His work on the platform, in his schools at Quincy and Chicago, in his books for teachers, has been an inspiration. Not always consistent, for a growing soul is bound to be more or less inconsistent, he was nevertheless one of the most forcible and original thinkers in the educational world, during these last twenty years. And his heart was equal to his brain. A friend of the children, of the mothers, of the teachers; a lover of truth and simplicity and honesty; strong, tender and affable; his memory will be a joy to many hearts. Though dead he yet speaketh.

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**We would call the attention of our subscribers to our "Special Offer" on the first page of this issue. Here is an opportunity for teachers to get useful books without any cash outlay, and with very little effort. Let us hear from a large number during the next month,**

## A LITERARY NOTE.

We have just received from Messrs. Rand, McNally & Company a list of the educational books which they have under way. Teachers will be interested in the variety of subjects presented, and in the new series of supplementary readers under the attractive title, "*The Canterbury Classics*."

We are glad to note the large number of supplementary readers, especially those suitable for use in the primary grades, of which there seems to be such a dearth in the educational lists of to-day. They are as follows:

*The Canterbury Classics*. Edited under the general supervision of Katharine Lee Bates, Professor of English Literature in Wellesley College. Viz.:

"*Rab and His Friends, and Other Dog Stories*," by Dr. John Brown. Edited by C. W. French. Illustrated by MacDonall.

"*The Golden Bug*," by Edgar Allan Poe. Edited by Theda Gildemeister. Illustrated by Widney.

"*The Cricket on the Hearth*," by Charles Dickens. Edited by George B. Aiton. Illustrated by Widney.

"*The King of the Golden River*," by John Ruskin. Edited by Katharine Lee Bates. Illustrated by Thompson.

"*Norse Stories*," by Hamilton Wright Mabie. Edited by Katharine Lee Bates. Illustrated by Wright.

"*A Child's Garden of Verses*," by Robert Louis Stevenson. Illustrated by the Misses Squires and Mars.

"*The Sunbonnet Babies' Primer*," by Eulalie Osgood Grover. Illustrated by Miss Corbett.

"*Eskimo Stories*," by Mary E. Smith. Illustrated by Brown.

"*New Century Readers by Grades*." Book I., Book VIII.

"*Language Through Nature, Literature, and Art*," by Miss H. A. Perdue and Miss S. E. Griswold. Illustrated.

"*English Composition, Based on Literary Models*," by Rose M. Kavana and Dr. Arthur Beatty. Illustrated.

"*Hand-Loom Weaving*," by Mattie P. Todd. Illustrated.

"*A Bird Calendar*," by Clarence Moores Weed.

"*A Flower Calendar*," by Clarence Moores Weed.

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## Selected.

### THE NECESSITY OF EXPRESSION.

The test of the satisfactoriness of an education is the growth afterwards through life, and life itself should be the best part of our education.

Now, how may we secure that growth of mind and soul which is the only satisfactory issue of training? I believe that that result must be secured by a constant attention to what is after all the very first principle in education in all teaching; namely, to be sure that, when you get an impression, you get also the means of expression, that also, when you make an observation all by yourself, that you tell somebody what you have seen. Now, that is almost the first instinct of a child. All your parents know that, when the little child has seen something that delights it, its very first instinct is to ask for your sympathy. The child wants to tell the father, or the mother, or the brother, or the sister what it has seen, or what it has done—profound lesson of the true education. If you acquire something by observation through the lesson of your teacher, make sure that you give that out. It will grow wonderfully in the giving out, and the perfect impression on your mind will not be attained until you have given to it expression. Therefore, that education which is symbolized by the pumping into a bucket, or into a tub, or into a tank is the wrong kind of education. The educated person, no matter whether eighteen years old, or twenty-four years old, or twenty-six years old, should be not a pitcher or tank, but a pump which both sucks and throws out.

The steam fire engine is the right symbol of an educated mind. With one

motion of the piston it sucks, with the other it throws out; and that is the sort of a mind that works effectually upon itself, and on the community, helping the community throughout life. It is wonderful how small a mind originally, if it works through life in that way, can develop a great power.—*President Eliot.*

### WISEISMS.

(From Wisconsin Journal.)

To instruct the young is not to beat into them by repetition a mass of words, phrases, sentences and opinions gathered out of authors, but it is to open their understanding through things.—*Comenius.*

A child intimidated by bad treatment is irresolute in all he does. He who has trembled before his parents will tremble all his life at the sound of a leaf which rustles in the wind.—*Martin Luther.*

To get the net product of inquiry, without the inquiry that leads to it, is found to be enervating and inefficient. General truth, to be of due and permanent use, must be earned.—*Spencer.*

Government must come from within or without. If it comes from without it is a despotism; if from within, liberty.—*Lyman Abbott.*

There can be no free government without free education.—*Lyman Abbott.*

From a human standpoint, there is no greater aid in the moral training of children and youth than manual labor. The term labor is better and more significant than training. Well directed labor is a training, and its results are practical.—*Ex.*

The business of the school is not and should not be to fit the youth for money-making pursuits. You have as much right to tax me directly for your son's boots and shoes as to tax me merely to prepare him to earn them. The theory that the chief end of school is to fit pupils for the business activities of life, for the art of money-making, is the parent of some of the worst socialistic and communistic ideas of the times.—*South Dakota Educator.*

Morals should be taught in public schools. Punctuality, orderliness, love of truth, self-direction and charity are moral principles which should be inculcated in the mind of the pupil that he may retain them when he has passed out of school.—*Selected.*

Alas, for the poor to have some part  
In yon sweet living lands of Art  
Makes problem not for head, but heart.  
Vainly might Plato's brain revolve it;  
Plainly the heart of a child could solve it.

—*Sidney Lanier.*

In each human soul born into this world is implanted in infancy the possibility of noble manhood.—*Selected.*

Ignorance is the greatest curse. In the havoc it plays and has played there is nothing with which to compare it. It stands alone.—*J. C. Troy.*

What I seek is to elevate human nature to its highest, its noblest; and this I do through love. All the capacities for intellect and art and knowledge which my nature holds, I take to be the only means for the divine uplifting of the heart to love. Love is the only, the eternal foundation of the training of the races to humanity.—*Pestalozzi.*

There are five windows of the soul, which open out upon five great divisions of the life of man. . . . The studies of the school fall naturally into these five co-ordinate groups; first, mathematics and physics; second, biology, including chiefly the plant and the animal; third, literature and art, including chiefly the study of literary works of art; fourth, grammar and the technical and scientific study of language, leading to such branches as logic and psychology; fifth, history and the study of sociological, political, and social institutions. Each of these groups should be represented in the curriculum of the schools at all times by some topic suited to the age and previous training of the pupil.—*William T. Harris.*

## RELIGIOUS INSTRUCTION.

In response to an enquiry we publish the scheme used in the City of London, England.

The London school board has elaborated a very full syllabus of Bible instruction which is followed in all its schools occupying from half to three-quarters of an hour daily. The following is the portion applicable to elementary scholars as arranged for 1888. Explicit directions as to the carrying out of the scheme are issued for the teachers and the results of the instructions are tested by annual and biennial examinations.

General Instruction.—The teachers are desired to make the lessons as practical as possible and not to give attention to unnecessary details.

If the school year ends with any one of the last six months of the year ending 31st of December, teachers may, at their own option, present the children at the written examination in Scripture knowledge in the standards to which they belong at the close of the school year. Head teachers of infant schools must draw up a syllabus of lessons for children below Standard I, and submit it to the board inspector when he visits the school.

## STANDARD I.

Learn the Ten Commandments, Exodus XX, 1-17 (the substance only will be required); the Lord's Prayer, St. Matthew, VI, 9-13.

Simple lessons from the life of Joseph. Leading facts in the life of Christ told in simple language.

## STANDARD II.

Repeat the Ten Commandments and the Lord's Prayer.

Learn St. Matthew, V, 1-12 and St. Matthew XXII, 35-40.

Simple outline of the life of Moses.

Simple outline of the facts and simple lessons from the life of Christ.

## STANDARD III.

Memory work, as in Standards I and II. Learn Psalm XXIII.

Lessons from the lives of Samuel and David.

Fuller outlines of the life of Christ, with lessons drawn from the following parables: The Two Debtors, the Good Samaritan, the Prodigal Son, the Merciless Servant, the Lost Sheep, the Pharisee and the Publican.

## STANDARD IV.

Memory work, as in Standard III.

Learn St. John, XIV, 15-31.

Lessons from the Pentateuch, with special reference to the lives of Abraham, Isaac, Jacob, Joseph, and Moses, with the practical lessons to be derived therefrom, together with the teaching of the law of Moses with reference to the "poor," "stranger," "fatherless," "widow," "bond-servant," "parents," and "children."

The life of Christ (first part) as gathered from the Gospels of St. Matthew up to chapter XIV, 36, inclusive; St. Mark, up to chapter VI, 56; St. Luke, up to chapter IX, 17; St. John, up to chapter VII, viz.: to third passover, with les-

sons from the following parables: The Sower, the Mustard Seed, the Wheat and Tares, the Pearl of Great Price. Brief accounts of Bethlehem, Nazareth, Sea of Galilee, Bethany and Jerusalem.

## STANDARD V.

Memory work, portions learned in Standard IV. (St. John, XIV, 15-31).

Learn Ephesians, VI, 1-18.

Lessons from the books of Samuel and Kings, with special reference to the lives of Samuel, Saul, David, and Solomon.

The life of Christ, continued (second part) from third passover to end of Gospels.

Acts of the Apostles, first two chapters.

## STANDARD VI.

Memory work, portion learned in Standard V (Ephesians, VI, 1-18).

Learn Isaiah, LIII, and Ephesians, IV, 25-32.

Lessons from the lives of Elijah and Daniel; causes which led to the captivity and return, with the effect on the national life and character of the children of Israel.

Recapitulation of the life of Christ, together with an account of his discourses as given in St. John, chapters III, VI, 1-40, and X; Acts of the Apostles to chapter VIII.

## STANDARD VII.

Memory work, portion learned in Standard VI (Isaiah, LII, and Ephesians, IV, 25-32).

Learn I Corinthians, XIII.

Recapitulation of the subjects in the Old Testament set out in the preceding Standards.

Recapitulation of the life of Christ, as in Standard VI.

Acts of the Apostles, with special reference to the life and missionary journey of St. Paul.

Essential portions of the London school board's scheme and syllabus have been adopted by 101 boards located in 35 different counties.

## SCHOOL SYSTEM OF ONTARIO.

FROM AN ARTICLE BY W. L. GRANT, IN SCHOOL REVIEW.

No educational system will ever produce perfect results until every pupil is clever, good natured, and ambitious, and has allotted to his especial use an omniscient teacher of unflinching tact and energy. Short of this we may at least demand of our system that it should be not only living, but also in living and harmonious relation with the body politic. A system working along lines different from those along which the other members are developing bids fair to become a cancer, living indeed, but out of harmony with and contrary to, the normal physical functions. Certain tendencies in our schools warrant us, if not in applying this criticism, at least in being on our guard against the dangers to which it points. Yet, curiously enough, one of our most obvious weak points arises from a short-sighted attempt to be in conformity with local conditions, a narrow patriotism, which, if not exactly "the last refuge of a scoundrel," is at least suspiciously like the artful dodge of a political vote catcher. The department has decreed that our text-books shall be almost wholly drawn up by inhabitants of the province, and if possible by teachers in active service. It surely stands to reason that a new country with a comparatively small learned class does not do wisely in rejecting the labors of Britain and the United States. No text-book may be used in any of the provincial schools save those authorized by the department, and as only one is authorized in each subject, its preparation and sale becomes a distinct prize. The whisper goes that in more than one instance the task has been given to a friend as a reward for party service, and whether this be so or not, the result in some cases justifies the accusation. Some of the books are excellent, such as those in classics; others are fair, such as those in mathematics; others, again, such as those in history and spelling, could not well be worse. In some cases new books have been introduced for reasons unknown to all save the politician, while in others fear of the expense entailed upon the country voter by the purchase of new text-books, has kept the old ones in use long after they should have been superseded.

But the main problem lies far deeper. In the early days it was above all things necessary to train teachers for the community. But we have gone on turning out teachers and matriculants until we are almost ludicrously over-stocked. For a recent vacancy in moderns at a salary of \$700 per year, there were eighty-three applicants; of whom the great majority were university graduates, many of them men with first-class honors in the department. The case is even worse in the public schools. A teacher-in-training plucked is a voter lost, and the standard for certificates has been made so low that our public schools are filled with raw boys and girls who usurp the once sacred name of teacher. The result has been a lowering of salaries, which prevents teaching from becoming a profession. Not only has the general standard of living advanced, but many a country school which formerly paid \$450 to a male teacher, now gives \$250 to \$300 to an immature girl, and in both public and high schools the vast majority of teachers are transients who adopt the profession for a year or two as a stepping-stone to the study of law, medicine, or theology. In 1899 there were employed in the public schools of the province 2,612 men and 5,957 women, a decrease of 44 men and an increase of 148 women. As an instance of their enumeration, in the populous county of Renfrew the average salary of a male teacher for over nine months' work is \$254, and of a female teacher \$216 (*Report of the Minister of Education for 1900, p. 16.*) There are signs, however, that this evil is gradually working its own cure, for even the boys and girls who scrape through our inadequate examination are refusing to work for this pittance, and the number of candidates has of late years shown a slight decrease. The drift of the high schools in the direction indicated is even more pronounced than at first appears. The department and the local trustees still tend to pay and to promote their teachers by results, and as results can most easily be obtained by written examinations, we are lantern-led by this lubber incubus. All other subjects save those leading up to an examination set by a purely external body are neglected; in the public school attention is given only to those which lead up to the high school entrance examination, the difficulty of which has also made far too great a break between the public and the high school; and as the only examinations at the end of the high-school course are those leading to the university or to a teacher's certificate, more and more attention is concentrated upon these.

Those having other aims are more or less neglected, and every high-school teacher in Ontario will bear me out when I say that from two to six weeks at the end of every summer term are devoted to cranning their prospective successors. The *raison d'etre* of the high-school teacher seems to be to reproduce himself, and we have apparently arrived at a new example of the infinite series, where the little fleas produce lesser fleas, and so *ad infinitum*. In 1899, out of 6,067 pupils who left the high school, 1,297 had signified their intention of becoming teachers, and as I have said, this proportion is distinctly less than was the case some years ago. In 1887, for example, Mr. Seath reported that 50 per cent. of the high-school pupils had in view the profession (one would rather say the trade) of teaching. Meanwhile, the commercial course has not been a success. Technical subjects (if I may use that much-abused word) have not as a rule been so well taught as in the business college, while literature and history have been taught in a shame-faced way which renders them almost useless. In fact the class, though at present showing a slight upward tendency, still lies under a vague stigma of social inferiority which for years has blighted its efforts.

The result of all this is that the attendance is much less than it should be, and has shown a steady decrease ever since 1895, though this may be offset by the large numbers who now take the public school continuation classes. Massachusetts, with practically the same population as Ontario, has 40,000 high-school scholars as against 22,460 in Ontario. Two radical changes seem to be necessary if our system, outwardly so fair, is not to get out of touch with modern life. If each high school is to teach everything, then the universities must greatly curtail their list of options at matriculation; if the options are to be retained, and indeed increased in accordance with our present tendency, then certain schools must confine themselves to certain aspects of work, as is done in many of the eastern states, and as is recommended in Mr. Seath's report. More important still, the high school must cut loose from the university, and assume a more independent attitude. The metaphor of the "ladder of learning" has done harm by leading us to think that the lower rungs are of value only as steps to the higher. The vast mass of our citizens must get their education (in the sense of definite lessons set and learnt) in the primary and secondary schools. At present, we turn out teachers and matriculants, not the two most important classes in a new community. Those who are to be the captains of industry, the stockbrokers, miners, engineers, wholesale and retail men of business, instead of being given a course which would fit them for a business career, and at the same time give them a training in the rudiments of literature and of history, must be content with the narrow training of the business college or with a course designed to suit the needs of pupils who intend to become teachers or to enroll themselves in one of the learned professions, and which they enter upon with a not unnatural lack of enthusiasm.

There is no panacea for these various ills; many remedies must be tried before we find our way out of the jungle of conflicting theories and interests in which we are at present wandering; a change must come both in the personnel of the teachers and in the methods by which they are trained. But this is a subject which would demand an article in itself, and I have wandered too far already. The friend of the department will perhaps say that, reversing the role of Balaam, "I came to bless, and lo! I have cursed it altogether." The captious critic may declare that after an impartial survey our vaunted system has turned out to be little better than a congeries of systematized fads. I hope that neither is correct; even now, when its weak points are becoming so manifest, we must never forget what it has done for us. It is a system, and any system, however defective, is better than chaos and the rule of individual caprice, even when the chaos is lit up, as it is in some of our private schools, with occasional flashes of brilliance. Satan in Milton's poem found a systematized hell not unendurable, but even the arch-fiend himself could not exist in the realms of "Chaos and Old Night." Many critics do not give due credit to our Ontario system for the control which it exercises over the vagaries of the individual. While it may to a certain extent clip the wings of an occasional "Donsie" it affords a safe and not unhealthy pathway to many a hardworking teacher of average capacity who would otherwise mire both himself and his pupils in all sorts of morasses of his own devising. The epithet "mechanical" has been applied in cases before now where "orderly and systematic" would be more suitable. After all, there are worse faults in teaching than mechanism, which, even when pushed

to excess, is only the substitute of the average teacher for that "natural law in the spiritual world," which must be the basis of the work of his most inspired brother. But our Ontario system has merits much more positive, of which, I hope, I have not been unmindful. It has raised the standard of teaching, even if much remains to be done; it has put education within the reach of the humblest child in the province, and has solved on broad and statesmanlike lines difficulties of race, religion, and creed. Now that revision seems necessary, we may surely trust that as in the early days men were found able to organize so complete a system, so now their successors will be equal to the task of bringing it more into conformity with the advancing and changing needs of the province.

### AN EXPENSIVE PROBLEM.

A teacher in a Texas public school received the following letter the other day: "SIR: Will you in the future give my son easier sums to do at nites? This is what he's brought hoam two or three nites back: 'If fore gallons of bere will fill thirty to pint bottles, how many pints and half bottles will nine gallons of bere fill?' Well, we tried and could make nothin' of it at all, and my boy cried and laughed, and sed he didn't care to go bak in the mornin' without doin' it. So I had to go and buy a nine gallin keg of bere, which I could ill afford to do, and then he went and borrowed a lot of wine and brandy bottles. We fill them, and my boy put the number down for an answer. I don't know whether it is right or not, as we spilt some while doin' it. P. S.—Please let the next sum be in water, as I am not able to buy more bere."

### WHO—WHERE—WHAT.

*The Journal of Education*, Pemberton Building, Boston, Dr. A. E. Winship, editor, gives brief biographies of more than four hundred educational people—"Who, Where, What,"—in its issue of February 20, with portraits of nearly 100. This is the first time anything of the kind has been attempted, and is the only place where these facts can be obtained. It may be had by sending your address with ten cents to *The Journal of Education*, Pemberton Building, Boston.

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 1234 times 9 plus 5 equals 11111.  
 123456 times 9 plus 7 equals 1111111.  
 12345 times 9 plus 6 equals 111111.  
 1234567 times 9 plus 8 equals 11111111.  
 12345678 times 9 plus 9 equals 111111111.  
 1 time 8 plus 1 equals 9.  
 12 times 8 plus 2 equals 98.  
 123 times 8 plus 3 equals 987.  
 1234 times 8 plus 4 equals 9876.  
 12345 times 8 plus 5 equals 98765.  
 123456 times 8 plus 6 equals 987654.  
 1234567 times 8 plus 7 equals 9876543.  
 12345678 times 8 plus 8 equals 98765432.  
 123456789 times 8 plus 9 equals 987654321

—Selected.

# Department of Education,

## MANITOBA

### Professional Course for Teachers.

The following course for First and Second Class Teachers was adopted at the last meeting of the Advisory Board :

#### SECOND CLASS.

- PHILOSOPHY OF EDUCATION.**—Rosenkranz, p.p. 19-157. (Appleton-Morang.)  
**HISTORY OF EDUCATION.**—Painter. (Appleton-Morang.)  
**PRIMER OF PSYCHOLOGY.**—Ladd. (Scribner's.)  
**LOGIC.**—Lectures based on Creighton. (MacMillan.)  
**SCHOOL MANAGEMENT.**—Lectures based on Schoolroom Practice; School Law; Regulations of Department of Education and Advisory Board.  
**METHODS.**—(a.) Lectures.  
                   (b.) Special study of "Teaching the Language Arts" by Hinsdale. (Appleton-Morang). "Special Method in History and Literature" by McMurry (Pub. School Pub. Co.); and "The Voice and Spiritual Culture" by Corson. (MacMillan).  
**MUSIC.**—Theoretical and Practical Instruction.  
**DRAWING.**—Theoretical and Practical Instruction.  
**MANUAL TRAINING.**—Practical Instruction.  
**DRILL.**—Practical Instruction.

#### FIRST CLASS.

##### PART I.

- PHILOSOPHY OF EDUCATION.**—  
     (a) Philosophy of Education, Rosenkranz. (Appleton-Morang.)  
     (b) Methods in Education, Rosmini. (Heath & Co.)  
     (c) Outlines of Pedagogics, Rein. Kellogg.  
**PSYCHOLOGY.**—  
     (a) Handbook of Psychology, Stout. (Hinds & Noble).  
     (b) Logic, Creighton. (MacMillan).  
**SCHOOL MANAGEMENT.**—School Management, Tompkins. (Ginn & Co.)

##### PART II.

- CHILD-STUDY.**—Psychology of Childhood, Tracy. (Heath & Co.)  
**EDUCATIONAL CLASSICS.**—  
     Education, Spencer, (Caldwell & Co.), and any one of the following :  
     Emile, Rousseau. (Heath & Co.)  
     Leonard and Gertrude, Pestalozzi. (Heath & Co.)  
     School and Society, Dewey. (Chicago Univ. Press).  
**METHODS.**—  
     Report of the Committee of Ten. (American Book Co.)  
     Art and the Formation of Tastes, Lucy Crane. (Prang Ed. Co.)  
**HISTORY OF EDUCATION.**—  
     European Schools, Klemm. (Appleton-Morang.)  
     English Education, Sharpless. (Appleton-Morang.)

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