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# EDUCATIONAL JOURNAL

## OF WESTERN CANADA.

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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.

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VOL. II.

WINNIPEG, NOVEMBER, 1900.

No. 7.

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## Contributions.

### SCHOOL CHILDREN IN SOCIETY.

J. McCaig, M.A., L.L.B., Lethbridge, Alta.

Experience leads a schoolmaster to suppose that his difficulties are not all of his own making. In an age peculiarly devoted to intellect, differences in intellectual capacity in pupils become strongly noticeable and the task of securing average intellectual acquisition over a large class of pupils tends to become harder and harder.

But it is not of this we wish to speak particularly. The man who studies the constitution and bounds of the whole state begins with the fundamental tie of blood relationship, followed with the expansion of the state by political, moral, social and spiritual restraints, all of which in a complex way go to hold society together. Incapacity in the citizen in fulfilling the obligations imposed on him with respect to any of these restraints impairs the general usefulness and value and fitness of the citizen. The imperfections of family relations alone give trouble to the schoolmaster. The function of the family relations seems to be specially the development of a strong sense of obligation. Well regulated family associations are a discipline in checks and mutual concessions that are the foundation of social sympathy and of a strong sense of social and moral obligation. This strong moral sense is the teacher's first ally; without it his best effort means little accomplished.

Was it Gladstone who said that the capacity for intellectual acquisition was a moral equality? If so he probably meant that self-denial, self-control and isolation were indispensable conditions for successful mental improvement, in which he was perfectly right. The geniuses are few. Success with the mass then is not wholly or even chiefly a matter of brains but of a capacity for intense application. Did not Carlyle say that even genius was the gift of taking infinite trouble?

The effects of loose family discipline are chiefly noticeable in the upper and High School grades of the teacher's work. With younger pupils the responsibility is more largely his own. The High School period in the child's life is transitional. It is the time at which a boy is taking aspirations or failing to take them. It is the time too at which both boys and girls, more particularly the latter, among whom the social instincts are stronger than among boys, are shading into social life and social engagements. Social functions mix very badly with school work. I suppose there must be a beginning some place and some shading of school and home life into social life. On the other hand success goes with the single eye and a pretty definite dissociation of the school and social periods seems necessary. The most elementary view teaches us that

social functions are an injury to people physically immature. In society young means jaded young. The susceptibility and eagerness of youth in new experiences results in physical lassitude which is a fine foundation for morbid sentiment, and this is one of the worst enemies to sound, consistent, steady, intellectual improvement.

The dissipation of physical and intellectual power is usually accompanied by a dissipation of the affections. For parents in the first place; the girl who has been put into society too young—say at the age of fifteen—is usually vain, selfish, irresponsible and regardless of parental authority. She is a whimsical and, in a mental sense, an unhealthy student. The susceptibility too of girls at such an age to even ordinary society politenesses creates an appetite for attentions from the opposite sex that is not discriminating or safe. The capacity for wifely singleness of allegiance is not to be measured by the breadth and variety of early sentimental experiences. But this is another story. We were saying that the vanity and want of judgment of parents in allowing social ties to tread too closely on the heels of domestic ties very often makes the school-master feel as if he were rather up against a difficult proposition in trying to secure good results from intellectual training.

---

#### A PROVINCIAL SECRETARY FOR THE TEACHERS' PROVINCIAL ASSOCIATION.

The following suggestion comes from a prominent educator in the West. What do our teachers think of it?

“The hopes which I in common with others entertained regarding the work that might be done by the Provincial Teachers' Association when it became a representative institution are not quite so bright as they were. If something is not done the Provincial Teachers' Association will soon drop to pieces owing to the apathy of those who compose it. It is absurd to suppose that any permanent good can be done by a body of men who meet for a couple of hours of a summer evening once a year. Two or three or more meetings are necessary.

What is needed is a permanent paid secretary, whose duty it would be to keep the institution going, supply the members with printed copies of resolutions to be brought forward, report to the Association as to the progress of suggested reforms, and arrange generally for programmes and discussions.

Then again this paid official should visit the local associations, and give addresses on educational topics at every meeting. He would assist in organizing and maintaining local associations and see that each Association appointed and instructed its representative. He would be of untold value at such meetings.

We thought too that our paid secretary could be the editor of the Journal which should be the property of the Provincial Teachers' Association. Our paid secretary must be a good man of business, a good all-round educationalist and well up in public school work, and a good literary man into the bargain.

How is he to be paid? Let the Provincial Teachers' Association work out the details of the scheme and get it into shape so as to place the matter before the government. Ask the government to levy a tax of \$2.00 or \$2.50 per annum upon all teachers actually engaged in teaching within the province—this sum to be sent in on the first of July in each year. Any teacher refusing or neglecting to pay his tax shall not be considered a public school teacher within the meaning of the Schools Act. This would give us a revenue of say \$2,500 which might

be supplemented by an additional tax on teachers entering the profession for the first time. This is a matter of detail however. Perhaps we could give the Journal free to all teachers.

## Primary Department.

### NOVEMBER.

Trees are bare and brown,  
 Dry leaves everywhere,  
 Dancing up and down 'wn,  
 Whirling through the air.  
 Red-cheeked apples roasted,  
 That's November fun.

\* \* \*

Tick-tock, says the clock,  
 'Tis time to go to school,  
 Surely you will not be late,  
 For that's against the rule.

\* \* \*

I looked from my window last night,  
 When I went upstairs to my bed,  
 And I saw so many stars in the sky,—  
 I never could count them if I should try.  
 They looked like lamps overhead.

I looked from my window again  
 When at morn from my bed I arose,  
 Not one could be seen, but the wind blew hard,  
 It was blowing the leaves all about the yard.  
 And it blew them out, I suppose.

### MISS THISTLEDOWN.

Key of G.  $\frac{3}{4}$ .

1. 3.	5. 5. 6. 5. 4.	3. 1. 1. 1.	2. 5. 5. 5.	3. 1. 1. 3.
5. 5. 6. 5. 4.	3. 1. 1. 1.	2. 5. 5.	1. —. 1. 1.	
2. 5. 5.	3. 1. 1. 1.	2. 5. 5.	3. 1. 1. 3.	
5. 5. 6. 5. 4.	3. 1. 1. 1.	2. 6. 7.	1. —. —.	

Thistledown is very sprightly,  
Swinging lightly, oh, so lightly,  
Thistledown is very sightly

In her snowy white gown.  
Nodding this way, and that way,  
Nodding this way, and that way,  
Thistledown is very sprightly,  
And has just come to town.

From the stem she would be flying,  
With the breezes softly sighing,  
Floating still, when day is dying

Very faint in the west.  
Floating this way, and that way,  
Floating this way, and that way,  
Thistledown is gaily flying,  
She is never at rest.

But alas! she'd just departed,  
When the rain-drops downward started,  
It was really too hard-hearted,  
The way they came down.  
Tapping this way, and that way,  
Tapping this way, and that way,  
Thistledown was broken-hearted,  
For it ruined her gown.

---

#### SEAT-WORK.

That the arrangement of seat-work requires our consideration is not questioned—and we realize its importance when we contrast the number of minutes pupils are receiving our direct attention in a class with the number of minutes they are sitting at their desks receiving a very small share of attention. A child's knowledge is gained in his classes, but his habits are to a great extent formed in his seat-work. And if his seat-work be based upon principle and not on fancy, the knowledge obtained in his classes will be the better impressed upon his memory; and the habits formed will be habits of industry and neatness. Properly arranged, it will help the child to acquire knowledge through his senses, will keep him profitably and happily employed, and so brighten school life, and enhance its charm. Its educational value cannot be over-estimated; but, in order that it may have an educational value, it must be definite and have a definite purpose. It must also be varied and interesting and receive the personal supervision of the teacher.

The principal objects of seat-work are these:—

- (1) To supply pupils with employment that will occupy both head and hands.
- (2) To lead pupils to observe closely and so cultivate and develop their powers of observation and concentration.
- (3) To furnish pupils with material for thought.
- (4) To lead pupils to be inventive.
- (5) To develop the child's powers of expressing his thoughts.
- (6) To review that which has been taught or to form a preparation for a lesson which will follow.

The greatest difficulty no doubt lies in finding seat-work for the very small children when they first enter school. To them the restraint of the school-room is very hard to bear—and as yet, they can do no real school-work. They have however, before entering school, acquired some knowledge of which we can make use. They can count to two or three at least, and can distinguish some of the colors. Thus we have a beginning; and as the child's knowledge increases, his seat-work may be made more varied. Some of my own plans for seat-work are these:—

- (1) Colored beads—a certain number of each color to be strung.
- (2) Tooth-picks arranged in groups of a certain number.
- (3) Colored papers strung in a certain order.
- (4) Card-board with words of a sentence to be arranged in proper order.
- (5) Writing words from black-board between lines.
- (6) Boxes of letters—words to be built.
- (7) Card with pupil's name pasted on his desk to be copied.
- (8) Making all the words they can from such a word as "continent."
- (9) Forming new words by prefixing letters to "old," "all," "ay," etc.

In connection with number-work, seat-work admits of little variation. Practice in the solution of problems will do much to improve composition and to develop the reasoning powers; but desk-work in arithmetic, while serving important ends, affords pupils golden opportunities for getting into the most wretched habits of counting by one's counting on their fingers, and counting by means of strokes. These evils may be counteracted by short frequent drills.

Seat-work in Arithmetic may be :—

- (1) Solution of problems.
- (2) Original problems.
- (3) Mechanical work,  $\left\{ \begin{array}{l} \frac{2}{3} \text{ of } 9 + 2. \\ \frac{3}{4} \text{ of } 12 \div 5. \end{array} \right.$
- (4) Writing numbers in words and in Roman Numerals.
- (5) Counting by 4's, etc. 1, 5, 9—2, 6, 10—etc.

As Nature Study and Geography with junior classes are taught to a great extent by means of stories, desk-work in composition can be so arranged as to cover all three subjects. Desk-work in these may be :

- (1) Autobiography of a bean, a snow-flake, a cloud, etc.
- (2) Writing answers (in complete sentences) to questions on reading lessons, on pictures, plants, animals, clouds, etc.
- (3) Reproducing stories—with difficult words on blackboard.
- (4) Letter-writing.
- (5) Writing questions, commands, etc.

Primary Dept., Whitewood, N.W.T.

ANNIE E. CALLAGHAN.

## In the School Room.

### INDIVIDUAL TREATMENT.

"I have fifty-four scholars in my room and they are all in Grade IV., and with all the subjects crowding me, I simply am compelled to make one class in Arithmetic and Reading."

"But does putting them in one class save time?"

"Why! of course. I have only half an hour for Arithmetic each day, and each pupil gets a whole half-hour. If I had two classes, each pupil would of course get only fifteen minutes, and if three classes only ten minutes. Don't you see?"

"Yes! that looks all right. but do you never find that many of your class are ahead of your instruction and several behind it, and that there is difficulty in

holding the reins? Does it not remind you of endeavoring to drive a Clydesdale and a thoroughbred side by side? When you say that each pupil gets half an hour do you mean that he really gets it, or that often he is wasting it in listening to something he knows already, or in trying to grasp that which it is impossible for him to understand?"

"Yes! I know just what you mean and I know too that this attempt to drive all together at the same rate, over the same course in the same way, is the cause of lack of interest in much of the work, but what am I to do about it?"

"Well, did you ever try the individual plan?"

"Individual nonsense! How can one reach fifty-four individuals in half an hour?"

"Hold on just a minute! Haven't you of necessity to reach them as individuals? Hasn't each mind to act independently, and are you not wasting time on any individual if he is not thinking? And if your instruction does not fit him, is he not bound to be wasting his time?"

"But how are you going to reach them individually? I am sure I try to get each individual in the class to attend, rather than try to get the class as a body to attend, but after all I am bound to treat the class as a unit. Of course I always think of the ability of the slower pupils, and guide myself by that."

"But don't you see that this means that part of the class is marking time, though thank goodness it is not the slower half? Are you not only apparently saving time, but really losing it?"

"Well, tell me straight, what you would do about it."

"Where are you working just now?"

"In Long Division."

"What differences in your pupils?"

"Some can work every question quickly and accurately, some are slow but accurate, some are inaccurate in subtraction and some in multiplication and some are dreadfully slow."

"Suppose then to-morrow you divide your class into four sections. Put Section I. at problems involving Long Division: take Section II. to the board for five minutes for quick drill in the simple rules; put Section III. at questions in Subtraction, and Section IV. at Multiplication, or at that step in Multiplication where they usually fail."

"You mean, let each pupil take exercise where he needs it, or in other words, 'put on the grease where the wagon squeaks'."

"That is it precisely."

"But how about next week?"

"Next week make a new division if necessary, and proceed as before. Don't think of uniformity of attainment so much as suiting the needs of the members of the class."

"But it will end in chaos."

"Try it. It has been tried before in classes of fifty-four, and has worked well. Perhaps there need be no *arithmetic class* at all in a school, but only an *arithmetic hour*. Do you understand? Will you try the plan for one month before condemning it?"

"But how can you manage your reading lesson in that way?"

"It is easier still. Have you not those who need five times the word drill that others require, or those that require much concert work and those who are better without it, those who lack fluency and those who stammer? If you have only half an hour does it mean that every pupil must be in *class* the whole of that half-hour?"

"I believe I begin to see a gain right here. To-morrow will be my special day for those fellows who never read at home. I'll try them alone for five minutes of the time, and not compel the rest of the class to pay attention. I believe now that I think of it they always seem a little bored, when it comes to these non-readers, and the non-readers are ill at ease themselves."

"All right! I'll see you later."

### HARK! HARK! THE LARK.

The following shows how this lesson was approached by one of our teachers. It will be observed that the aim was not to teach *Reading*, that is to develop power to *gather* thought from the printed page, but to teach *Literature*, that is to lead the pupils to *appreciate* the thought and expression.

1. A picture was given of a band of musicians under a young lady's window singing a love song by direction of a prince. It was early morning, and they were singing the song of sunrise. What would they sing about? The pupils here told of the birds, and the flowers, the light, the play of colors, etc., and incidentally the words lark, Marybuds, were explained.
2. It was pointed out that these musicians were in another land, in another time, and they had strange ways of telling their thoughts. For example their way of describing the journey of the sun was by describing Phœbus and his steeds. The story of Phœbus and his sun-chariot was told by the teacher, and the pupils understood the appropriateness of the figure. The steeds were pictured as coming for drink, and pupils told how both streams and flowers would be visited. But *what* flowers? And here the word *chaliced* was used.
3. The teacher now explained that these old-fashioned singers used not only old-fashioned similes, but old-fashioned words, and the words "*bin*" instead of *is*, "*gins*" instead of *begins to*" were given and used in one or two sentences by the teacher.
4. The teacher now read the selection slowly, but *as if seeing the pictures*. She read it a second time saying as she went along: Do you see the lark? Where is he? What other words might have been used instead of Heaven's gate? Why are these used? Do you see Phœbus? Do you see his rushing steeds? Do you see them drinking from the flowers? *What* flowers? Make a picture of one. Do you see the Marybuds? When did they close? When do they open? Why are they said to wink? Name other flowers that wink? What are the other things that pretty *bin*? Can you see the musicians singing all this? Can you hear them? To whom are they singing? What do they ask of the lady? How will they ask it?
5. The teacher now asked pupils to open books and she read it again slowly, and as if seeing all the pictures. Then the pupils read it silently, and afterwards gave the pictures one by one as they saw them. Finally each pupil read the selection *to his class-mates*. Two or three knew the selection so as to recite it.

QUERY.--Was this good teaching? If not, why not?

## A COURSE OF STUDY.

The following course of study for Grade I. is used in the Chicago Institute, under Colonel Parker. Does it suggest anything for us?

**HISTORY.**—Social life; dramatic play; constructive study of industries and inventions.

**LITERATURE.**—Telling and dramatization of stories—ethical stories, nature myths, fairy stories, fables, poems and songs.

**GEOGRAPHY.**—Field trips to typical areas—lake shore, swamp, woods, garden, farm, and park.

Experiments in outdoor laboratory.

**NATURE STUDY.**—Constructive study of landscape. Habits and care of plants and animals. Synthetical study of soil, stones, air, sound, water, heat, and light.

**CORRELATED NUMBER.**—Standard units of measurement in lines, area, volume, and weight, gained through use in science, history, manual training, and industrial art. Facts in number twelve functioned in whole numbers and necessary fractions in addition, subtraction, multiplication, partition, and division.

*Note.*—There is no arbitrary limit as to size of numbers used in any grade.

**READING.**—During the first year the child gains, incidentally, a reading vocabulary of about five hundred words. He reads only to find out something (silent reading) or to tell something (oral reading).

**WRITING AND SPELLING.**—The child takes notes, makes records, constructs a dictionary, begins true composition. He gains through use a vocabulary of about three hundred words.

**LANGUAGE.**—English. In written work the first year child learns use of capital letters, period, comma, interrogation point, quotation marks, etc.

There is constant incidental training in oral language.

**SCHOOL ECONOMICS.**—Necessary rules for the comfort of the community. Appearance of school-room. Care of wraps and materials. Observation of temperature and ventilation. Preparation and cooking of simple foods.

**ART.**—Expression in painting and drawing, modeling with clay and chalk.

**INDUSTRIAL ART.**—Large sewing—making of work-bags, curtains, costumes and Christmas gifts. Simple weaving of mats and baskets. Pottery. Simple book-making.

**DRAMATIC ART.**—Personating, dramatization, and acting of stories, poems, and songs, and manifestations of life in all subjects of study. Memorizing of selected poems.

**MUSIC.**—Correlated rote singing. Melodic exercises and interval-work based on songs. Exercises for developing diaphragm-breathing. Simple work in original musical expression.

**MANUAL TRAINING.**—Making of tools and useful articles in cardboard and wood.

**PHYSICAL TRAINING.**—Developing and corrective exercises. Games and plays—traditional, historical, imaginative, and dramatic.

---

“If there is something new in education that you know is perfectly true, and therefore condemnatory of some bad practice you follow, don't adopt it, but call it the latest American fad. That's the best loop-hole known. Your loyalty will more than atone for error.” What do you think?

## Editorial.

### THE OLD AND THE NEW.

Sometimes we hear people speak as if the school education of to-day were in every way superior to that of yesterday; while others hold to the conviction that in all essential points the present is unequal to the past. There is no justification for extreme statements on a question of this kind; something can be said on both sides. Nor would a comparison be justified, unless it brought into greater prominence the true aims, methods and agencies of education.

If the words of the Master, "I have come that ye might have life, and that ye might have it more abundantly," are to serve as a guiding principle for every teacher, then it is evident that many of us live below our opportunities. The whole of life is not summed up in the idea of scholarship, and perhaps the old-time teacher with his thought of honor-lists placed too much importance on this idea. It could possibly be shown that scholarship in itself is one of the least desirable of the products of a sound education; it is that which accompanies the acquisition of knowledge which is of permanent value. Habits, tastes, disposition, conduct, power (of body, intellect, feeling, will), virtue, piety, character;—these are some of the aims in education, and can anyone say that scholarship in itself is more important than any of them? Yet it would be absurd to say that because the old-time teacher apparently put honor-lists and University standing before everything else that he really thought chiefly of these things. True, Domsic was beside himself when Geordie won the double-first, true, Proudfoot went wild over Evan's success, but is it not equally true that these two noble souls, yea, and the whole community were proud of them as types of boyhood rather than because of their scholastic ability? Sometimes a modern teacher may imagine that because he consciously places character in the foreground that he is making it the chief aim in his work. Perhaps in the good old days there were a few who thought they consciously thought day in and day out in terms of scholarship, were yet unconsciously dominated because of the grandeur of their own lives, with the idea that character is the only thing of value in this world. Because we have learned to use a wider range of terms in setting forth the aims of education, it does not follow that we are doing any better than our predecessors. Our verbal expression may indicate that we have broader views, but unless in our own lives we are aiming at higher things, our words will avail nothing. Yet there can be no doubt but that in the minds and hearts of teachers there has been growing up during the last few years a stronger conviction that the child is more than the subject of study, that life is more than scholarship, that there are a thousand things in education that are of value and yet can never be reached by an examination. Let us beware, however, lest in our efforts to build up that undefinable something known as character, we do not permit looseness and inaccuracy to characterize the work of our pupils. The old-time teacher, whatever his faults, was definite in his aims. The same cannot always be said of the teacher of to-day.

The methods of the past are no longer the methods of to-day. In the first place there has been a change in the form of government. Nor is this simply because the schoolmaster has changed in heart. The spirit of the times is different from that of a few years ago. As boys we were whipped every day, had arms, back and legs discolored nearly all the time, but the parents accepted it

as a necessary feature of education. It is certainly not a flattering commentary on the past if it can be shown that the government in schools to-day is equally good, though carried on without brute force. It is needless to point out that there are scores of teachers in schools to-day who are spiritually incapable of governing the schools according to the spirit of the times. In heart they belong to an age when fear was the great impelling motive. They fail in an age when sympathy, kindness, authority—with love, are demanded. Yet because there are teachers of this kind we cannot condemn the more humane treatment of children that obtains to-day. All we do ask, is that whatever method be employed the pupils be *governed*: that is that they learn to be industrious, obedient, self-controlled. Sweet smiles, pleasant manners are excellent; without them the right type of life will not be built up; but it is possible in a room where these are found to have the spirit of dawdling, disobedience and lawlessness. Let us beware.

In methods of teaching there has been a great change in twenty-five years. Let no one suppose that the idea of modern methods is to make the way easy. There is only one way to victory and that way is through self-effort with all that it involves. But there is such a thing as making study attractive. It is as easy to lead a pupil as to shove him; to direct him as to pound him; to work with him as to lord it over him. There is a possibility of cutting the food too fine, though it is better to do that than to persistently thrust upon the appetite what cannot be digested. In the olden days many of us worked and toiled without having the faintest conception what it meant; is it not true to-day that many pupils have a clear and definite conception as to what is wanted, but they never work? Again let us beware. It is true that school should be a place that pupils will delight to attend, but remember that no pupil is really so happy as when he has some honest hard work to do.

That there has been an improvement in buildings and appliances need not be pointed out. Need it be urged that in the great business of education these are as nothing compared with the personality of the teacher. And by this is meant not scholarship alone but moral, æsthetic, physical and intellectual fitness. It is impossible to draw a line and say "Before this teachers were bad: since then they are good." The first requisite in a teacher is a life of the right kind, for it is only life which touches life. The first thing to be desired is not University standing nor a Normal training, but good temper, sane judgment, reverent humility.

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### PHENOMENAL PROGRESS.

In connection with the formal opening of the Machray School, Winnipeg, the following figures were given to the public, and will be of interest to all our readers:

"The Manitoba School Act received the assent of Lieutenant-Governor Archibald on May 3, 1871.

"The first Superintendent of Education for Protestant Schools was Mr. Molyneux St. John, who held office for two months, and was succeeded by the Rev. W. Cyprian Pinkham, who held the office for twelve years. In 1883 he was succeeded by Mr. J. B. Somerset, who retained office till 1890. Under the Act of 1890, school administration was vested in the Department of Education, assisted by an Advisory Board. His Grace the Archbishop of Rupert's

Land has been chairman of the Advisory Board since 1890, and Dr. Blakely has been chief clerk in the Department of Education.

"The first election of School Trustees under the School Act was held in Winnipeg on July 18, 1871. Messrs. Stewart Mulvey, W. G. Fonseca and Archibald Wright were elected, the first named being secretary of the Board and the last named chairman.

"The first teacher was Mr. W. F. Luxton, who began his duties November 1, 1871, in a building near the present Argyle School.

"The growth in thirty years has been phenomenal. There are now 120 teachers, an enrollment of 7500 pupils, 17 well-equipped school-buildings, and school-grounds to the extent of 27 acres. The estimated value of school property is \$470,000.00.

"In architecture and in completeness of detail the buildings will compare favorably with any in the Dominion; the heating, lighting and ventilation are as perfect as can be secured, and the furnishings are of the most modern type.

"The large play-grounds not only serve an important part in the education of the pupils, but they will be breathing-spaces when the city becomes more densely populated.

"The schools are open to all above six years of age. There is an eight years' course of study before the High School is reached. A strong feature of the work is the attention given to moral training.

"In addition to the regular branches of study, the subjects of music, drawing and military drill are taught, under the direction of capable supervisors.

"In the High School, or Collegiate Department, there is an optional three years' course. One course looks to preparation for University, another to preparation for the work of teaching, and the third towards preparation for business life."

#### THE GROWTH OF THIRTY YEARS.

Year.	Teachers.	Pupils.	Buildings.	Value.
1871	1	35	1	—
1876	4	413	2	\$ 3,500
1881	13	897	3	50,000
1886	49	2831	11	220,000
1891	66	4189	12	261,600
1896	96	6374	14	397,700
1900	119	7500	16	487,000

SCHOOL EXPENDITURE—1871, \$239.00; 1875, \$2,329.96; 1880, \$16,724.32; 1885, \$90,172.93; 1890, \$94,673.79; 1895, \$159,818.25; 1899, \$193,169.47.

We are always pleased to send sample copies of the EDUCATIONAL JOURNAL to prospective subscribers. If our present readers know of any teachers or others who might be likely to subscribe they would confer a favor by sending names and addresses.

Blank forms for Pupils' Reports, and all kinds of printing usually required for school work, may be obtained from the EDUCATIONAL JOURNAL office at reasonable rates. Write to us for samples or prices.

A school for Elementary Art instruction by correspondence has been opened in the Fine Arts Building, Chicago, with Hannah Johnson Carter as director. The staff of instructors includes many well known teachers and supervisors of drawing. There are classes for elementary work, grammar school work, and advanced work.

We are sorry to know that in a fire last July the records of the *School and Home Journal* of Bloomington, Illinois, were destroyed. If any of our subscribers have not received their Journal they should write stating when their subscriptions expire. *School and Home* is one of the best educational journals that is published.

Because a teacher studies a child, not in order to meet his desires, but in order to direct the current of his life, should he be said to be a worshipper of the child? Is it not true that the only one who knows the possibilities for evil and for good in a child, is he who makes the child an object of study?

Our subscribers will be glad to know that the editor of our Natural History Column—Mr. Atkinson—received the very highest recognition at the Paris Exposition. He has also been honored in being chosen to make the collection of birds of North America for the Pan-American Exposition at Buffalo next year.

## Conventions.

### PORTAGE TEACHERS IN SESSION.

The Fifth Annual Meeting of the Central Teachers' Association held its last meeting in Portage la Prairie, Oct. 25th and 26th.

The sessions were well attended, over eighty teachers being present. The programme was largely of a practical nature. A first lesson in history was conducted by Miss Redman, of the Portage staff, a first lesson in grammar by Miss R. Ingram of Euclid S.D., and a lesson in reading to a grade two was taught by Miss Laura Carr of Westbourne.

Mr. W. D. Bayley spoke on the subject of School Libraries, how to get them and how to use them. Dr. Keele read a suggestive essay on the subject of "School Hygiene" which may be published later.

Mr. W. A. McIntyre, of Winnipeg, delivered a valuable address to the teachers on the subject "A Unifying Principle in Education."

Among other resolutions adopted by the Central Teachers' Association were these:

"That this Association submit to the Provincial Teachers' Association the following resolution: That henceforth second class candidates in science be compelled to write at the same points as first class candidates in order that all may be examined by a perfectly competent examiner.

"That in the opinion of the Association a live and active provincial association is necessary to the educational interests of this province. That the

Provincial Association or Committee, as at present constituted, has failed to realize the expectation of the teachers. That this Association would, therefore, recommend that steps be taken to re-organize the Provincial Association."

The following officers were elected for the ensuing year:

HON. PRESIDENT.—Inspector Maguire.

PRESIDENT.—B. J. Hales, McGregor.

VICE-PRESIDENT.—Miss L. Redmond, Portage la Prairie.

SECRETARY-TREASURER.—T. H. Boothe, Portage la Prairie.

EXECUTIVE COMMITTEE—To consist of the Officers and the following: A. P. McKinnon, Mt. Pleasant; W. D. Bayley, West Prospect; Miss Laura Carr, Westbourne.

On Thursday evening the town teachers and the School Board tendered the visitors and their friends a reception in Knox Church. About two hundred in all had an evening's social and intellectual enjoyment.

T. H. BOOTHE,

*Secretary.*

Oct. 26th, 1900.

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## Book Notes.

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**ELEMENTARY ENGLISH COMPOSITION.**—Fred H. Sykes (Copp, Clark Co., Toronto), 40c. Few books that have appeared recently are characterized by the same thoroughness and common sense. Pupils in Third and Fourth Readers could do no better work than follow this course in narration and description. The book consists of short stories and descriptions covering a very wide field; oral and written exercises are based on these. The exercises consist in outlining compositions, re-stating the thought of paragraphs and sentences, memorizing portions of literature, substituting one form of expression for another, etc. The course in the mechanics of composition is very complete. The book deserves a place in every school-room.

**GREAT ARTISTS.**—Biographical Series (Ed. Pub. Co., Boston)—four volumes at 25c. These are excellent manuals, beautifully written for school purposes and plentifully illustrated. They will do much to interest pupils in the great artists and their work. Each volume sketches four lives, and Volume I. on Raphael, Rubens, Murillo and Durer is a good sample.

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### THE BOY WANTED IN BUSINESS.

"What kind of a boy does a business man want?" was asked of a merchant.

He replied, "Well, I will tell you. In the first place he wants a boy who don't know much. Business men generally like to run their own business, and prefer some one who will listen to their way rather than teach them a new kind. Second, a prompt boy, one who understands seven o'clock is not ten minutes past. Third, an industrious boy who is not afraid to put in extra in case of need. Fourth, an honest boy—honest in service as well as matters in dollars and cents. And fifth, a good-natured boy, who will keep his temper even if his employer does lose his now and then."

## Selected.

### THE TREE.

The Tree's early leaf-buds were bursting their brown.  
 "Shall I take them away?" said the Frost, sweeping down  
     "No, leave them alone  
     Till the blossoms have grown,"  
 Prayed the Tree, while he trembled from rootlet to crown.

The Tree bore his blossoms, and all the birds sung.  
 "Shall I take them away?" said the Wind as he swung.  
     "No, leave them alone  
     Till the berries have grown,"  
 Said the Tree, while his leaflets quivering hung.

The Tree bore his fruit in the midsummer glow.  
 Said the girl, "May I gather thy berries now?"  
     "Yes, all thou canst see,—  
     Take them; all are for thee,"  
 Said the Tree, while he bent down his laden boughs low.

—Bjornsen.

### A TRIUMPH OF EDUCATION.

By D.M.G.S. in Educational Times.

On the last page of the "Helen Keller Souvenir," a handsome volume published by the Volta Bureau, Washington, "to commemorate the Harvard Final Examination for admission to Radcliffe College," is a *facsimile* of a certificate of admission dated July 4, 1899, wherein we read that Helen Keller passed the examination "with credit in advanced Latin." The subjects taken also comprised advanced Greek, geometry, and algebra. This would be counted no mean achievement for an ordinary young girl of considerable talent. In the case of one who has been totally deaf, and blind as well, from infancy, it is nothing less than wonderful.

How this transformation was accomplished, by what untiring labour and patience, may best be learnt in the interesting account of her clever and devoted teacher, Miss Annie Sullivan. She, as the girl says in her own description of her education, was eyes and ears for her, "more like a part of myself than a teacher." "Helen," says Miss Sullivan, "is not an extraordinary genius," but "simply a very bright and lovely child, unmarred by self-consciousness or any taint of evil." She tells us how, in the early days of her charge, she waited long, eager and impatient, "before that beleaguered citadel, anxious for some sign from the soul within." One day Helen was taken to the pump-house to feel the water as it flowed, and, as she felt it, the word "water" was spelled into her hand, and so suddenly it dawned upon her what language meant. As she herself charmingly puts it: "That word, meaning water, startled my soul, and it awoke. . . . Until that day my mind had been like a darkened chamber, waiting for words to enter, and light the lamp, which is thought." From that day we read that she went forward steadily in daily mental growth, never falling back a step to the delight of herself and the surprise of all who watched

her. It was all pure joy to her. "She impresses me every day," says her teacher, "as being the happiest child in the world; and so it is a special privilege to be with her."

And here we may note a few facts in Miss Sullivan's demonstrably successful method of teaching the deaf. The sign-language had no part in Helen's training, nor oral instruction. She was not taught to speak till she had mastered the English language in her mind. Up to then Miss Sullivan employed only the manual alphabet, spelling into the child's hands just such words and sentences as she would have spoken to her had she been able to hear—not picked language, but ordinary idiomatic English. "I invariably used language," she tells us, "as a medium for the communication of *thought*; thus the learning of language was coincident with the acquisition of knowledge." One great obstacle to the progress of ordinary children was removed from Helen's path—there was nothing external to distract a wandering attention. This absolute concentration was doubtless an ally in her struggle. The child "acquired language in an objective way, by practice and habit rather than by study of rules and definitions." Books were the second great factor in Helen's education. As soon as she had learned the raised letters—for we must remember she was in worse plight than the merely deaf child—books were her constant companions. Long before she could read them she would amuse herself over them for hours each day and scream with delight whenever she found a word she knew. The number of books to which she had access was necessarily limited. "I am confident," says Miss Sullivan, "that the ease and fluency with which she uses language are in large part due to the fact that embossed books were placed in her hands as soon as she had learned the letters."

The great principle of Miss Sullivan's method seems to have been one well known in teaching an ordinary child. The words and sentences were presented first before they were understood, as a model for imitation. Ordinary children, as Dr. Graham Bell says in one of the introductory essays of the "Souvenir," learn by frequent hearing, the deaf by frequent seeing, and those doubly afflicted by constant touching.

Three years after beginning to learn the manual alphabet Helen had her first lesson in oral speech. "How do the blind girls know what to say with their mouths?" she would ask. "Do deaf children ever learn to speak?" And when told they could see their teacher's mouth, she said she was sure she could feel it. No difficulties daunted her. In a few lessons she learned nearly all the English sounds; in less than a month she was able to pronounce many words quite distinctly. Of course the complete attainment of this object, to speak like other girls, must take many years of patient labour. But for that she was always prepared. It was in 1896 that she entered the Cambridge School for Girls, to be prepared for college, accompanied always by Miss Sullivan as her interpreter. She was now to be taught in classes of "normal" pupils by ordinary teachers. She had made good progress in English and French, and had done some Latin. It was proposed that she should pass the entrance examinations to Harvard College in English history, advanced French, and advanced German. She was also to study arithmetic. Helen would enter the examination at a great disadvantage, as the others could read and re-read their papers, and all that they had written as they went on. There was difficulty, too, in getting the books which she required made quickly enough, that is, getting them put into "Braille," a raised type used by the blind. But obstacles to a nature like hers were but fresh incentives. The German teacher, touched

and interested, learned to read to her with her hand, and others followed suit, we are told. Helen made such progress in Latin that, after studying it for half the time allowed to ordinary pupils, she was pronounced by the teacher fit to take it with her other subjects. Indeed, it is clear that the girl's mental powers were far in advance of the average, and, when once the initial difficulty of being able to enter for an examination at all was surmounted, her teachers had reason to believe "her able to accomplish any mental feat that is possible to woman."

The examination approached. Helen sat at her typewriter with Dr. Gilman, the head of the school, as interpreter at her side, in place of Miss Sullivan. He read the whole paper through, and then re-read it sentence by sentence. She repeated the words as his hands made the signs, to make doubly sure she had fully understood him. In the event she was successful in every subject, and took Honours in English and German. Indeed, she won the highest marks of all in English. And she had only been working "on college preparatory lines" for one year. "No one," says Dr. Gilman, "had prepared for these examinations in so short a time before." And all this was due to concentration of mind and purpose, to the long and careful instructions of her teachers, and especially to the devotion of Miss Sullivan, "When a required book was not in raised print," says Helen, "her fingers spelled it all out on my hand with infinite patience." Even so the result seems little short of miraculous. Helen's career at the Cambridge School was unexpectedly cut short. The classes were too large for her to have the special instruction she needed at the start. "Miss Sullivan was obliged to read everything to me, as well as interpret for the teachers, and, for the first in eleven years, it seemed as if her dear hand would not be equal to the task." But it was finally due merely to some difference of opinion as to whether she was being tried beyond her strength that Helen was withdrawn. She was then placed under the direction of Mr. Merton Keith.

From the beginning of 1898 down to the summer of 1899 she and Miss Sullivan boarded with friends in Massachusetts, living an outdoor life, boating, bathing, and bicycle-riding, and Mr. Keith came to give her lessons, chiefly in mathematics (by no means Helen's favorite study), and also in Greek and Latin. It had been arranged by Dr. Gilman that she was to take the three years' course of study for the Radcliffe College final examinations. Would she be able to do the entrance examination in 1899? "Every one," says Mr. Keith, "including the persistent, energetic, indomitable Miss Sullivan, seemed utterly discouraged over the algebra and geometry." Mr. Keith, despite Helen's distaste for mathematical studies, and the fact that Mr. Gilman had fears of a break-down, seems to have encouraged the idea of her achieving the task. He considered that Helen "needed the drill in accuracy and in logic" afforded thereby. History, literature, and languages were as child's play to her unwearying brain in comparison. "Her joy in life and her power of service to the world will find their chief sources there." In them he believed she could attain anything, for the bent of her mind was essentially poetic and imaginative. Helen was not adverse to mathematical study—far from it. A task, however formidable, meant but the opening of new delights to her. Her ambition, her eager thirst for knowledge, made her determined to succeed against all obstacles. To onlookers it might seem cruel to put pressure on this child. But she welcomed the burden, and her teachers seem not to have overrated her power or miscalculated her nervous force. After all, the winning of educational laurels was almost, if not all, her means of joy in life. The private teaching suited best her peculiar needs. She now found her progress quicker than in class-work at

school. Greek was an absorbing pleasure to her. "I admire Greek very much indeed," she says in one of her letters. "It is easier to read than Latin, I think, and much more spontaneous and beautiful. I wish algebra and geometry were only half as easy for me as languages and literature."

When one reads an account of Helen's rapid advance, not only in the things she loved, but in the distasteful and thorny paths of mathematical knowledge, one is lost in admiration for this undaunted soul. Mr. Keith says: "I set out to discover how far I could rely on her eager attention, tenacity of mental grasp, and memory to save her the time and weariness of paper-work." And the discoveries were rich in promise of success. "We sometimes did theorems wholly in the mind." Much of the algebra, too, was carried on by purely mental process. And the upshot? "She has acquired new qualities of mind, or, at least, developed or strengthened latent ones. She has seen new beauty and heard new harmony," is the final verdict.

It would be interesting to go more fully into this account of Helen's studies. But it must suffice to note that she read much of Xenophon and Thucydides, on which she passed examinations without dictionary or grammar. She read Homer, too, which, from the start, was "Paradise to her." The study of the "Iliad" and "Odyssey" opened up a whole fresh dream-world to her vivid imagination. Mr. Keith remarks that she took to Greek even more easily than to Latin. We must not forget that some of the books she was unable to get in "Braille," and they were read under difficulties. She also read something of Cicero, whom she could ultimately translate into idiomatic English, and of Virgil, in which more than any other book she was primarily her own teacher. "It seems easy and natural for her to see the meaning and appreciate the inner feeling of the great Roman poet." She translated him in "highly poetic" language. "I believe," says her tutor, enthusiastically, "Miss Keller is capable of giving the world, at some future time, in rhythmical prose, a new version of Virgil, which would possess high and peculiar merit." To sum up, in thirteen months she was fit to pass the Radcliffe examinations in elementary algebra and plane geometry, Latin and Greek. The examination in languages, we learn, includes mostly translations at sight, and questions on the grammar and subject-matter of the pieces set for translation. Half the geometry paper is "sight-work" and half book-work. When the time came for her final test, Mr. Eugene Vining, of the Perkins Institute, who had had no educational or personal relations with her, was engaged to reproduce the papers in "Braille." It was arranged that he should send her a few days previously some sample papers transcribed by him in "Braille." The plan was found to work well in the languages, but in mathematics it was different. The method of writing the various signs and symbols varies somewhat. Poor Helen had a fresh and unforeseen difficulty to meet. Two days before the examination she found that her examiner used a different notation from the one she was accustomed to, and she had to sit down to master this. Even so, the poor girl was sadly hampered in both mathematical papers. "But I do not blame any one," she says, with her never failing patience. "They did not realize how difficult they were making the examinations for me."

Once again, in spite of all, she overcame the obstacles, and finished her examination perfectly bright and fresh, showing no trace, we are told, of nervousness or fatigue. And the outcome was the aforementioned certificate.

Helen Keller's two great gifts we gather to be memory and power of inference. Her powers have been strengthened in latter years, and she has acquired more patience in the collecting and comparing of facts and in logical

thought. But, above all, she has been sustained by the moral qualities of her soul, ambition, courage, confidence, patience, and faith. She has refused defeat and defied difficulties. Her "persistent will" has been the main-spring of her accomplishment. For her brave fight against overwhelming odds, for her conquest of a destiny that seemed dark indeed, we can but do her honor. And so we leave her on the borders at least of a land very fair in promise. In the annals of education this book reads like a fairy-tale.

### HOW TO JUDGE A SCHOOL.

From a paper by Supt. J. M. Greenwood in Educational Review.

I always endeavor to enter a room quietly, speak to the teacher—if she is not too busy,—say, "good-morning, children," or "good-afternoon" as that is the custom of the school, and if the teacher stops or hesitates a moment, invite her to go right on with her work. The first point of observation is what I call the form-side of the school. See how the children sit, work, move at signals, and note mentally the promptness with which they have learned to obey signals and follow specific directions. This varies from the slow, heavy movements of a funeral procession, to the quick run of an "Indian school-marin," who has her pupils trot or run to their respective places before or at the conclusion of an exercise. The object of all well-regulated movement is economy of time, but without undue haste. Hurry is unnecessary haste as opposed to rapidity without confusion. If signals are used, observe whether they are simple, direct, and adequate. Some teachers give their directions in triple-alliance fashion,—orally, tapping with a pencil, and ringing a bell simultaneously. These extra movements, motions and signals, thus used, imply that the educational craft is on a sand-bar, and that tremendous exertion is necessary to get it afloat. It is easy enough to tell whether the school machinery runs easily and lightly, or whether it is cumbersome and clogged, or is mob-like and anarchistic. Any of these is a good exponent of the mind at the helm. An occasional cog may slip or the fly-wheel become unbalanced, but one can tell instantly whether it be accidental, or the normal condition of an erratic, jerky mind. If it is to be the former, a little tightening here or there restores everything to its proper adjustment; if anarchy reigns supreme, there is no remedy except in a change, and the sooner the better for the pupil.

So far I have known three teachers only secured fair results while working continuously amid chaotic conditions; in fact, their rooms were hotbeds of confusion and turmoil; a little clean knowledge was gathered, but I attributed it to some inherent qualities of human nature, rather than to any principle of saving grace in the methods these teachers used, or to any virtue of their teaching powers. I have known hundreds to fail ingloriously under like conditions. About all that can be said is that now and then one may reach fair results under the most erratic and unfavorable conditions. The whoop-and-yell school is a poor affair at best.

I have pressed onward more rapidly than I intended. Let us go back and look for another sign. A glance around the room, the teacher's manner, look of the eyes, tone of the voice, and general spirit, all are strong points—one way or the other. Great stress should be attached to the intonations of the voice—whether it means what it says, and says what it means, as well as the manner of expression, are very important determining factors. The little boy who said at the close of the first week of school, "that his teacher had a restful voice," because

"she had not made him want to fight yet," expressed a deep educational truth. A dull, or a mackerel eye, should never attempt to teach school. I care not if it protrude from a brain that weighs eighty ounces. Such an eye has no power. It has gone out, and rolls in an extinct crater. The teacher must have a good eye, not a gimlet eye. That sort of an eye is annoying, and its boring qualities generate counter-movements in the pupils from head to foot. Like a high, thin voice, the children want to pull it down and out all the time. There is a strong, lively eye that sees into and through the motives of pupils; it can approve or reprove, but in its beams will always be found strength, dignity, and sympathy. It is an eye that speaks and interprets quickly. A pleasant voice and a quick, loving, gracious eye are prime physical qualities of all first-class teachers.

The teacher who is sympathetic, who works to a schedule or time-table, apportioning the subjects according to their relative importance as they stand related to higher branches and the order in which they are to be taken up and recited during the day, can if he has the necessary literary qualifications, and can keep the pupils industriously and progressively at work, usually succeed. The most difficult subjects should be recited early in the day while the mind is fresh and the body is not tired; but there should be alternation in subjects. For instance, grammar and arithmetic should not come together. Neither writing nor drawing should come immediately after an intermission, for obvious physiological reasons. A great deal depends on the arrangement of the program, and this leads directly to another sign—was the program on the blackboard, and was the teacher following it as to time and subject? What a teacher is trying to do in that particular recitation must be so apparent and transparent that a blind man can see it.

On another side, which may be stated in the following—was there an air of refinement about the room? This is indicated by the success in making the pupils prompt, punctual, orderly, quiet, systematic, polite, and not priggish. Genuine politeness, not excessive punctiliousness, is better felt than described, and it manifests itself in securing cheerful, quiet co-operation of pupils in work and conduct through the agency of proper incentives and refined speech and actions, and having due consideration for the rights and feelings of others.

Was the schoolroom a display hall, or a place of business? The right answer to this question is very important. A shoddy teacher who is keen, shrewd, and shirky, sometimes tries to lead the superintendent or principal away from the real work that the school ought to do, and to show off the display feature. I once knew a teacher whose room I visited at intervals for a year, who never heard a recitation while I remained in the room. She would always fix up some excuse as soon as I came into the room—such as "class had just finished a recitation, or all busy at work"—and then spread out her mind on the latest novel. She married at the end of the year, but it should have been a year earlier.

If pupils stop their work when a visitor enters the room and stare at him, the teacher has not yet taught her pupils how to work. There is of course a real business air that indicates the live school, and an artificial one that is put on for visitors. The one can never be mistaken for the other. The books on the desk, the children's work on slates or paper, should mean that a certain time is set apart for each study and for each branch. The school is a place for real work—a business establishment,—a knowledge and thought shop.

Was there the appearance of reciprocal confidence between teacher and pupils? The genuine article cannot be veneered over by a thin coat of make-believe. The experienced eye looks at once beneath the surface. Murder will out in the schoolroom as well as in the forum.

The teacher who is always just getting ready to do something should get ready as quickly as possible to quit the schoolroom forever. The manner of correcting pupils, skill in imparting knowledge, strength and flexibility in managing, power to inspire enthusiasm, ability to stimulate pupils to do their best at all times, and to have confidence in themselves, are a few of the traits that go toward forming a correct estimate of a teacher's work.

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### SEEKERS AFTER WISDOM.

Duncan Masten, Strathclair.

Little Willie asked the teacher  
 In an anxious voice and low ;  
 " Do you think your waves of knowledge  
 Will produce an under-tow ?  
 Wave on wave you roll upon us  
 With much energy and din.  
 And being but young and timid  
 I'm afraid to wade therein."  
 But the teacher's heart was kindness  
 He took Willie by the hand,  
 Showed him all the things of beauty  
 Lying all along the strand  
 Which those rolling waves of knowledge  
 Had just placed at his command.  
 " You may build yourself a bower  
 'Mong the flowers and birds and bees  
 Near a cove which I will show you  
 Sheltered from the stormy seas."  
 So he built himself a bower  
 Furnished o'er with Nature's wealth ;  
 And his mind gave up its dankness  
 And his soul inclined to health.  
 Still the teacher kept on rolling  
 Wave on wave on near-by shore,  
 Till the music at the bower

Rolling on for evermore,  
 Made Willie's waking heart resolve  
 To fathom ocean's hidden lore.  
 Thus he waded in the billows  
 That none could-breast I heard him say  
 So an under-current seized him  
 Bore him seaward far away,—  
 On from darkness unto darkness  
 Towards the gateway of the day.  
 Wearied on a Rock he landed,  
 Sheltering all who came along,  
 'Twas the source of Light and Knowledge  
 Beauty, Energy and Song.  
 From this fixed tower of vantage  
 Ocean's billows he surveyed,  
 Saw them moving ever land-ward  
 With the blessings they conveyed.  
 There the teacher stood directing  
 Every billow where to go,  
 And the learner ever anxious  
 Came to know the undertow.  
 Thus the work goes on forever,  
 The unredeemed may deem it slow,  
 Yet the only way to Wisdom  
 Is the dreaded under-tow.

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### A METHOD OF TEACHING COMPOSITION.

Before venturing to suggest a method of teaching composition, it may be well to set down some rules which the experience of the best teachers has developed regarding theme-writing.

(1) Anything we desire to learn—particularly when it is something we have to do—is best learned by practice on successive days. Hence it follows that in the grammar school, at least during the last two years, there should be a period, however short, devoted to composition writing on each school day.

(2) "No man or boy," as Professor Carpenter puts it, "can be made to write really well unless he writes for the purpose of expressing thought." Hence the matter of the composition should always be selected from the class

work in which the pupil is engaged—his history, his geography, his reading, his mathematics, his personal observation and experience.

(3) The composition period should be devoted exclusively to the composition work. President Eliot has pointed out that this work is needlessly complicated by trying to teach the art of thinking and the art of expression in the same lesson. The thinking part should receive attention in the lesson on the subject-matter; the expression of the pupil's thoughts should form the staple of the composition lesson.

(4) The doctrine of the co-ordination of studies admonishes us not only to take the subject matter from one of the other studies, but to allow the pupils to make use of their grammars and dictionaries whenever they so desire. If, in writing, the child is at a loss for a fact, let him have free access to the book where it is to be found. If he is in doubt about a point in grammar, let him examine the text-book: if he does not know how to spell a word, let him look it up in a dictionary, and so on.

As the acquisition of a clear and correct style of writing is largely a matter of imitation, the pupil should be taught in his reading lessons to examine the style of what he reads, and even to select and study models for imitation.

(5) During the years of school life which must precede the writing of themes, the child should be very thoroughly drilled in the formation of typical sentence forms. The report of the Conference on English Committee of Ten, puts this matter very strongly: "The teacher should bear in mind that the necessity of correctness in the formation of sentences and paragraphs is like the necessity of accurate addition, subtraction, multiplication and division in mathematical work, and that composition proper—the grouping of sentences and paragraphs—as well as development of a central idea, should never be taught until this basis of correct sentences is attained."

(6) But even when the utmost care has been given to these preparatory exercises, children will make many blunders in their composition work. For the correction of errors, I have tried the following plan with most gratifying results: The pupils of a given class are asked to write what they can on a topic selected from the class work of the preceding day. They are allowed from ten to fifteen minutes in which to write. After a few weeks of daily practice in this work, the child has no difficulty in writing in this time a composition sufficiently long for all practice purposes. Then each pupil is asked to read silently his own composition, to discover whether each division of the subject-matter has a paragraph to itself, and whether all he has to say on that division is contained in that paragraph. If he finds his work faulty in either of these respects, he is told to correct it at once, not by making a proofreader's mark on the margin, but by erasing and interlining, as becomes a writer of manuscript.

Then the pupils are told to read each his composition a second time, to determine (1) whether each sentence has one, and only one central thought; (2) whether the concords between subjects and verbs, antecedents and pronouns, are correct; (3) and whether there are any mistakes in capitalization and punctuation. In making these investigations the pupil is to have the free use of his grammar and, if he is in doubt, should be encouraged to apply to his teacher for counsel and assistance. In answering the first query he should mentally divide each sentence into its complete subject and complete predicate. All mistakes are corrected as they are found. While conducting my own experiments on this method, I was surprised to find how few children had ever learned to use the index of a book.

Lastly, the child should read the composition a third time, under instructions to take care that every word is properly spelled.

When the child is in doubt he should at once look up the word in a dictionary.

The reading aloud of two or three compositions each day and the questions referred by the pupils to their teacher, show how well the work of correction has been performed.

The results of this method, as far as I have been able to ascertain them, indicate that the composition lesson, instead of being a season of deep depression, is one of the most interesting periods of the day, and that the majority of the pupils acquire facility not only in expression but in correcting their own errors. By looking for one kind of error at a time, nearly every important error is detected and corrected. With practice, children soon learn to avoid the errors they are constantly called upon to correct.

It may be added that, after a few trials, all of this work may be done within a period of thirty minutes.

The only objection that has been brought against the method is that in each class there are found a few children who, while pretending to look for their errors, are really doing nothing. This objection, however, is easily overcome by the teacher calling such children to her desk and requiring them to go through the various exercises under her immediate direction.

The compositions, after they have undergone these processes of erasure and interlineation, do not look so pretty as compositions that have been slowly and painfully copied after being interlined by the teacher. To the uninitiated they would not appear so fine, if shown at a World's Fair educational exhibition; but to the experienced eye they tell of honest and intelligent effort on the part of the child, and of burdens lifted from the shoulder of the teacher.—*Supt. W. H. Maxwell.*

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### “HOW DO YOU TEACH SPELLING?”

Mrs. James Edwin Morris, Arthur. Ill.

The following article is so fresh and breezy, and so opposed to commonly accepted doctrine, that it may do us all good. What do you think of it?

In a year-old magazine I came across this question; “How do you teach spelling?” Then followed answers as thick as leaves on a mulberry bush, and the methods were as various.

One teacher told her pupils a delightful story; then spoiled their enjoyment of it by compelling them to spell “every hard word.” Another time the story and the spelling went hand in hand.

Imagine reading a fascinating story and being called upon at the end of every paragraph to “spell every hard word.” Imagine spelling the name of the hero and hearing it spelled until you come to hate that hero with the relentless hate of a count of Monte Christo.

Another plan was to read a story and, as the reading proceeded, to “write every new and difficult word on the board.” The story read, all these words were spelled and defined. So that “a picture of the word would remain.” The pupils were told to “look at the board again. Look at the word a long time.” Then close their eyes and “keep them closed until they saw the word in the mind's eye.” What a waste of strength to the mind's eye when the ear and the nimble tongue might do the whole thing as easily as a toad snaps at a fly.

Another plan was to select two or three sentences or a stanza from a poem and "spell all the difficult words." The poor victims never came to love, nor see the beauties of a poem so dissected.

All these methods carried along the study of language and grammar at once and at the same time.

Teach spelling, language, reading and grammar as you would eat your dinner and don't spoil the dessert by mixing it with the meat, the vegetables and the salad.

Don't drag grammar, (to be sure, all grammatical errors should be corrected) but don't drag grammar and spelling into every lesson until the pupils are disgusted with both. Co-relation can be over done. It is all right in its place, but it may be the barnacle that ruins the ship. It is a gifted teacher indeed who can so successfully conduct a recitation in reading, writing, spelling, language and grammar at one and the same time, as not to leave the child's mind in the condition of a puddle into which you have dumped the household rubbish.

Spelling is as much a study, as much an exact science as any other. Then why all this search for a royal road to the learning of it? Let the child take his spelling book and learn his lesson in the good old-fashioned way. If not, why not?

When the reaction from oral spelling set in, a great wave of the written spelling swept over the land. My superintendent said "The spelling lessons *must* be written," and written they were, with the result that the pupils learned words and definitions, learned them well, but learned them as the deaf and dumb do. They knew the words when they saw them, but they could neither pronounce them nor use them in conversation nor did they recognize them when they heard them.

The most advanced instructors in French and German to-day insist upon the training of the ear as well as the eye. To learn a foreign language it must be heard until the ear has caught the intonations and inflections. English is a foreign language to the child until he has mastered it.

In what does English differ from any other language? Only in this, that it is richer, fuller, and has clasped to its bosom all that is best in all other civilized, and has even adopted from savage languages, and that it is more difficult to learn than any other.

Of all abominations the "word method" was the worst. My first year was taught in a school where this method was in vogue. My pupils belonged to the second and third primary grades. They had been well drilled, the superintendent told me, in the "word method." This I found to be true. Readers were put into their hands and such a helpless, hopeless room full of little folks it has never since been my lot to behold.

The first day hands were up all over the room, asking me to pronounce words. The second and the third days were worse than the first. A perfect sea of hands waving about like lilies tossed by the wind. What was to be done? With few exceptions the pupils were unable to pronounce words of more than one syllable.

The teacher was in despair. She aimed at high school work, but to climb to it over the steps of the "word method," seemed a hopeless task. The superintendent was appealed to. He thought the word method all right, and the young, inexperienced teacher did not dare to tell him that it was all wrong.

The next morning all the readers were collected and piled upon the teacher's desk. An old-fashioned spelling book made its appearance and the whole school was turned into a spelling school for one half hour three times during the day.

The old-fashioned "ab's" looked out of place on the board, but they were taught in the good old-fashioned way, while the primary teacher, she of the "word method," sniffed and said nothing about the self-confidence of young teachers. Next, words of two and three syllables were taken up and analyzed. The pupils quickly caught the philosophy of spelling. At the end of a week the readers were restored to eager hands, and the waving lilies quietly folded their petals and went to sleep, but the old spelling book, which had rescued the children from their dilemma and saved to one teacher her reputation, remained in the school-room all winter doing valiant service.

At the next county institution that teacher was asked to instruct the teachers in her method of teaching reading; a method conceded by the superintendent, who had thought the word method all right, and even by the teacher who had sniffed, to be *par excellent*.

When the pupil has earned his dessert let him have it unmixed and unadulterated.

In the old days, when our forefathers met a new world face to face, one never heard of a lad who did not possess the spelling faculty. The struggle carried on in the wilderness of a new world developed brain as well as brawn, and the lad who could not spell his own language and tell the truth was a disgrace to his family, his friends and his country.

#### A SCHOOL-ROOM SKETCH.

There was one little girl whose seat was in the lonesome back row. Her stubby braid of yellow hair was tied with a piece of grocery cord, and her cheeks were fat and red—nearly as red as her dress, which was an irritating scarlet. Her eyes were extremely light, with a greenish cast, and they had a habit of following the minutest details of the teacher's movements. She was a singularly unresponsive child. When the other children flung up their hands and could not be restrained from rising out of their seats in their eagerness to answer or tell something, she merely sat and watched. If she had been nearer the centre of action she might have become different; but her sly tricks annoyed the others, and, as she came from the slums of the town, her morals were considered doubtful and she was placed upon the out-skirts.

It was a time in the afternoon usually devoted to a story, and that day it was to be about the goose that laid the golden egg. The little girl eyed the teacher as she selected the book from the table, and her interest in no way diminished as the story progressed: "Every day there was an egg in the goose's nest and the egg was of solid gold." At that part the teacher paused by way of emphasis. After the sighs and gasps of the astonished children had died away a whisper, "That's a lie!" came from some distant part of the room. The teacher glanced instinctively at the little girl in the back row. Her face wore an expression of inscrutability and the reading was resumed. Then the little girl put her head down on her desk and laughed softly to herself for some time.

—*J. T. in Normal Review, New Paltz, N. Y.*

"When the teacher thinks chiefly of his subject he teaches science; when he thinks chiefly of his pupil he teaches nature study."—*Prof. Bailey Cornell*

## THE TEACHING OF MUSIC.

"It is not wholly possible to induce the musical ideal by methods alone. Children may be wholly demoralized as to tone ideals by the harsh and poor singing of the teacher, which will induce bad vocal habits and an inferior tone appreciation for the remainder of life."

The beginning work in music with young children, as in other studies, should have less to do with direct training in music itself than with the accessories and environment which will help a child to become musical. In this early period all is grist which comes to his mill; all sound, all motion, are music to him. He claims the whole earth and the heavens above for his themes. He feels and imbibes and appreciates the materials of music in a thousand forms. The world is his instrument, and nature supplies him with melodies, rhythms, and harmonies at first hand.

In the order of impression a concrete tone experience should precede general musical training. This can be gained naturally and unconsciously in the poorest neighborhood. A little thoughtful work on the part of the teacher, in the kindergarten and first primary, and later in connection with the science work of the grades, would be sufficient to equip the most backward child in a hearing experience, with the power to discriminate and reproduce all sounds through imitation and association. This is the significance of the early imitative or *bow-wow* period, which through the ignorance and indolence of parents and nurses is unutilized.

In regard to voice, how fully are we becoming aware that it is the mind primarily and not the body that sings. The utterance of the individual through the voice is as inevitable in kind and quality as the very identity of the individual himself. Inability to sing is not always due to a fundamental lack of power to sing. Most of the cases of unmusicalness and lack of vocal ability can be traced to spiritual and æsthetic indifference. Highly intellectualized habits, the modern mental approach to life in which the emotions are little concerned, have a tendency to absorb the energies which go toward the more vital function of song. The delicate sense adjustment of the child easily becomes jangled and tuneless through neglect. With careful, sympathetic treatment it may be made to vibrate continually more sweetly and truly."

## WHY DO THE LEAVES FALL?

"The summer foliage is fastened on tightly enough, so that the July gales are more likely to break the branches than to strip them, but in autumn the greenery is shed long before the late storms tear the last of their coverings from the "tufted" trees." Yet in the restful tranquility of Indian summer days the woods are full of the shimmer of leaves fluttering down to lie crisp and rustling under your tread, or to be sent whirling by some frightened, whirring partridge.

"Pick up one of these leaves and examine it. It is so dry you may perhaps pinch it to powder between your thumb and finger. It looks, and feels, and really is, dead, and at first thought that seems to explain its fall. But wait. Over there is a heap of brush cut last summer, but most of the leaves still cling to the severed branches. Observe that horn-beam down by the ridge that was scorched by the fire in June. Its roots and trunks were killed, but all its leaves remain—no longer green but still attached. Plainly, then, the death of a leaf is not necessarily followed by its falling, until it rots away. On the other hand

when the autumn is "late," warm and moist, a great deal of foliage lets go before it has lost much greenness, and the presence or absence of frost seems really to have little to do with it.

"It appears, then, that this process is one of natural severance between the leaf, stalk and twig. This is the fact, and its cause is the pushing forward of a new leaf-bud underneath the point of attachment. Leaves spring upon trees only at definite points. Each successive set is placed precisely as was its predecessor, and for some reason nature has arranged that trees shall have an annual new set of leaves, just as animals have an annual (or semi-annual) suit of new fur; she replaces the old clothes as rapidly as possible. Old leaves fall, therefore, because their work is done, and they are pushed off by the growing buds slowly getting ready to take up the work of next season. The process of severing is different in different trees; but this the reader may easily study for himself by examining the ends of leaf-stalks and the places whence they drop, which are not, as he will notice, wounds at all.

"Thus the autumnal falling of a leaf is not a matter for tears and doleful poems, but for hope and rejoicing, since it tells of another birth and exhibits how alive and energetic is the tree. Really, therefore the beginning of the tree year is now, rather than in spring; for when the vernal warmth arrives it finds the trees well started and ready to take advantage of the first 'growing weather.'"—*Ernest Ingersoll.*

Miss Smith

I don't want Mary lerned any mor pisical torcher if I want her to jump I can lern her myself from

—*Journal of Education.*

MRS. CONNOR.

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## Departmental News.

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### REGULATIONS FOR ENTRANCE TO COLLEGIATE INSTITUTES FOR 1901.

1. The examinations shall cover the work of Grade VIII and preceding grades. Pupils from Rural Schools will be permitted to take the English prescribed for third-class certificates instead of the English here prescribed.

LITERATURE.—The Fifth Reader (Victorian), with special reference to the following selections:

Prose—

- The Crusaders.
- Rip Van Winkle.
- The Panthers.
- The Archery Contest.
- English Scenery.
- Killiecrankie.
- The Story of Muhammad Din.

Poetry—

- The Red River Voyageur.
- To the Dandelion.
- The Chambered Nautilus.
- Rosabelle.
- The Vision of Sir Launfal.
- The Isles of Greece.
- The Birds of Killingworth.

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