

Technical and Bibliographic Notes / Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- Coloured covers/  
Couverture de couleur
- Covers damaged/  
Couverture endommagée
- Covers restored and/or laminated/  
Couverture restaurée et/ou pelliculée
- Cover title missing/  
Le titre de couverture manque
- Coloured maps/  
Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black)/  
Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations/  
Planches et/ou illustrations en couleur
- Bound with other material/  
Relié avec d'autres documents
- Tight binding may cause shadows or distortion along interior margin/  
La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure
- Blank leaves added during restoration may appear within the text. Whenever possible, these have been omitted from filming/  
Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.
- Additional comments:/  
Commentaires supplémentaires:

- Coloured pages/  
Pages de couleur
- Pages damaged/  
Pages endommagées
- Pages restored and/or laminated/  
Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed/  
Pages décolorées, tachetées ou piquées
- Pages detached/  
Pages détachées
- Showthrough/  
Transparence
- Quality of print varies/  
Qualité inégale de l'impression
- Continuous pagination/  
Pagination continue
- Includes index(es)/  
Comprend un (des) index
- Title on header taken from:/  
Le titre de l'en-tête provient:
- Title page of issue/  
Page de titre de la livraison
- Caption of issue/  
Titre de départ de la livraison
- Masthead/  
Générique (périodiques) de la livraison

This item is filmed at the reduction ratio checked below/  
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	12X	14X	16X	18X	20X	22X	24X	26X	28X	30X	32X
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>									

# THE ONTARIO TEACHER :

A MONTHLY EDUCATIONAL JOURNAL.

Vol. 4.

JUNE, 1876.

No. 6.

## THE ANNUAL EXAMINATIONS.

As the time fixed for the annual examination of teachers is drawing near to us, no doubt many are looking forward with considerable anxiety to the dread "ordeal." We would take the liberty of offering a few practical hints to intending candidates.

1st. *Be thoroughly prepared* with your work. It too often happens, that the preparation necessary for examination is postponed until the nervous dread always preceding such a trial is already felt, and the painful consciousness of anticipated trouble takes full possession of the mind. "Then there is hurrying to and fro;" the whole field of labor is surveyed mentally, and there is eager haste to repair the intellectual breaches, and to make rough places smooth. Every subject on the programme needs to be reviewed, and there are only four weeks till examination day. So much *must* be done in gram.mar—geography must not be neglected—the arithmetic needs a little attention, and so between the multiplicity of

tasks, and the limited time at his disposal, the teacher's mind gets confused—fear takes hold upon him, and he sits down to be examined, with a muddled brain and a nervous system entirely disorganized—with what result no one need hesitate to predict.

Our first advice then to every candidate is, be thoroughly prepared. Begin at once. Take up one subject at a time—review it carefully—refresh your memory fully, and then go over the whole programme honestly and faithfully. By this course your self-confidence will be strengthened—your resources will be increased, and the examination itself will be shorn of nearly all its terrors.

2nd. *Keep Cool.*—Nothing so unfits a candidate for the full exercise of all his powers as nervous agitation. By permitting the mind to dwell upon anticipated difficulties, the imagination becomes excited, and what is comparatively easy is prejudged to be exceptionally difficult. Molehills in

fact are mountains to the nervous candidate. With swimming head and confused mind he scans the examination paper, and then his heart sinks as he feels his inability to cope with it. Such dread is altogether out of place. Instead of any such feeling, there should be the utmost coolness—nothing should daunt the well prepared candidate. The work must be done. Then let it be done courageously.

3rd. *Be systematic.* It is marvellous how successful some candidates are in *mixing* up their answers. Sentence after sentence run into each other, without a punctuation mark or a space to separate them, any more than the old English black letter of Caxton. Where a paragraph begins and where it ends, is a perfect mystery. All is confusion and "vexation of spirit" to the Examiner, and to the candidate loss of credit, for what is really meritorious were it only intelligible. We say then—and we wish to emphasize, it—be systematic. Write in sentences and paragraphs. Enumerate

and, where possible, tabulate your answers.

4th. *Be legible.* Besides the confusion of arrangement already referred to, there is much loss from illegible writing. No examiner wishes to use a microscope in order to decipher what should be visible to the naked eye. Ladies particularly err in this direction. And, let it be remembered, it is not the style of the writing that we refer to, it is its legibility. A plain distinct hand as it is called, is all that is necessary, and the fewer flourishes the better. Distinctness is quite a different thing from artistic finish.

5th. *Be concise.* Nothing is gained by diffuseness or elaboration. Express your ideas in the fewest words possible; once a question is fully answered then stop, for anything more but diminishes its value. Don't attempt too much. Stick to the point. Verbosity but obscures the sense. Clearness and brevity combined are two valuable elements in a paper. Better one sentence than two, if one is enough.

---

## THE TONIC SOL-FA METHOD OF LEARNING TO SING.

BY MR. T. ALLEN—READ BEFORE THE EAST MIDDLESEX TEACHERS' ASSOCIATION IN LONDON, FEB. 26, 1876.

"Easy, cheap, and true," is the motto of this exceedingly popular and useful method. Although comparatively but little known in Canada, its success in different parts of the world have abundantly proved its claims to popular favor to be well founded. The method is the invention of Miss Glover, a benevolent lady of the city of Harwich, England, who finding in her schools the need of a simpler and more easily taught notation than that in general use, developed a system by which the children were taught to sing in 4, 6, or even 8 parts, and

to use intelligently the sol-fa music books provided.

About thirty years ago the Rev. John Curwen, an ardent educationist and lover of children, became acquainted with Miss Glover's sol-fa method, and having by a visit and careful examination of practical results, satisfied himself of the value of the invention, he modified, improved, and introduced it to public notice in a book entitled "Singing for Schools and Congregations." Since then it has received the approval of some of the best educationists

in the United Kingdom, and Mr. Curwen has had their valuable assistance in its development and improvement.

*l'* The Tonic Sol-fa notation of intervals is of the simplest character, it is *s'* only the initial letters of the syllables *f'* printed on the modulator, (see illustration), transferred to paper, and written from left to right along the page, thus, *d, r, m, f, s, l, t*, the higher replicates having a mark, thus *d', r'*, to distinguish them, and the lower replicates a similar mark placed at the bottom of the letter. The pupil being made familiar with the pictorial representation of interval on the modulator, *t*, by the early exercises being exclusively sung from it, is enabled to recognize the relative distances of these notes, and their exact position in reference to the key note.

The notation of Rhythm is definite and simpler. This mark | shows that the loud accent follows it, this : indicates the soft, and this † the accent of medium force.

The notation of the relative length of tones clearly indicates what proportion of the measure each note occupies. Accent marks are placed at equal distances along the page, thus | : : or | : : or | : : : The time from one loud pulse to the next, called a measure, being thus divided into aliquot parts. The time is measured along the page, a note | *d* : *d* occupies the time from one accent to the next, a stroke — indicates the continuance of the previous note through another aliquot or pulse, thus | *d* : — and a dot | *d* : *d*.*d* divides a pulse into two equal parts, other marks on the same principle are used for the smaller divisions of time, and a complete system of times, names based on the Galin-Cheve plan, has been adopted from the French and found to yield excellent practical results.

Illustration of a melody in the sol-fa notation :

“ God Save the Queen.”

Key B. Flat

| *d* : *d* : *r* | *t* : — *d* : *r* | *m* : *m* : *f* | *m* : — *r* : *d* | *r* : *d* : *t*, | *d* : — : — | *s* : *s* : *s* | *s* : — *f* : *m* | *f* : *f* : *f* | *f* : — *m* : *r* | *m* : *f*.*m* : *r*.*d* | *m* : — *f* : *s* | *l* : *m* : *r* | *d*. : — : — u .

“ The symbolic signs as well as the technical terms of any science should be based on its most important truths, putting them forward as helps to thought and memory—that each mark or term should have a direct reference to some truth or fact of the science itself, and not be the correction or completion of some other mark or term lest the learner be condemned to wander in the mazes of notation and nomenclature, instead of truth and knowledge.”

Grant the truth of these principles and we unhesitatingly claim superiority for the Tonic Sol-fa notation, as a means of representing the facts of music, on the ground of a much closer correspondence and agreement with them, than can be fairly claimed for the established notation.

The most important—the fundamental fact of music itself, considered apart from any method of teaching or writing it, is certainly *key relationship*, and by this is meant not the relation which one key bears to another in Modulation or Transition, but the dependence of all the tones of the scale upon the Dot or Tonic.

There is a musical scale of all nations and all times, this one scale is the foundation of all music. “ It is not of human invention ; to it the ear and soul of man are tuned by an all-wise Creator.” The construction of this scale, which like the rainbow discloses a beautiful harmony and purpose to him who thoughtfully examines it, deserves our careful consideration. “ Before a tune can be created, a certain sound must be chosen as the key note or Tonic of the coming tune, and immediately six other sounds spring forth, claiming the sole right of attendance upon it. The common human ear throughout the world, is pleased when these

sounds, attend that key note and displeased when other sounds, not holding the same relation to the key note, and not standing at precisely the same relative pitch, are used in their stead." The key tone may be high or low in pitch, this makes no difference, the relation of the sounds of the scale, and their dependance upon the tonic are not thereby altered. We may have the same melody in a very high, or very low key, or in any intermediate one. It follows then that not the absolute pitch of any given sound, but its relation to the tonic gives it its recognisable quality, and therefore we infer that to this relationship the attention of the learner, should first and most prominently be directed. The established notation reverses this order, attaches most importance to the pitch of any given sound, and makes the key a mystery; neither by the shape of a note, nor by its position on the staff, can we tell at once its relation to the key tone, but its place in pitch is made as plain as possible.

*The Modulator*, the distinguishing symbol of the new method represents pictorially the exact intervals of a key, according to the scale of nature, and with its side columns, the principal key of a piece of music with its six related keys. In it the semitones are shown in their proper places. By it the absolute identity, as far as intervals are concerned, of all the major scales is shown, and can be demonstrated. The only difference between them resolves itself into the pitch—the height or the lowness—of the respective scales. As soon then as a child has learnt to sing a tune from the modulator in one key, for example C, that child can sing it in any other key within the range of the compass of his L-, the notation for all and each being precisely the same; only the initial letters of sol-fa syllables, with a few marks by which the rhythm is indicated, and the time measured along the page of music. Sharps, flats, and clefs, with other difficulties of notation disappear, and even

young children learn by note, and to read easy music at sight. Doh is always the key note and each of the other intervals of the scale has its own sol-fa name and invariably retains it.

In the points of exactness and simplicity the Tonic Sol-fa system will compare favorably with the established notation, and bears the same relation to it that the notation of numbers in present use does to the old Roman numerals.

*The mnemonic power* of the sol-fa syllables becomes a help to the understanding, as well as to the memory, and as the names given to the tones can be sung and are always used in the same musical sense, the mental association of syllable and interval becomes fixed, and the one recalls the other with ease and certainty, just as a tune can be recalled by the aid of the poetry usually sung to it. This great advantage must be foregone if the syllables are used, as in Hullah's books, to represent sounds of absolute pitch.

*The mental effect* of tones in key is one of the most interesting and helpful of musical studies, and belongs to the poetry of the art. There may be some difficulty in finding terms to describe accurately the emotional characteristics of these tones, and some difference of opinion as regards them. Yet few will deny their existence, or doubt that to the sixth of the mode LAH, there belongs—when sung slowly—a sad or sorrowful mental effect. Children call it the weeping tone, and find the name a great help towards singing it correctly. SOH, the fifth from the tonic, called also the dominant, has a certain trumpet-like effect that justifies the use of the name the grand or clear tone.

By means of these mental effects the pupil can individualise each tone of the scale, and soon learn to recognize the impression which any tone should produce upon the mind, great assistance will thereby

be given towards the true intonation of the sounds composing any tune.

*Modulation or Transition* is easily and correctly indicated by giving to a preparatory tone its name on both keys. Example: SOH becoming DOH would be written  $\frac{3}{4}$ , the change back to the original key being  $\frac{5}{4}$ . This easy plan of indicating change of key is found sufficient, and to be of immense advantage in the study and practice of difficult music, enabling classes to learn oratoric choruses without the help of instrumental accompaniment. A complete system of *graduated certificates* of attainment, has been in working operation for many years and has proved of inestimable value, as a stimulus to self-discipline and study on the part of the learner, and as a means of distinguishing between the diligent and careless. Our certificates help to secure good teaching and diligent application. The elementary certificate prepares for the intermediate, and this for the advanced. The teachers and members' certificates imply still higher attainments. No teacher is approved who does not make full use of these certificates in all his classes.

#### RECAPITULATION.

"1. The signs and terms employed are few and simple, and directly expressive of some musical truth.

2. By the use of the modulator, the ear and voice may be trained to a considerable extent without the use of a notation. In accordance with an important educational principle, the pupil may thus be made thoroughly conscious of the thing signified before the sign is shown him.

3. The pictorial representation of the intervals on the modulator, to which the whole notation bears reference, is accurate and invariable. A marked distinction is shown between the tones and semitones, and neither the names of the intervals nor their relative positions change with the change of the key.

4. By adopting the scientific usage of the sol-fa syllables, there is formed a perfect and unchanging language of interval. This by the power of association becomes a very great aid to the learner."

There is an old proverb, not elegant but true. "The proof of the pudding is in the eating," and now it will perhaps be asked, What has been accomplished by this method? and have its ascertained results been in any degree commensurate with the claims made on its behalf by its advocates? In reply to these questions I will now give actual facts and testimonies that will, I venture to hope, satisfy all unprejudiced persons, that the practical value and usefulness of the Tonic Sol-fa method of learning to sing have in no wise been overstated or exaggerated.

*Greenock Advertiser*, Scotland: "Mr. Curwen had been spared by God to see his labors crowned with so great a success, that in the town of Greenock two-thirds of all the children within the school age were being taught from his system. The same remark applied to almost every town in the three kingdoms. In all our colonies and even in Madagascar and China, books are being published in the sol-fa method and children taught to sing from it.

*Daily Telegraph*, London, England: "However opinions may differ as to the best of all possible methods of teaching singing, it must be conceded that the Tonic Sol-fa system has achieved very great practical results within the past twenty-five years. It is computed that at the present time near upon a million of persons, of all ages, are being taught to sing and to read music at sight. Of certificated singers under the system there are 90,000 in England; that is to say 90,000 persons who have been examined and found to have reached a certain standard of musical proficiency. Such a result is, therefore, noteworthy in relation to the subject of popular

education. That the training of the pupils on the Tonic Sol-fa system exercises a great moral influence no one could for a moment doubt."

*The Standard*, London, England: "The merits and demerits of this system, compared with the generally accepted one, have been discussed before this. It is enough to say that the greatest opponents of the new system have to admit that by its means persons who have had no previous musical education of any kind may, in a short time, acquire a facility in reading vocal music that can only be obtained in the ordinary system by much study and practice."

*Madagascar*.—The Rev. W. Poole, writing to the *English Independent* says: "The Sol-faists would be gratified could they witness the progress that system for teaching singing has made, not only in the schools, but among singers generally. Some old dames who scarcely can spell out words of one syllable, read the DOH, RAY, ME, most readily."

*Mr. B. St. J. B. Toule, F.P.*, the honorary organist of Manchester Cathedral: "He considered that the Tonic Sol-fa system was the best method of teaching music, and one reason was that it indelibly fixed on the ear of the pupils the tone relation of the scales."

*Orchestra for May*.—"Those dreadfully named people with the ugly notation—the Tonic Sol-faists, publish and support a fortnightly paper—their Reporter. It is a small affair—cost only a penny—and is half filled with music in those horrid symbols 'which no fellah can understand'; but there are signs in its pages of organization—of trains—of work—of progress—of success."

In conclusion, I invite particular attention to the following quotation from the *Quarterly Musical Magazine*:

"Any one who sets himself seriously to

consider the present complex system of musical notation, easy as it may appear to those who have gradually mastered its difficulties, must, independent of all historical information, be convinced that its basis was laid in the infancy of musical science, when the attainments of musicians bore no comparison to those of the present day."

In the matter of simplicity the Tonic Sol-fa method, has great advantage over the established notation, which, however, well adapted to the organ and piano with their fixed key board and equal temperament, is by far too complex and difficult for successful use in our schools and peoples' singing classes. The time that can be devoted to the study of vocal music in our schools is very limited, and therefore the system that gives the most satisfactory results with the least expenditure of time and labor is the best, and should be generally adopted. The London School Board, called the educational parliament of the United Kingdom, strongly recommends the Tonic Sol-fa method. In South Australia it is the only system recognized by the government. In the examination of the Society of Arts, most of the prizemen for some years past and a large majority of those who have taken first-class certificates, have been Tonic Sol-faists. Why then should not a system so fruitful of good results as the Tonic Sol-fa has proven itself to be, become well known and influential in Canada? And above all, why should it not be introduced into our schools of every grade? When this is done, and here government aid appears necessary, then a most important step will have been taken towards the general diffusion of the power to read music at sight. That this much to be desired result may soon be an accomplished fact in this fair Canada of ours, is the earnest wish of one who has found in the study of music by the aid of the Tonic Sol-fa method, a well-spring of unalloyed pleasure, and who having had practical proof of its usefulness, both in England

and this country, is therefore thoroughly anxious that the knowledge of the system, with its accompanying benefits should be made known as widely as possible.

---

### SHORT CONTRIBUTIONS FROM TEACHERS.

(Under this head we will be happy to insert short articles of a suitable character, and solicit teachers to make free use of our columns.)

A SUGGESTION.—Allow me to say a few words with regard to the summer vacation. A great number of us (teachers), would like to make ourselves more thoroughly acquainted with the more difficult branches; yet we do not feel able to attend the Normal School, especially since there is but one session during the year; and besides we hesitate before we leave a good situation; under these circumstances would it not be well for some competent persons to open an academy during the summer vacations, for such teachers? Should the proper persons take hold of this I doubt not they would be well remunerated. I am aware, sir, that the objection would arise, that teachers require rest during the holidays. Notwithstanding this I must urge that there are scores of teachers in this fine Ontario of ours, who would be most happy for such an opportunity to improve themselves; they would not only get an insight into the more difficult parts of their studies, but a great deal would be learned as to the proper method of *teaching*; the mere association of teachers, while at such an academy, would be a great boon both to the teachers, and the pupils under their charge. Let some first class teachers take hold of the matter at the coming vacation and they will find among their pupils,—A  
TEACHER.

THIRD CLASS TEACHERS.—Third Class Teachers are not getting fair play. Why should they not, as heretofore, (that is,

before the standard was raised) be allowed to renew their certificates, provided they can pass the Board? Before the standard was raised and when nearly every third class at least, obtained a certificate, there was then no surplus of teachers, and now that only about one-third of those who apply pass the Board, I cannot think that the Province will be over-stocked with Third Class Certificates. It appears to me there are some parties, perhaps some of them teachers, who wish to work the third class out of the profession, with a view, I suppose of raising the salaries of first and second class teachers, who would then not have to compete with the third class in the school market. I hope you don't intend to patronize this scheme, but to show fair play to all. Third class teachers are best adapted for rural schools, where the majority of the pupils do not attend a sufficient length of time to prepare themselves for studying those branches exclusively taught by 1st and 2nd class professors. About one-half of the pupils in these rural schools, attend only three months in the year, these are the seniors; the juniors very irregularly for the twelve months. The foundation of the superstructure must be laid by some one, and third class teachers do this sort of work better and cheaper than first or second class professors, who deem themselves above the work; in fact they won't do the job; the *a b c* part of the programme is distasteful to them. First and second class men are indispensable in High Schools, in large schools in towns and villages, where the attendance is regular, and the time of

that attendance not so limited as in those rural seminaries, but to instal those gentleman in these preparatory schools, with high salaries, albeit they might have a deal of lore in store, would be to place them in a position, where they would not have an opportunity to impart that learning, and would at the same time be an act of injustice to the ratepayers in the rural sections.—G.T.

SECOND AND THIRD CLASS CERTIFICATES.— We are constantly reading about the standard of our Public School Teachers and their sluggishness, or laziness in general. Yet, while I admit that perhaps some of them are below par, yet taking them as a whole, there is a very striking contrast between what they are now and what they were a few years ago. And the law, I believe, is just what it should be in limiting teachers to three years teaching, under a third class, because any person can with ordinary application fit himself for a second in that time. But why does the law not allow a teacher to apply for a second before three years in the profession, if he so chooses? This part of the law is rather an encouragement to laziness than otherwise. I am certain there are teachers in Ontario,

who would apply for and receive a second class, before they had been three years in the profession, were they permitted. And why are they not? I know a teacher who applied to the Inspector of his division for permission to apply at the next July examination for a second class. He received for answer, that while he, (the Inspector), liked to see any teacher desirous of improving, yet *it would not be well*, not having been long in the profession. Now, what I want to ask is, Would a second class be burdensome to the bearer, and must he teach three years before he is able to bear the burden of it? If, as is the case, a third class teacher command as high a salary as a second, a teacher will not apply because he will be pecuniarily rewarded, and why then should he not be permitted to apply at least AS SOON as he likes for a higher standing than he now possesses? A teacher having energy enough to thus apply and receive a higher standing, will not likely rest content till he has risen still higher. Hoping that some steps will be taken to gain this object, and hoping to hear others' opinion on this subject, I remain—A READER.

### MISS McCUTCHEON'S TROUBLES IN SCHOOL.

BY QUID RIDES.

It was one of the public schools of the town, and the school marm was drawing out the intellectual capacities of the young like elastic. Geography had been disposed of in its different phases, with nothing very intricate meeting their notice, until they arrived at the causes which led to an eclipse of the sun.

"You understand," said the school marm, endeavoring to explain away the mystery

connected with it, "that the sun becomes dark and obscure."

"So it does," said a red-headed boy in the corner, as he kept gradually closing his eyes, and peering, as if through a pair of shutters, at a boy who sat on the opposite seat.

"This is caused," she continued still further, "by the shadow of the earth falling

upon it, which renders it almost invisible for a time."

"That's jist it," broke forth our young experimenter, opening his eyes now for the first time, "I've been eclipsing my eyes," he added, "and looking at Bill Nye, from the First Gravel; and sometimes I could only see his nose, and other times, he would disappear entirely—Oh, I understand it now!"

"Hush!" said the expounder of science, as the more facetious began to simper and titter in choruses.

"The word itself," she held out, not yet pleased with her elucidation of the subject, "is of Greek origin, from *ek* and *kleipō*, which means 'to leave,' that is——."

"You're jist right," interrupted a philosophical youth who browses around a Windsor livery stable. "To eclipse is exactly 'to leave.'" "Fred," he added, "you know that old white plug of a horse Joe Hunter got at an auction sale in Essex Centre; well, Joe says the old bay mare can eclipse him—leave him—get right away from him. And I'm sure of it, for he throws his legs out like a rail fence."

But the subject was finally too technical and comprehensive for our lady scientist, and with a suppressed laugh, she edged out, "That will do for geography—take your grammars."

This proved rather crisp for home illustrations, yet definitions sometimes serve their purposes. Each part of speech was wrestled with in turn, and the vowels and consonants sung out in unison, with "sometimes *w* and *y*" in italic measure. The interjection, however, was the cause of dejection to many. Each boy strained his mind's eye, and struggled to accumulate an answer.

"Harvey Gurnet," said the school marm, in a supplicating tone, which was indicative of a wounded intellect, "define clearly for those blockheads an interjection."

"An interjection," said Harry, moving doubtfully to his feet, and feeling the

contents of his vest pocket with his right hand. "Why, an interjection is a——Oh, an expression of dress," and he collapsed into his seat, as if he had inherited it from his ancestors, while the word "next," intoned out in an *f* sharp, fairly electrified Ben. Perkins, who shot to his feet.

"An interjection," said Ben, describing a parabola on the floor with a number eight boot, "is a——. Oh, I used to know that like nuthin'. An interjection is, a feelin' of dress," while his eyes lit up with a congratulatory pause.

"Next," continued the preceptress of orthography and etymology.

"Its an express mark."

"You, Joe McWilliams."

"Its a feeling address."

"Next!"

"An interjection? why its a mere express."

"You, Maria Perkins, I knew it would come to you," said the school marm, in an encouraging voice, as Maria cleaved the air like the amateur flight of a young pigeon.

"An interjection," said Maria, looking disdainfully, as if were where the other definitions emanated from. "Why, dear me! an interjection is a mere mark of a dress."

"Its the 'pull back,'" said a young urchin, from a hind seat, who was on the "committee of answering."

"In all my career of imparting the rudiments of grammar," said the school marm, "I have never found such a concentration of infatuated nonsense—why the word itself, the root, the stem, the ligament, imply that it must be something, that is, as it were, thrown—"

"Tom Watkins," she suddenly broke off, "what is the matter?"

"Please mom, Fred Nye is putting an interjection into me."

"What do you mean, Thomas," she resumed, as if doubting the signification of his complaint.

"Well, he's probing me with a pin, and ~~if that~~ aint an expression of feeling, I'll ~~turn~~ stoic, but I'll be blowed if it is a mark, ~~of~~ address."

"Put aside your grammars and take your ~~states,~~" was the word of command, and it ~~came~~ thoroughly saturated with disgust at ~~the~~ futile efforts to elicit a rational answer, ~~from~~ the motley school group. "Mentally, ~~I~~ train you," said the preceptress of mathe- ~~metics,~~ addressing the class, as she turned ~~up~~ problem after problem, in her mind, ~~seeking~~ for an intricate one.

"Take this one," she continued.—  
"Twenty-five bushels of wheat at seventy- ~~five~~ cents per bushel."

"Is it buckwheat?" enquired Eli Per- ~~kins.~~

"It matters not, Eli," responded Maria ~~his~~ sister.

Then there was an immeasurable silence ~~for~~ a short time, when Joe McWilliams

snapped his finger, and gave the correct answer.

"Try this," was the only encomium that followed. "What will three pounds of butter come to at sixteen cents a pound?"

Again a passive silence reigned, broken by an occasional stray semitone calculation falling unavoidably from the ready-reckoner's lips.

"There's a mistake, mom," shouted a young urchin in the rear, who had a memory for domestic wants. "There's a mistake," he ejaculated again, snapping his finger at the same time, like a fourth of July fire-cracker, "you kin buy no butter now days for sixteen cents a pound. Dad got some down town t'other day for twenty cents a pound, and he said it wasn't to make slap-jacks with."

Of course there was a sudden uproar of laughter, but she immediately changed the subject to cheese, and "they cheesed it."

---

## AN APOSTROPHE TO THE RIVER DETROIT.

BY T. HAGAN, WINDSOR.

Roll on, majestic river roll,  
Your blue waves to the sea,  
Unman'd you sweep your waters on,  
An emblem of the free.  
Two goodly nations line your banks,  
Each claims alike your paeon ;  
Roll on ! roll on ! O, beauteous stream  
Discourse the self-same strain.

Roll on, majestic river roll  
Your blue waves to the sea ;  
And may the lands your banks accent,  
Be ever pure as thee.  
And with the self-same steady course,  
Advance true liberty ;  
Roll on, majestic river roll !  
Fair emblem of the free.

Roll on, majestic river roll  
 Your mighty tide along,  
 And chant but one orison  
 And one patriotic song ;  
 For though your bosom swells at times  
 You bathe alike each shore ;  
 Sweep on ! sweep on ! O, beauteous stream  
 There's music in thy roar.

Roll on, majestic river roll !  
 May naught thy course confine  
 Save smiling farms, Canadian homes,  
 And hail Columbia's pine ;  
 And may our sturdy sons and sires  
 Be ever free as thee ;  
 Roll on ! roll on ! cease not to chant  
 Thy varied minstrelsy.

---

### THE MEMORY OF THE PAST.

BY QUID RIDES.

'Tis sweet to think when all alone  
 On moments long gone by,  
 And waft our thoughts to childhood's days  
 Which meet us with a sigh.

How, in the sportive hours of youth,  
 The happy moments flew,  
 That bore us on the wings of time,  
 And chang'd us by its hue.

Besides each scene that grac'd our life,  
 We dwell in silent mood,  
 And cull our sweet remembrance flowers,  
 Thoughts sweet or bitter food.

Each action prints upon our minds  
 A tincture of the past,  
 Which, like a golden diary serves  
 Until we meet the last.

Thus one by one the page we turn,  
 To view deeds grave and pleasant,  
 Till in our eager search we find  
 The memory of the Present.

## SELECTIONS.

## THE STUDY OF ENGLISH LITERATURE.

The study of English Literature has a work to perform in our schools which no other study can perform ; and it is a work of vast importance. By other branches we may develop intellectual strength and quickness of perception. But as has been well said :—" It is really as important that people should be disposed to read what is good, as it is that they should know how to read. For the ability to converse with books is as liable to abuse as any other gift. Of the books now appearing, the meanest and the worst, those made up of the cheapest and the foulest sensational trash, are read a great deal the most. The reason of this surely must be that, while people are taught to read, due care is not taken to plant and cherish in them right intellectual and literary tastes. In our education, therefore, it is of prime concern that such tastes should be early set for ability to converse with books, no pains should be spared to impress them with the love of books that are good. Once possess them with a genuine, hearty love of a few first-rate authors, and then their culture in all its parts, so far as books can minister to it, is duly cared for ; that love, those tastes, will become a sort of instinct, to prompt and guide them to what is wholesome and pure." This is the duty that is laid upon the subject of English Literature. The teacher of that subject, if he discharges his high office with any success, comes nearer to the moral side of his pupils than any other teacher in the faculty. He has the very best opportunities for sharpening the perceptions, and arousing thought ; in addition, he has opportunities which arise in no other subject, of molding opinions, of developing taste and judgment. In fact the warp and woof of his subject consists in these opportunities. If pupils pass from school without increase of mental vigor, he can hold himself accountable only in common with his associate teachers ; but if pupils pass from his hands without an increased respect for virtue and abhorrence of vice ; without a finer relish for what is

true, and beautiful, and good ; without a heartier appetite for that which is ennobling in thought and sentiment, he must hold himself accountable in a peculiar manner and to a greater degree than any one else. If, after taking a class through a course of any extent in Literature, there remains in them an appetite for the miserable stuff which floods the news stands, the teacher of Literature must, in a special manner, lament his failure.

But this work in Literature cannot be done by lectures from the teacher or by his formal recitations. It can be done only by bringing each pupil face to face, and soul to soul with these great authors ; by enabling him to feel their heart-beats and to be in sympathy with them. The teacher is to be but the interpreter—the go-between, so long as one is necessary. He must give sight to the blind, and hearing to the deaf ; but he must not hinder that communing of spirit with spirit which it is his object to promote. He does his work best by an insensible presence, as it were ; enabling the virtue of these great masters to insinuate itself into the moral and intellectual substance of his pupils, fashioning there a standard of taste and excellence which shall be a safeguard through life.

I yield to none in appreciation of genuine scholarship. But in considering the purposes of Literature in our public schools, the question of scholarship becomes quite a subordinate matter. True, it is hard to make school-committees and courses of study accept this as a fact ; but I conceive it to be true, nevertheless, that the great question in this subject is not, How much and what is *learned* ? but, How much and what is *felt* and *enjoyed* ? A model lesson in Literature cannot acknowledge the least kindred to an ordinary recitation. Here no whip nor spur must be admitted. All must be free and spontaneous. The least appearance of constraint destroys the element of value. Grammar and philology must be studied ; but let them not be planted as para-

sits upon the study of Literature. They can be learned from "books which it is no sin not to love." Here "let joy be unconfined." Let nothing be attempted but what aids clear apprehension, and serves to put the pupil in sympathetic communion with the master-spirit. The highest purpose of Literature has not been attained, unless the class leaves the recitation-room with the glow of unalloyed pleasure upon the cheek, and the thought in the heart, "Surely it is good to be here." We are so apt to forget that "it is what young people take pleasure in, what they build up happy thought and association about, and what steals smoothly and silently into the heart, and there becomes a vital treasure of delight, that mainly determines their characters."

It is to this note that all labor in Literature should be keyed. And yet how impossible it is to "keep quite up to the pitch" under ordinary circumstances! In the large classes of our public schools, with the great variety in culture and intellect, how impracticable it seems to banish all appearance of task-work and compulsion! But how futile is any other method!

In these remarks upon the study of English Literature no form of it has been in mind, but the study of the complete text of whatever masterpieces can be attempted. What may be attempted must, of course, be determined by the amount of time allotted to the subject, and the conditions of the class. The movement in the direction of this kind of study in our High Schools is now quite apparent. But the study of biographical Literature—a senseless phrase—is still too prominent. It is not worthy of attention so long as anything better can be done. It cannot accomplish the high aims here presented. Can anything be more forbidding to the ordinary pupil than to learn, upon requisition, the biographical details of an hundred or more distinguished authors? and a few cut-and-dried criticisms upon works which he has never read? Author-life has not been the eventful life in history. It is not adapted to instruct or inspire youth. Leaving out Milton, Scott, and Byron, and what can the young mind find of actual heroism or romance in the lives of authors? It is in what they thought and wrote that their power exists, and not in their examples. And what value is there in criticisms which are simply recited

in a memoriter manner by a mind in which they have, and can have no root nor branch. Such work is a sham, and an insult to scholarship. There is not a grain of culture in it,—no growth of heart, or even intellect. Judgment, taste, and sentiment are never recognized. There is nothing but memory. Let any teacher of Literature ask himself how much he actually remembers from year to year, of the details which he requires his pupils to learn from such text-books as Collier's, Shaw's, Hart's, etc., and see if he does not doubt the wisdom of his plan? Let him reflect how little of these details will be possessed by his pupils a twelvemonth from now, and will he not feel it a humiliation that he is required to spend an hour daily as a mere task-master, sowing seed that contains no life-germ, seed that will not spring up? This study of accumulated biographies, although it gives indeed valuable information, does not furnish what is needed; it is not the open sesame that admits us to the pleasures and delights of Literature; it is not this that has started men and women in quest of the golden fleece in our English tongue. It will be found generally that the first impulse has come from the words of the individual author. He was enjoyed, admired, devoured. He became an acquaintance, a companion. What more natural sequel could there be, than that the circumstances of his life should be learned? learned not all at once, but by degrees, as we learn the past history of one who has become to us an intimate friend, gathered as we communed with him from time to time. This one author, in the process of becoming an acquaintance and friend, has introduced others who were his friends; and thus the circle has widened, all starting from the first individual love. It would be hard to find a person who was driven into the delightful realms of Literature by such a powerful broadside as these text-books fire at him. The first and chiefest thing to be done, is to bring our pupils into direct contact with these great minds. The communion must be as intimate and long as possible. The comprehension of the text requires as a commentary numerous facts in biography. Thus the two go hand in hand. What boy or girl who, in coming to understand and appreciate the "Deserted Village" and "The Traveller," has learned of the tender

heart and vagabond life of Goldsmith, will ever be found with a half-formed, indistinct picture in his mind of the author? Will not the enjoyment of Comus, and a knowledge of the circumstances of its composition, fix in the mind a period in Milton's life as nothing else can? Will not the charms of this early poem, even if nothing else is read from Milton, give an interest in the immortal bard that no condensed biography alone can furnish? Then are our pupils to leave school knowing nothing of the great and numerous men, none of whose works can be read in school for want of time? Suppose they do learn all the required facts, how long will these facts abide in the memory with any distinctness? And when these details are gone, what remains as the result of your labor? What guarantee have you that they will not still find entertainment in that which is low and unwholesome? Is it better that our children should seem to be well-informed, possessing but a mere veneration of culture and scholarship, than that their minds should be pre-possessed with right tastes and noble loves? than that they should begin to swell and grow under the life-giving influence of genius? Is it as valuable that a pupil should be able to name a dozen of Shakespeare's brother dramatists and their works, as that he should be led to contemplate a noble conception of womanhood as represented by Portia, and to be quickened by her wit and wisdom? Is it as great a misfortune that our pupils cannot tell from the mere hearing of the ear, how the dramas of Ben Jonson,—which not one in fifty in our classes ever has read, or ever will, or ever ought to—differ from those of Shakespeare, as if they had never meditated upon the consummate art and beauty, and been moved by the "heavenly eloquence," of the speech,— "The quality of mercy is not strained," etc.? Is it as much to be lamented that a scholar cannot give a list of the characteristics of the Lake school of poets, not one of whom he has ever read to any extent, as if he had never had his attention pleasantly, but carefully and thoughtfully held to these lines from the greatest of the Lakists?

"My heart leaps up when I behold

? A rainbow in the sky ;

So was it when my life began ;  
So is it now I am a man ;  
So be it when I shall grow old,  
Or let me die !

The child is father of the man ;  
And I could wish my days to be  
Bound each to each by natural piety."

Then let books of biography, valuable in their proper use, be put in their right place, as companions, assistants, servants, in the study of the text. They are magazines of supplies to be drawn from freely, and as occasion demands, but not themselves to be attacked and consumed in a single campaign. Let criticism wait until the child has read something to criticise. Criticism is a plant of slow growth and requires a deep soil. Stimulate it, if you will, at the proper time, but do not force it before its season. If the time allotted to Literature is so short that it would not be possible to read more than the "Deserted Village" and "The Merchant of Venice," let them be read, understood, and enjoyed, in connection with discussions upon the lives and times of the authors, and leave the rest of Literature to—Providence if you please. If the pupil is inflammable and of the right quality, you will have started a flame that will do its own work. If the pupil is not of the right timber, your time and efforts upon the lives of authors would have been even more completely thrown away.

Space hardly permits the proper condemnation of the current hand-books of extracts from the whole range of English Literature, mere "literary chips and splinters" as they have been called. If they have any place, it is in the hands of the elocutionist and litterateur. In such a sweep-stakes there is no place for the novice. There is little defense for "putting young students through a course of mere nibbles and snatches from a multitude of authors where the stay cannot be long enough with any one to develop any real taste for him, or to derive any solid benefit from him. An author's virtue soaks into the mind only by communing with him through thoughtful hours." — E. O. Vail, in *Ohio National Teacher*.

sig  
ris  
ly  
sys  
ful  
cla  
par  
tio:  
arr  
rec  
par  
me  
and  
"P  
ord  
nois  
told  
an  
to t  
mak  
are  
T  
to se  
prep  
com  
teach  
for  
work  
take  
Te  
anyth  
by pr  
of the  
ment,  
the tr  
to the

## PROGRAMME FOR RECITATIONS.

1. Call the class : " Class, prepare—rise—pass."
2. Examine and grade slates or paper.
3. Review.
4. Present lesson.
5. Next lesson : Preliminary drill ; assignment of.
6. Dismiss the class : " Class excused—rise—pass—be seated."

Before a teacher can properly and orderly conduct a recitation, he must have some systematic arrangement which he can carefully follow. The first step is to call the class. In order that the pupils may prepare the materials necessary for the recitation and to prevent confusion, he will first announce the class, giving the name of the recitation, with the words. " Class, prepare." Next, " Rise." At this announcement they will take their places in the aisles and remain standing until the teacher says, " Pass." Each aisle passes out in regular order, to avoid disturbance and unnecessary noise. They will now remain standing until told, " Be seated"—thus giving the teacher an opportunity to see that each is prepared to take his own seat ; or if he wishes to make any changes, he can do so while they are standing.

The slates are next examined and graded to see that they are neatly and correctly prepared. Should there be one that is uncommonly nice, it would be well for the teacher to show it to each pupil as a model for the next lesson. In examining their work, it encourages them to think that you take an interest in their lesson.

A teacher, under all circumstances, should review. The class is advancing each day, but yet they must know what has been passed in the preceding lessons. This is too frequently neglected, but should be practiced at all times, with older or younger pupils. It refreshes the memory, and they are now eager for the present lesson. Having satisfactorily recited this, they are ready for the next lesson. A preliminary drill is here necessary, in order that they may fully understand what the teacher expects them to do. This drill must be very explicit and simple for young pupils. If the teacher is much in haste and takes no pains for explanation, time and words are both wasted, and the pupils are perpetually ignorant of what they are expected to do. In assigning the next lesson, great care should be taken to avoid misconception. If they do not know exactly what is expected of them, they will probably come with but half of the lesson prepared. The teacher must see that they fully understand what is required of them, which will demand some patience and perseverance.

Having concluded this, the teacher will dismiss the class. First, " Class excused." At this announcement each will collect his books and papers, preparatory to " Rise." They remain standing until told, " Pass," when each passes to his seat, where he stands until the word, " Be seated." The instructor now sees that each one is in his place without having stopped to converse with his neighbor. This avoids disorder and confusion, and so saves time.—*Lucy A. Kammerer, in Michigan Teacher.*

## TEACHING READING.

Teaching reading is very like teaching anything else, because we begin the task by presenting first a simple fact to the mind of the learner ; this having secured a lodgment, another and another is added, until the transition, from almost blank ignorance to the new mean acquirement of being able

to translate the printed page, is attained, by such easy, graduated steps that the advance of the learner is as the slow growth of grass.

Noah Webster's first definition of reading is, " To go over, as characters or words, and utter aloud, or recite to one's self in-

audibly." He also gives a number of other definitions, the best of which, in my opinion, is, "To gather the meaning of by inspection." But, if I were going to give a definition of reading I should make it like this, To vitalize the printed page; for I verily believe a reader, if he has a better cultured mind, a richer experience, a brighter intellect, a more vivid imagination, may see more in the printed page than the author himself, because what the latter may have had vaguely in mind the reader may comprehend fully; yea, more, what may have been suggested to the reader by the author, and the reader, or an audience through him, thus get more from the author than he really contains.

Reading may be said to consist of three parts; viz: mechanical, intellectual, and emotional.

The mechanical embraces attitude, articulation, and the calling of words. The intellectual embraces the reasons of the mechanical, the punctuation of the printer, definitions of words, accent, meaning of the author, inflection, and emphasis; although emphasis may with equal propriety, be said to belong to the emotional part, as do also quality, pitch, movement, the emphatic, rhetorical, and poetic pauses; and those various undefinable, agreeable pleasantries, adapted to all styles, and so effective in delivery, summed up in the one word—modulation. We purposely exclude stress, animal magnetism, and gesticulation, except so far as it relates to the manner of standing and holding the book.

I suggest to inexperienced teachers the following practical directions for teaching the art of reading:

Suppose that you are before a class of young pupils for the first time. Attend first to those who have some experience, and come to the beginners after the novelty of the situation has somewhat worn off. But your manner of procedure and degree of success will depend very much more upon your own ingenuity than upon anything I can impart to you. Enter into free conversation upon some subject which your pupils understand, for instance, the number, size, color, names, and traits of their cats, dogs, horses, or oxen. After you have done this, select a word, for instance, *ox*, talk of it until they are sufficiently interested really

to want to know how to spell *ox*; then print the word on the blackboard, it is much better than a chart, because the pupils will feel that this printing is done specially for them, and therefore feel a kind of ownership in the whole matter. Now send them to their seats, with full instructions as to how they can print the same word on their slates. At intervals, between recitations, examine their work, correct errors, suggest improvements, but above all, commend their efforts. This printing, upon their part, is to be carried to a considerable extent. Nothing is better calculated to familiarize them with the forms and spelling of words, besides it furnishes them pleasant employment, a consideration by no means to be overlooked. Make haste slowly. But as soon as the pupils' minds will bear it, give a full sentence containing words of two or three letters, and never introduce a new letter without making immediate use of it. You may thus have a child well started in reading before he knows half the letters of the alphabet.

Whenever a pupil reads he is to stand, and these first recitations are to be in concert, so that the diffident ones may be led out without embarrassment, the hasty ones held in check, the slow ones hurried up, and the deficient ones deterred from stopping to spell the words; for you are to teach them from the beginning that the ready calling of words is but a small part of reading. Illustrate this by reading from the board or book so fast that they cannot keep up with you. Drill them at length in calling words at sight, by skipping about from word to word, independent of the sense. After they have learned to call words with some degree of readiness, then insist upon the clear, distinct, forcible, enunciation of all the sounds of the word. At every recitation, in fact all the time, but especially during this mechanical training, you are to keep before your own mind the great truth that the *grandest attainment on earth is "fixed correct habits."*

You now come to the intellectual part of your work. Have your pupils stand while reciting, because in that position they have better command of their respiratory and vocal organs, and bear their weight upon both feet, or upon one foot, with the heel of the other near the one sustaining the weight of the body, because this posture is

not only the most easy and graceful, but also most convenient for changing positions. They are to pay much attention to articulation because every word is made up of elementary sounds, and that if these sounds are not made full and distinct the word is but partially produced, and that complete and distinct pronunciation is an absolutely essential requisite to all good reading. You now come more properly to the study of the book, which, of course, is full of variously-shaped punctuation marks; consequently you explain to the class that in the longest lesson in the book there is some connection between even the very first and the very last word, but that the connection is much closer some places than others, and that these punctuation marks are put in to show where the connection is close and where it is not; that some places the connection is so close that no mark can be put in; that when it is not quite so close a comma is used—for instance, a great many places where the *and* occurs *and* might be taken out and a comma put in its stead; that where there is less connection than a comma would show, a semicolon is placed; that a colon shows still less connection than a semicolon; and where a period is used the connection almost ceases. Therefore, these punctuation marks belong to the author, and would be put in just the same although the author might know the composition would never be read aloud. Generally, in reading aloud, we stop longer at a period than at a colon, longer at a colon than at a semicolon, longer at a semicolon than at a comma; but this is by no means an infallible rule. By this time the pupil should be able to explain that accent is a stress of voice laid upon some particular syllable of a word, while you may add that its uses are chiefly euphonious, but that accent not unfrequently has power to change the meaning of a word. You now refer him to the dictionary, which is to be a book of constant reference from this on, not only for definitions of technical terms, but strive earnestly to have him give the challenge to every word.

From the first question you ask the little fellow about the ox, until he becomes the full-fledged reader, you teach him by your question that he is not only expected to know the meaning of the words, but the meaning of the author, in the fullest sense

of the term, including biographical, historical, scientific, metaphysical, and mythological allusions. Nor are you to stop even here with advanced pupils, for they are expected to have some thoughts of their own, deduced from their general store of information, and to be able at least to give their own views upon the subject, if not to criticize the author.

Your pupil is now ready to be taught that inflection is a sliding of the voice, either up or down, and is named accordingly; that the rising points forward, to something which is to come, and is an appeal to the listener; that the falling points backward, to something which has been said, and is an affirmation from the reader; that the latter indicates completion, the former incompleteness; that the former occurs in direct, the latter in indirect interrogation. Both these movements may occur upon the same word, when it is called a circumflex, which may also be either rising or falling, and denotes hypothesis, contrast, irony, or sarcasm. You now explain that with the exception of direct interrogation, the whole subject of inflection may be changed by emphasis, which differs from accent by having the whole word accented not a single syllable—in fact, to accent a monosyllable is to emphasize. Emphasis is marked upon the page by the dash, or different kinds of type, but is marked by the reader in almost numberless ways; some of which are, giving the rising where the falling inflection might be expected; making a slight pause just before, or just after the emphatic word; by increasing, or decreasing the volume of voice; by raising, or lowering the key, &c. Thus we see that the intellectual part of reading blends and harmonizes so completely with the emotional, that emphasis verily belongs to both subdivisions of the subject. By the time you have fully explained emphasis, you will also have explained the emphatic pause, and may go right on to say that in reading poetry there is to be a sufficient pause at the end of the line to indicate to the hearer that it is the end of the line. There is also a pause near the middle of the line called the *cæsura*. The object of these pauses is to mark more fully the cadences and thereby add to the pleasure produced by the rhythm and melody of the verse. Since they assist the mind and ear in determining the cadences, they are to be

fully respected, unless they conflict with the sentiment of the poetry.

Quality embraces the various tones which you need not name, further than to explain that pure tone is free from any grating or nasal twang, and is the easiest made: the breath not being felt upon the back of the hand when it is within two inches of the mouth; and, that the most frequent cause of impurity of tone is imperfect breathing and the use of too much breath in giving the sound.

Pitch is the height of the tone, or rather the key-note of the piece, above and below which, the inflections and emphasis carry the voice, but to which it naturally returns; I say naturally, for it depends upon the construction of the larynx and is different in different individuals. Mere let me say, parenthetically, that if you are not capable of explaining the construction of the larynx, and the consequent management of the voice, you are beneath your privilege and ought to read up.

Movement has reference to the rate at which we go through a piece, and is dependent upon the subject-matter, and style of the composition under consideration.

You can illustrate the rapid movement by taking some such piece as the Battle of Waterloo, "Where there was mounting in hot battle; the speed, the mastering squadron, and the clamorous car, went pouring forward with impetuous speed, and swiftly founding in the ranks of war." For the slow movement, another, such as—"The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures; he leadeth me beside the still waters."

We have already said that the intellectual part of reading is to be done with the very first question asked—"What is it?"—and be carried forward until the pupil has completed the Fourth Reader, by which time he should have pretty well mastered the whole of the intellectual part as is fore-mentioned in this article.

The best way to make mechanical readers—"Simply this and nothing more"—is to have the pupil read some book whose lessons are beyond his intellectual capacity. Therefore, you will seldom, if ever, have occasion to advise the getting of an advanced book; but, you take the pains to study his lesson carefully—no matter which book in the series—and thus be able to show

him, by your questions on that lessons, and thoughts growing immediately out of it, that he does not know it all; and in good time, in spite of your apparent opposition, he will present himself with a suitable book.

As the intelligence and appropriateness of your questions, and the consequent interest in them, upon the part of the class depend directly upon your general information, it behooves you to be a reader. By a modest but judicious display of your attainments, you may beget, within your pupil, such a thirst for knowledge, and at the same time such a love of the means of acquiring it, that you bring him into sweet converse with the brightest intellects of all ages; and thereby confer a greater favor upon him than ordinarily falls to the lot of man to confer upon his fellow.

If the pupil is kept from getting beyond his depth, *i.e.*, from getting farther on in the series than he belongs, the appliances I am about to suggest will answer nearly as well for one grade as another. You are to know, at least two recitations ahead, what lesson is to be read, that is, before this recitation, you are to have thoroughly studied the next lesson. Then, at the close of the recitation, assist the class in determining the quality and movement of the next lesson. Read a verse or two, and have the class criticise you, for you are to apply no test to your class which you would be unwilling to have applied to yourself. Assign a certain word to Susan, another to Jane, and another to Henry, which they are to define at the next recitation; or, direct Joseph to furnish a biographical sketch of the author of the lesson, and James to elucidate some historical allusion, while George may be appointed to give the substance of the lesson in his own language. This last-named artifice is one of the very best you can hit upon to improve your pupil in memory, in the flow of his ideas, in precision, in the continuity of narration, in the acquirement of ease, grace, self-possession, in discriminating between the essential and non-essential, in short, in telling, what he knows; and thereby being of service to his associates, for we all are of service to each other, in direct ratio as we have ideas, and the power of communicating to others.

Let each pupil who may have been assigned a special work, report before the class recites, so that each may have the

benefit of his neighbor's research, and apply it in his reading.

Most readers have exercises in articulation upon which you can practice with great profit.

Never have a regular order of reading, for a pupil is to be ready to read at any time, and should you catch him listless or inattentive, call upon him either to read or answer a question.

They are to criticize each other freely, both as to attitude and correct expression, but allow no petty fault finding. Innate laziness, upon the part of the pupil, may prevent you from reaping the the full harvest of your labor; but, conduct the recitation with sufficient sprightliness to keep up a lively interest, and you will succeed measurably in teaching reading.—*Chas. E. Blaker, in the National Teacher.*

### ENTHUSIASM.

“How shall he give kindling in whose inward man there is no live coal, but all is burnt out to a dead grammatical cinder?—*Sartor Resartus.*”

Enthusiasm does the hard work of the world; it works out its reforms, fights its battles, makes its discoveries; it writes the grandest poem, paints the most beautiful pictures, and pours forth the most glowing eloquence; it surmounts the greatest difficulties, endures the fiercest persecution, braves Death itself. And yet it disdains not the lowest offices; it gives strength for daily toil; it nobles the humblest deed; it sanctifies the commonest things. To none does it bring greater blessings than to the teacher; by no one is it more needed; to none more indispensable. Notice the most successful teachers; see how “wrapped up” they are in their work. Said a student, “Every one of Professor C.’s classes fancy that theirs is his favorite class; enter any one during its hour of recitation and you would think that he considered that branch the most important in the course, and that around that particular lesson centered the work of the whole term.” Mr. H. has had unusual success in teaching Arithmetic. What is the reason? Watch him. He seldom meets a pupil without inquiring about the lesson of the day, as a man would naturally ask about the important business another had in hand. He interests himself in other things which interests them, and often in conversation his illustrations are drawn from the principles of Arithmetic. What is the reason his pupils never characterize this as a “continual dinging?” Because the feeling is a

real one, and hence never makes itself offensive, and because the pupils show the feeling. Hypocrisy is as fatal a mistake in Education as in Religion. Every one realizes that the pupil must be honest in his work, but we sometimes forget that any pretended interest or feigned zeal on the part of the teacher is quite as bad as the use of a key or translation by the pupil. Since the feeling must be real how can it be induced, how cultivated? George Eliot makes one of her characters give this advice to a young man: “You must love your work, and not be always looking over the edge of it wanting your play to begin.” See all the beauty in your work, the beauty of your work as a whole, and the beautiful in every part of it. There is not a subject taught that does not have much to call forth admiration, both in itself and in its working on the minds pursuing it. If the teacher can find opportunity to do some genuine work, not too remotely connected with that which his pupils are doing, it will greatly help. If he already knows all that may be learned from the text-book, in regard to the Ocean, find something on it somewhere else, not alone that he may impart additional information to his class, but that he may have the feeling of interest that comes from a common work. When the teacher is really aroused to enthusiasm the pupils will share the feeling as by contagion, and the best part of it is that having had it once, is no preventive against taking it again. The effect on the pupils reacts upon the teacher, and so on in an infinite series. The teacher who has thus rendered his pupil

susceptible of enthusiasm, who thus helps him to find pleasure in his work, has done much to lay a broad foundation for liberal culture, and, what is far more, has done much to make him a worthy citizen, and

that too, in a way to which there can be no objection, by political party, or religious sect.

"Whatsoever thy hand findeth to do, do it with thy might."—*Ohio Ed. Monthly.*

## ARE WE DEBTORS TO OUR PROFESSION.

All honest and worthy members of any profession are debtors in their calling in two ways.

In the first place they have received a certain amount of definite knowledge concerning their vocation, knowledge which is the result of the experience and thought of many who have labored before them. This insight into the science of their profession, this knowledge of facts and precedents, which will be of service to them in the successful carrying-on of their work, is their stock in trade, their capital received but not earned; and the greater the gift the greater the debt.

In the second place, the daring simply to enter their names as members of an honorable profession, places them in debt to it, and this debt they must pay, for the world will judge of their worth according as they may add to the honor of their calling, or detract from it by their unworthy service. Then, as every one expects to receive profit from his profession, he ought surely to make returns as far as possible, by being to it a help and support.

The doctor or lawyer counts it an honor that men should know how largely he is in debt to those who have added to the lore of his profession, to those who have put into his hands the means by which he hopes to win his bread and fame. His debt is honorable, and knowing how thoroughly he has prepared himself for the work he has undertaken. True there are those who are content to be in debt to a less amount, but this class who owe less are less prompt to pay. They are constantly falling into arrears, and the world has various unpleasant ways of reminding them of their remissness.

We are not lawyers many, nor may we grace our signature with the flourish of an

M.D., yet we are humble members of a profession which we dare not call humble. Teaching is not an accidental employment by means of which its followers may put in their pockets a greater or less sum of money, counting it the greatest and most lasting result of their toil. But as the want which it meets is to-day one of the greatest the world knows, so it has ever been, and a rich legacy has been left to us by those who have sought to supply the want.

How largely do we share in this legacy? What have we received? How much are we in debt?

Many of us come from our places as scholars, where we studied with little or no thought that we should ever teach. Others have been more fortunate, or perhaps we should say, more wise, and have availed themselves of the advantages offered at some normal school, or in some special training class for teachers. However this may be, we all owe much. We do not speak of our indebtedness for what knowledge of science and of fact we may have gleaned from our teachers, but of our indebtedness for all we know of the way in which to impart this knowledge to others, of the way in which to teach. The knowledge of the ways and means, the best plans and methods, by which we may do this, is the accumulated wisdom of many years of patient toil and study, by earnest, loving workers.

Our debt is great, and if our returns must be small, let them be the result of earnest effort. Surely no one has any right to leave his or her teacher's life, without having added something, be it ever so little, to the knowledge of its duties. Not in the teachers' meeting, or teachers' institute, shall we pay in any considerable degree, the debt we owe; but far more in the right appreciation

of its character, which we may give those who watch us daily in the school-room. Are not we conscious that we teach not so much as our superintendents and principals seek to have us, as we do according to the ways we learned years ago, while watching with silent admiration her we called teacher? But let us improve upon the old ways, which used so to claim our homage. If we would do so, we must be inventive. If the plans which we have laid with such nicety of care and minuteness of detail, fail to produce the wonderful results which we felt sure they would, let us not go back discouraged to the old ways. They surely were far from the best, or we should have had no desire to leave them. We must have faith in our power to do the work given us, though by far the greater part part of our knowledge of the way how to do it must be received from others. Yet concerning many things, we may give ourselves the double pleasure of working out each day one plan in our mind, and one copy in the school-room. We must love our work. Surely we have little respect for those employed about other matters, who do not sometimes lose sight of the pay to be received, in their interest and absorption in their business. Except loyalty to the great Master, no

motive must control them more strongly than their sense of indebtedness to their fellow-men. There can be no excuse, we think, for the teacher who complains of his humdrum life, and talks of the same monotonous round of duties to be gone through with and endured each mortal day of the term. No other person needs to be so wide awake. A thousand new accidents may arise in the school-room any day. On some very particular days the thousand accidents not only may, but do arise. Such days are crises, and the strategic ability of the teacher needs to be as good as that of the General on the field.

The coming in contact daily with fresh childish minds and hearts, the opening to them of glad surprises, as we lead them, step by step, into broader fields of truth, should keep us, more than other people, alive and awake. Let us, acknowledging our indebtedness, turn cheerfully and heartily to our work, causing our indebtedness to be an honor and not a disgrace to us. Happily for us, the way of duty is the only way to sure and lasting success. But whether our ideal of success is to be attained by us or not, surely no one of us dare do less than our very best.—*Louise Stratton, in Ohio Ed. Monthly.*

---

## HOW TO TEACH CHILDREN.

The teaching of the first grade has been for some time the object of my study, because I look upon it as the foundation of all our work.

In every-day life we meet with comparatively few people who cannot read, and, if reading were the sole criterion of intelligence, we might unhesitatingly call this decade a very intelligent one; yet if we examine critically the language many use to express their thoughts, or consider how they understand the ideas of others, presented to them orally or in print, in a word, how they speak and reason, we shall find ourselves under the necessity of confessing that our generation is rather behind in that beautiful and pointed laconic mode of expression, in

which the Spartans three thousand years ago excelled.

The art of reading is certainly a key by means of which we may unlock, if so inclined, the great vaults, in which ages have deposited the result of their learning and wisdom, and without any assistance but a thirst for knowledge we may attain to the position of a luminary in the galaxy of the learned.

But does the art of reading also instil unconditionally a thirst for knowledge? If so, why do the majority of our school children, who are taught it, from the very first day of their school life, entertain rather a dislike than a love for their books. And this is a fact which every teacher experi-

ences, if she lets her pupils decide for themselves whether they will rather read a beautiful story or have the teacher relate it to them. In nine cases out of ten they will unanimously decide for the latter.

If this be admitted to be true, the very important question presents itself: Can the school be expected to conquer such dislike, and how may it be done?

I am free to answer the first part of the question in the affirmative, and shall also endeavor to show how it may be done; but first let me call your attention to the phenomenon which has doubtless come under the observation of most of us.

Let us take a boy of eight coming to school for the first time, perfectly illiterate, but possessed of common sense, who is put into your lowest class, *i. e.*, among children of six. Do you not always find that such a child will learn to read remarkably fast, and not only be, in a very short time, equal to the best of his class, but even catch up with children of his age, who have spent two years at school, when our boy enters it; and in most cases this boy will be found superior in observation and understanding and in expressing his own thoughts.

Very few teachers, if any, will deny the above illustration to be one of every day occurrence.

The cause of this cannot be well looked for in the advanced age of the boy, nor in his bodily development, for the very reason that school children of six grow older and develop also; it cannot be said that the boy has intelligent parents, relations, &c., for such is the case with six-year-old school children too, and besides the intelligence of the teacher is often superior to that of many parents. Is it then the child's absence from school which has worked so much in his favor? Not necessarily so. But it is certainly the development of thought and speech, which the boy has experienced during the two years which others have spent at school spelling and reading.

The little six-year-old has no correct idea of the subject of which his lesson in the primer treats, while the boy of eight, just entering school, knows at once that the sentence, "It is an ox," refers to a little picture opposite it, representing an ox. He knows probably something about it, and a whole chain of ideas starts in his mind, while reading this and similar sentences;

he is eager to know more about it, and learns fast to read and to spell.

Our boy was taught by nobody, he did not know a single letter, but he had used his senses, he had observed, reflected on objects, which interested him, and had spoken whenever there was something to communicate. Should our schools, perfect in many respects as they are, not be able to do more and better work than mere chance? Most assuredly so. We can do it, if we condescend to copy after nature.

And now I shall return to the question, "How may the dislike toward books be conquered in schools?"

Children upon entering school encounter a book with black characters, all arranged in straight lines, and now and then a black picture—it is the primer. In it they read continually the ideas of others and spell the words—for little children certainly a dreary work, and it cannot be wondered at that they are glad when the recitation is over—they will naturally look upon books as their privileged tormentors.

Take away these tormentors from the first grade entirely. Make the children speak. Show them objects or pictures, and lead them to produce oral composition; tell them stories about the pictures, and make them relate them to you in return; and verily you will see bright eyes, smiling faces, and hear intelligent words and phrases enough in your room.

Do not fear that the pet child of our schools—discipline—will suffer by this, for a soft word from a teacher, who is a source of so much joy to the little ones, works wonders in an animated class.

Change the subject frequently; take objects from nature, especially animals and living plants; explain their mode of existence, &c.; and thus the first grade might well be excused from a lesson in "natural science" lasting an hour.

This mode of teaching the first grade will stock the minds of the little children with a vast amount of knowledge, received directly from the senses; it will lead them to form combinations, draw comparisons, and will under the guidance of a careful and intelligent teacher train them to express their thoughts in concise and correct language.

Combine with this, singing, arithmetic, drawing, writing and reading script, and

you will have children whose mental faculties are amply prepared for the introduction of books, and who will thank you for the valuable gifts which will gratify their aroused appetites for knowledge, commanding, as they do, a goodly portion of it already.

At this stage, the art of reading will not only be very readily acquired, but it will also prove to them a highly appreciated means of gaining more knowledge, and books will become and remain, what they ought to be, their friends for life. To teach the first grade in this manner is, by no means, easy work, and will require the most careful preparation on the part of the teachers. Some even might not be able at all to do it, but valuable help could

be rendered to them by meetings like this one, where lectures on the subject might be given.

If the experiment should be made, and in European countries it is no more an experiment, the teachers in the upper grades would soon find a set of scholars with whom to work would be a pleasure, and those very pupils would enter life well prepared.

If my views upon the subject before us should happen to differ materially from others, I beg you to regard all I have said as an opinion gleaned from careful observation, and I hope it may give rise to more sound and earnest reflections, and indirectly help to benefit our common schools.  
—*American Journal of Education.*

## TEACHING AS A PROFESSION.

One of the great drawbacks to the success of the teacher's work in the past has been its non professional character. He who makes the practice of law, ministry or medicine a stepping-stone to something that he regards as higher, is looked upon as a quack; and the same rule of estimation should be applied to the profession of teaching. The relative importance of the teacher's work is becoming appreciated, and a corresponding qualification is demanded. But no person will make the highest effort to fit himself for that which he expects to follow only for a short time, and all must admit that of all the professions extensive qualification and ripe experience are required in the teacher's work.

There are, in every community, at all times, those who have come to that point in life in which they are required to consider what of the future—whether they shall turn to this or that trade, avocation or profession. We invite all such to consider the following reasons for selecting the profession of teaching as a permanent life work:

First, It is a profession in which you can be regular in all your habits of life. The value of this, both to ourselves and others, cannot be over estimated. There is scarcely any human limit to the amount of labor we

can perform if we are so situated that we can economize all our time. The teacher's profession stands above all others in this respect. The very fact that his school life is a routine, enables him to be systematic. Entering the school-room each day and pursuing a regular programme, only varied by the necessity of the occasion, he acquires, by circumstances, a regularity of life that is found in no other calling. The six hours of five days in the week leaves a large margin of time for recuperation, acquisition and enjoyment, which is to a great extent untrammelled by the claims of others. The time of the business man is largely devoted to the wants of others, at any and all times—the lawyer to those of his clients, and the physician to his patients, and the pastor to his flock. So that they can have no time that they can call their own. But not so with the teacher; when his day's work is done he locks the school-room door, and it is his privilege to turn his back upon all its cares and annoyances for the rest of the twenty-four hours. His after hours are not taken up by anxious parents calling to inquire how their children are progressing, or why this or that is not that or the other. If he is a man of family, he can devote his time to home interests. We too often lose sight of the obligations we

owe to society through the home relations. A happy home must be an influential home, and he who has been permitted to establish a home and gather around it happy souls, has conferred a blessing on the world. The children form the great part of the interest of such a home; but how often is the happiness of home blasted by the inability of the head of the family, especially if he is a professional man, to look after the children. If he is a physician, he may for whole weeks scarcely see his children. If he is a lawyer, the weight cares of his profession, day and night, so wear him down that he leaves the household affairs to his wife. Even the minister is so occupied with his sermons, the sick of his flock and the various duties of his pastorate, that he forgets that charity begins at home and that his children are neglected. But not so with the professional teacher; his school, his study, his garden, his hearth-stone form the larger part of the world, and thus he has the opportunity of making his home a comfort to himself and a source of happiness to others.

Second. The teacher's profession occupies a high rank in influence. We question if it has a superior among all the avocations of life. It is natural for us to desire a position of influence; one where we can exert a power among our fellow men. It is true that the power of the teacher is not of that character that meets with recognition by the public voice, as that of the politician, or statesman, but is of that deep and abiding nature that stands the changes of political life or the revolutions of states. The experience and observation of the actual working of the school-room influence of the professional teacher is second to none other.

Third. The emoluments are sure and respectable. The question of dollars and cents must enter into every decision that involves future life. We must eat. Beef costs money. Rents are not paid by good

will, or raiment bought by respectability. A material value as an exchange for professional labor must form a prominent part in the experience of every professional man. The Bible says, "He is worse than an infidel who will not provide for his own household." It is the duty of every man to inquire whether there is a fair prospect of a material support before he commits himself to any line of future action. There is no disgrace in honest poverty, but that poverty which requires a constant struggle to keep the twin sisters cold and want from the door, is to be shunned. We claim for the profession of teaching an honorable position in this respect. There is now a disposition to employ well qualified teachers and pay them a fair compensation. A first-class teacher may be compelled to compete, for a time, with cheap labor, but true merit in our profession will always rise above the surface, and obtain a fair reward. The demand for first-class teachers is always greater than the supply, and even ordinary skill in the profession is fully appreciated. In other professions it generally takes years of patience and expense to secure a place of emolument, especially in a new community. But the teacher takes his place the first day, with a position and salary the same as the last day. The good teacher can at any time and in almost any community find employment that will gain him a living, which cannot be said of any other profession.

What we have said is in regard to the teacher who is qualified for his business. Quacks succeed or fail in this as in all other avocations. We recommend our profession as one that holds out peculiar inducements to the conscientious, high-minded, energetic youth, and we say to all such: Consider well the rewards that our profession bestows upon those who are worthy, before you turn aside to some other avocation.

---

#### EDUCATIONAL INTELLIGENCE.

—The Public School Trustees of Orangeville have decided to plant 100 shade trees in the school grounds.

—Necessary apparatus and chemicals have

been purchased from the Education Department for instruction in chemistry in Strathroy and Belleville High Schools.

—The South Hastings Teachers' Associa-

tion holds regular monthly meetings, at which different educational subjects, and the manner of teaching them, are discussed. A programme is arranged at each meeting for the next to be held.

—The annual examinations for school teachers in the various counties will commence on Monday, the 10th day of July, as appointed by the Minister of Education, for the current year, for certificates of the first, second, and third class. The Collegiate Institute and High School Entrance Examinations will be held on Tuesday and Wednesday, the 27th and 28th days of June.

—Brant county Teachers' Association has elected the following office-bearers for the year:—President, Dr. Kelly, County Inspector; 1st Vice President, H. A. Thomas, Principal of the Mount Pleasant School; 2nd Vice-President, A. T. Watson, Master of Langford School; Secretary-Treasurer, W. Rothwell, Mathematical Master Collegiate Institute; Managing Committee, Messrs. Mills and Wilkinson, and Miss G. Gillen.

—At Strathroy school matters have been very lively of late, and for the last three months a tedious and bitter controversy has been going on in the local papers. It commenced with the question of the employment of pupil teachers in the High School, and then branched off into discussions of the comparative cost of the Public and High Schools, and a variety of other matters. Its latest phase is the opening of a fifth form in the Public School. It seems five of the Public School Trustees are willing to have the pupils transferred to the High School when they complete the fourth form course, while one insists on having the fifth form opened. A peremptory order was received from the Education Department to open a fifth form, and it was accordingly opened, with two pupils. It has transpired, however, that none of the pupils have completed the fourth form course, and still there is tribulation.

**HURON TEACHERS' ASSOCIATION.**—The annual meeting of this Association was held on Friday and Saturday, May 19th and 20th. The attendance of teachers from the various parts of the county was large. The meeting was opened at 1.30 p.m. on Friday, the President, Mr. J. R. Miller, in the chair. Minutes of last regular meeting were

read and confirmed. The Financial Report was read and referred to the Audit Committee. The President nominated the following Committee on Resolutions, viz.: Messrs. Dewar, Turnbull, Strang, Halls, Malloch, W. R. Miller, Baird, Gregory, Hueston, and Sheppard. Messrs. Turnbull and Annis were appointed the Audit Committee. The expenses of Mr. J. R. Miller, delegate to the last meeting of the Provincial Association, were ordered to be paid. Mr. Miller refunded the amount to the Association.

The Board of Examiners for the county, being present, were appointed a delegation to meet the Hon. Mr. Crooks, Minister of Education, at the station, and conduct him to the place of meeting, after which the Association adjourned to await his arrival.

On resuming business the President introduced Mr. Crooks to the meeting, who thanked the teachers for their cordial reception of him. He expressed his pleasure at meeting the teachers in their convention, and thus obtaining an opportunity of becoming acquainted with the members of the profession throughout the country, and in this way acquiring for himself a practical knowledge of the state of the country, educationally, and of the changes required to render the present school system more efficient.

Mr. Gregory took up the subject of Proportion, which he handled in a very careful and able manner.

Mr. A. Dewar, I. P. S., delivered an address on the "Object aimed at in Teaching," which was well received. A short discussion ensued, after which the meeting adjourned.

The evening session met in the town hall. After opening exercises by Rev. Mr. Courtice, the Mayor, Mr. A. S. Fisher, was called to the chair, who, in a few appropriate remarks, extended a hearty welcome to the Hon. Minister, and to the teachers assembled in the town. He introduced the Minister to the large audience assembled, after which Mr. Crooks delivered a most excellent address on education, which was attentively and appreciatively listened to throughout, and at its close a vote of thanks, moved by Rev. F. McCuaig, and seconded by Rev. R. T. Courtice, was unanimously tendered Mr. Crooks. A veto

of thanks was also tendered to the Mayor for the able manner in which he presided.

The report of the Committee on Resolutions was read, and its consideration postponed till the next session.

Mr. Hicks read an admirable essay on "What books a teacher should read." This was both instructive and entertaining, and at its conclusion Mr. Hicks was tendered a most hearty vote of thanks.

The third session commenced at 9 a.m., on Saturday. Minutes of previous session confirmed. Mr. D. Currie proceeded with his subject, "The Lever," which he handled in a full and lucid manner. This was highly appreciated by the teachers, who accorded him a unanimous vote of thanks.

Rev. F. McCaig was next introduced to the convention, who read an excellent paper on "Teaching Morals." This was attentively listened to and met with great applause. A vote of thanks was also tendered the Rev. gentleman for his essay.

Mr. Crooks was tendered an enthusiastic resolution of thanks, for his visit and the interest he manifested in the teachers' work. He was also elected an honorary member of the Association.

The report of the Resolution Committee was then taken up, clause by clause, and adopted, as follows:—

1. That in the opinion of this Convention, County and City Boards of Examiners be not allowed to renew third-class certificates, except in the case of assistant teachers of the first and second forms, on the recommendation of an Inspector and a Board of Trustees, and those certificates be legal only for the school in which they are then engaged; also, that an elementary knowledge of book-keeping, human physiology, natural philosophy, algebra, and geometry be required, and also Canadian and English history.

2. That there be three public examinations in each year, viz: at the end of the 1st, 2nd and 4th terms.

3. That natural history, agricultural chemistry, domestic economy, civil government, botany, and Christian morals, as taught from a text book, be made optional subjects.

4. That the Easter holidays be dispensed with, except Good Friday and Easter Monday.

5. That one day each half be allowed to teachers attending teachers' conventions.

Mr. Wood then gave an excellent rendering of "The Raven." The following officers were appointed:—President, Mr. A. Dewar, I. P. S.; Secretary, Geo. Baird, jr.; Provincial delegate, H. I. Strang, B. A. The constitution was so changed as to provide that the Executive Committee be composed of the President, Secretary, and the Presidents of the Affiliated Local Institutes. The Varna, Exeter, and Clinton districts are now affiliated.

A vote of thanks was given the retiring officers, after which the convention adjourned, to meet again in September.

—The following circular has been issued by the Education Department in regard to the High School and Intermediate Examinations:

*1st. Mode of conducting the Examinations.*

—1. Each Head Master shall send to the Education Department, before the 1st of June, a list of the names of those who intend to present themselves for examination, and a statement of the *optional* subjects selected by each candidate. To each name so sent the Department will affix a *Number*, which must be employed by the candidate instead of his usual signature throughout the entire examination.

2. The Department will provide envelopes, of convenient dimensions, to be sent out with the examination papers—one envelope with each paper.

3. The Public School Inspector of the district in which the High School is situated shall preside, and be responsible for the proper conduct of the Examinations; but in case of any inability to attend, shall send to the Minister of Education for his approval, not later than the 1st June, the name of the person whom he intends to appoint his substitute at those Examinations at which he himself cannot preside.

*2nd. Directions to Presiding Examiners.*

—1. Places must be allotted to the candidates so that they may be at least five feet apart. All diagrams or maps, having reference to the subjects of examination must be removed from the room.

2. All these arrangements must be completed, and the necessary stationery (provided by the High School Board) must be distributed and placed in order on the

desks of the candidates at least *fifteen* minutes before the time appointed for the commencement of the examination.

3. No candidate shall be allowed to leave the room within one hour of the issue of the examination papers in any subject; and if he then leaves, he shall not be permitted to return during the examination of the subject then in hand.

4. Punctually at the time appointed for the commencement of the examination in each subject, the presiding Examiner will, in the examination room, and in the presence of the candidates, break the seal of the envelope containing the examination papers, and give them at once to the candidates. The papers of only one subject shall be opened at one time.

5. Punctually at the expiration of the time allowed, the Examiner will direct the candidates to stop writing, and will cause them to hand in immediately their answer papers, duly fastened in the envelopes.

6. The Examiner, at the close of the examinations, will sign and forward, with the answers of the candidates, a solemn declaration (in a form to be provided by the Department) that the examinations have been conducted in strict conformity with the Regulations, and fairly and properly in every respect.

7. The Examiner at the close of the examination on the 29th of June, will secure in a separate parcel the fastened envelopes of each candidate, and on the same day will forward by express to the Education Office the package containing all the parcels thus separately secured.

*3rd. Rules to be observed by Candidates.*—

1. Candidates must be in their allotted places before the hour appointed for the commencement of the examination. If a candidate be not present till after the appointed time, he cannot be allowed any additional time. No candidate will be permitted on any pretence whatever to enter the room after the expiration of an hour from the commencement of the examination. When the order to stop writing is given, every candidate must obey it immediately.

2. Any candidate detected in copying from the papers of another, or in improperly obtaining assistance from any person whatever, or in any manner whatever, will be at once dismissed.

3. Every candidate is required to write his NUMBER (not his name) very distinctly at the top of each page of his answer papers, in the middle; and is warned that for each page not bearing his number he is liable to receive no credit from the Examiners.

4. If the candidate write his name or initials, or any particular sign or mark on his paper other than the distinguished number assigned him by the Department, his paper will be cancelled.

5. Candidates, in preparing their answers, will write on one side only of each sheet, placing the number of each page at the top, in the right-hand corner. Having written their distinguished number on each page, and having arranged their answer-papers in the order of the questions, they will fold them once across, place them in the envelopes accompanying the question papers, and write on the outside of the envelopes their distinguished numbers and the subjects of examination. They will then securely fasten the envelopes and hand them to the presiding Examiner.

*4th. Programme of Examination.*—The Examination shall begin on Monday, 26th June, 1876, and shall be conducted as follows:—

MONDAY, JUNE 26.

From 2 to 2.15, P.M.—Reading the Regulations. 2.15 to 6.15, P.M.—(1 and 2) Natural Philosophy and Chemistry, or 3) Latin, or (4) French, or (5) German.

TUESDAY, JUNE 27.

From 9 to 11, A.M.—(6) Algebra. 11.15 to 12.15, P.M.—(7) Book-keeping. 2 to 4 P.M.—(8) Grammar and Etymology. 4 to 4.30 P.M.—(9) Dictation.

WEDNESDAY, JUNE 28.

From 9 to 11, A.M.—(10) Arithmetic. 11.15 to 12.15, P.M.—(11) English Composition. 2 to 4, P.M.—(12) English Literature.

THURSDAY, JUNE 29.

From 9 to 11, A.M.—(13) Euclid. 11.15 to 12.30 P.M.—(14) Geography. 2 to 4, P.M.—(15) History.

*5th. Sub-examiners.*—The following gentlemen are appointed to act as sub-examiners:

1. John C. Glashan,\* Public School Inspector, West Middlesex, Member of the Central Committee.

2. John J. Tilley, \*Public School Inspector, Durham, Member of the Central Committee.

3. Alfred Baker, M.A., Mathematical Tutor, University of Toronto.

4. J. E. Bryant, Student of the third year, University of Toronto.

5. G. B. Sparling, Candidate for Degree of B. A., University of Victoria College, Cobourg.

6. F. E. Seymour, M.A., Examiner in the University of Toronto.

*VI. Intermediate Examinations for 1877.*

—The subject of the Intermediate Examinations for 1877 are to be the same as in

1876, with the following modifications:—

1. The Fifth Book of Cæsar will be substituted for the First.

2. Candidates will be examined in Roman History, to the end of the second Punic War.

3. In English Literature, the University Examination for 1876 will determine the books to be read for the *second* Intermediate Examination in 1877.

*VII. Certificates.*—Certificates will be granted by the Minister or Deputy to all candidates who succeed in passing the Intermediate Examinations, according to the Report of the Central Committee.

CHOICE MISCELLANY.

—Academy of design—a young ladies' boarding-school.

—What kind of L's are in geography? Roman L's, Arabic L's, paral-L's, and Dardan-L's.

—“What does ‘Good Friday’ mean?” asked one schoolboy of another. “You'd better go home and read your Robinson Crusoe,” was the withering reply.

—A thought is often original, though you have uttered it a hundred times. It has come to you over a new route, by a new and express train of association.—*Holmes.*

—What is the difference between spermaceti and a whipped schoolboy's howl? One is the wax produced by the whale, and the other is the wail produced by the whacks.

—“Well, professor, I have just discovered what I was cut out for.” “Well, what is it?” “For loafing.” “The man who did the cutting understood his business.”

—At a school examination in Germany, the question being asked, “Who was to blame for the division of the Jewish Empire after the death of Solomon?” a little girl replied promptly, “Bismarck!”

\* Messrs. Gashan and Tilley will not preside or be present at the High School Examinations in their Counties, substitutes being appointed for that duty.

—A bright teacher of our acquaintance cautioned her boys not to get their marbles in sight, as she was very fond of them! At the close of the session, taking her at word, each brought her one or two of his finest “commons or ‘alleys.’” At another time, the teacher putting something on the board “for the little folks.”

—At a young ladies' seminary recently during an examination in history, one of the most promising pupils was interrogated: “Mary, did Martin Luther die a natural death?” “No,” was the reply; “he was excommunicated by a bull.”

—Professor to Class in Mythology—And now, young gentlemen, can any of you tell me the name of that son of Agamemnon who was pursued by the Furies? Studious pupil—Orestes, sir. Professor (delighted)—Correct; and now, sir, can you go still farther and give me the derivation of that word—“Orestes?” Studious pupil—it's supposed to be an apocopated form, sir, of “O (give-us-a) rest-es.” Professor scratches his head and turns to another subject.

—Nor have I very much hope for the improvement of teachers who fancy that they know so much about the business that there is no occasion for their reading professional works or catching the spirit of progress from the pages of educational journals or the proceedings of educational conven-

vions—who disdain Teachers' Institutes and begrudge any time that may be required to devote thereto.—*Wiles*.

—A clergyman, at a teachers' meeting in Ohio, said that the teachers are too often selected in the wrong way. "Examiners make an intellectual or mental requirement in strait-jacket style, and pay no attention whatever to the peculiar, natural, and innate adaptiveness of the teacher to the profession; and thus men and women are found at the head of our schools who are no more able to develop the human mind than a Modoc is to draw a picture of the heavenly Jerusalem with a piece of charcoal."

—The first weed pulled up in the garden, the first seed put into the ground, the first shilling put in the savings bank, and the first mile travelled on a journey, are all very important things; they make a beginning, and thereby a hope, a pledge, an assurance, that you are in earnest with what you have undertaken. How many a poor, idle, erring, hesitating outcast is now creeping and crawling his way through the world who might have held up his head and prospered if, instead of putting off his resolutions of amendment and industry, he had only made a beginning.

—Does the educator's work deteriorate him? There is something about the teacher's duties that is not beneficial—that is certain. Whether it is because he already knows the truths and facts, and therefore gives no attention to them, but is wholly engaged in seeing his pupils absorb them, or whether, having learned enough already to obtain a certificate, he makes no further effort to improve his own mind, the result is that teachers stand still or go backward. There is but one remedy: Do the same work that your scholars are doing—STUDY. Take some particular thing, as geology or botany, and follow it up for one term or a half-year, until you are informed thoroughly. Then write out a lecture on it, and, if you can, deliver it. The next half-year take up a new line of thought.

—The greatest and best thing the teacher can do for a child is to form in him the habit of attentive study. It is scarcely necessary to enlarge on this. And yet, it is quite proper to say that such a habit has a value far surpassing that which is associated

with it in school life. Every man, it is true, who labors to train his pupils into careful study of the lesson, anxious mainly for the work in hand, is building better than he knows. But he will be likely to do this very training work none the less better if he thoroughly realizes the far reaching importance of such a habit. The Grammar may become dim, the Geography may largely drop out of memory, the Algebra may fade away and disappear in the limbo of "cross x's, and p's," and little of his common school studies remain except the Reading, the Writing, the Spelling, and the Arithmetic, that have been riveted on him by daily use; but if the pupil has acquired at school a habit of attentive, systematic study, it cannot be said that knowledge has closed to him her ample page, or that when the school door was shut on him as he passed into the world, the benefit of his school training was left behind. Happy is that youth who has been trained to master his assigned task, who has learned to accept cheerfully his bit of work, add the pleasure of steady application to be closed by the manly satisfaction, "so much is done, I have learned that."—*Prof. Scott, in Schermerhorn's Monthly*.

TEACHING IS WORK.—There is a general sentiment prevailing that teaching is not toil. It is believed that the teacher has a "good thing" if he only gets an appointment in a public school, and those who can do nothing else are set to give instruction to the children. This is on the ground that it is easy, not producing that wear and tear of the physical constitution that ordinary labor does. There is no one to measure the work done, to see that it is proper in amount and quality—at least it is inefficiently done if attempted.

Real teaching demands close attention. It is wearing on body and soul. It, with few exceptions, consumes the vitality in a remarkable degree. The anxiety it causes cannot be understood except by teachers themselves.

It is well both teachers and parents should understand this aspect of the case, and give the teacher the credit for doing work. The hours which he spends in the school-room may seem short, when compared with those of the farm or day-laborer, but it must be remembered that mental labor is of all the most exhausting. That he is out of the exposure to which many

are subject, is not cured by the bad air which he is compelled to breathe. That his pupils do all the learning and that, therefore he is obliged to be conspicuously idle, is a statement which is founded entirely on a misconception of what a teacher is to do in the school-room. His real work consists in an exertion of power (the more quiet the better) to induce work in others. This raying-out of influence is one of the most costly things, as far as strength is concerned, known to the physical organization. It exhausts and depletes the body of its tone and force; it succeeds, generally, in wrecking those who start off in fair health.

That there is a large number who are unable to exert influence, that feel no anxiety that make it wholly a physical business may be true, but they are not those who so win the attention of their pupils that "if a portion of the sun were broken off, and given to them for a plaything," they would prefer to listen to the voice of the teacher. Let no one therefore enter the school-room to escape work. Teaching is toil.—*N. Y. School Journal.*

—The best teachers nearly all think it a poor method to hear a recitation by questions unless we merely say "Tell me something about the lesson," "Tell me something more," "What next?" that is pretty much the plan, we prompt the answer.

There is, however, one style of questions to be used in reviewing a whole volume, which is of great advantage; and if every school book in the higher departments of science, physical and mental, were furnished with such at the end, it would be of great use to teachers.

I will explain. Every subject of importance can be divided or classified according to several different principles of order. The writer of a book adopts that which he thinks on the whole the best; but it is rarely the case that the others do not offer some advantages, in reviewing it is always best to employ a different division of the subject, which might be embodied in a set of questions at the end.

I will illustrate this by a topic on which I have lately written such questions, and which for its thorough comprehension, needs such treatment: viz., Chemistry. In the book I use, Elliot & Storer, the order adopted takes up each element in turn, describes it, and gives its compounds.

In review, I first ask about the theory, which has not separate consideration in the book, but is brought out incidentally as experiments illustrate it (by far the best plan for first study, but needing the supplementary work I am describing). Next I call for a description of all the elements especially studied, omitting compounds. Next the class of Hydrogen acids is described; after this the Oxygen acids and anhydrides; then the bases anhydrous and hydrated; next the salts, chlorides, bromides, nitrates, sulphates, etc. After this, I ask such questions as "Name the oxydizing agents characterized in the text-books." "The reducing agents," &c. In fact, wherever analogies between substances put in different parts of the text-book give basis for classification, I ask a question about it. A few, like Steele's excellent practical questions, are intended merely to excite thought.

As, unluckily for me, they are not printed, I write them with a stick and ink in large characters on stout sheets of brown paper about a yard square, and these I fasten to a sort of bulletin board in my recitation room. Thus I preserve them for successive classes.

I hesitated a little whether to refer to pages, or let pupils ransack the book for answers; finally I adopted the former course.

Makers of text-books have almost wholly neglected this excellent plan. I am certain such "*question raisonnées*" would add to the value of every volume for schools. The truth is, a mere hack could not write them.

To some small extent, all good teachers follow this plan in oral teaching; but it cannot be fully carried out without written or printed questions, and special study for pupils.

I would like to tell the ups and downs of a reformer introducing experimental teaching on science, but I reserve this for some other time.

**HARD WORDS.**—The distinction between hard words and strong words is one too often overlooked, or unfelt, especially by those to whom the instruction of the young is entrusted. It is quite possible to speak forcibly without speaking harshly and there can scarcely be a doubt that to do so is far more effective than to hurl denunciations and offensive epithets at a child who, from

his teacher, should hear neither. The object a teacher should have in view, is, to instruct, not simply to subdue—and the instruction to be imparted should not be limited to making the child acquainted with a greater or less number of facts. It should take a far higher range, and should have for its first object, to train up the child to be a God-loving gentleman, with as much knowledge of literature as can be afforded hereto. Strength of will and firmness are certainly indispensable requisites in a teacher, for the young of the human race are often hard to manage. But with this firmness should be mildness of manner, and will never be mistaken for weakness. Violence in action and speech is shown by the teacher—harsh and rough—he will lose the confidence of his pupils, and will lose all the means for moulding their character and influencing their dispositions. A pupil who hears himself called a stupid, or a fool, or that he has been ill-treated, or that he is spirited, will resent the insult. One of a different temper, will be more easily offended. In either case the harmony, which should exist between teacher and pupil, has been disturbed—the germ of a feeling of antagonism has been sown in the child's mind; his respect for his teacher, who has abused him and degraded himself by the use of vituperative language, has been impaired, and the confidence which should have been placed in the teacher has been destroyed. When this is done, the power of the teacher is at an end, and it is vain to expect that he will be able to do any good.

The great secret of a good teacher—Dr. Arnold—was one of the wisest. While headmaster at Rugby he certainly had all sorts of tempers, dispositions and intellects to control and discipline, and his sway over the minds and hearts of the boys under his charge was unimpaired. He was as a rule a stern disciplinarian, but in no way a tyrant or a tyrant in spirit. His reproofs, though often sharp, were always dignified. He well knew how to sting when it was necessary to do so; but the language he used was always that of a polite gentleman. He was a model teacher, and when he died he was mourned by his pupils, who felt that they had lost one of their friends. All teachers cannot

equal Dr. Arnold in everything—but in one thing at least they can emulate his example. If they cannot hope to be as wise and learned as he, they can at least try to be as patient with the dull and as gentle and forbearing with the wild, untrained young beings as he. It may be more difficult to control by gentle firmness than by violent force—and we know the temptation felt by a teacher to smite the tormenting little rascals, as the Israelites of old smote their enemies, with the rod and thigh—but when the victory is once won it is won forever, and the satisfaction it brings with it to the teacher, to say nothing of the infinitely more important advantage it is to the child, makes it worth while to strive for it.—*Oregonian.*

THE CHILD IN SCHOOL-HOUSE.

I remember—I remember  
How we gathered, one by one,  
Round the leaf-embowed school-house,  
And the teacher's eye  
I remember how he smiled,  
And how he thoughtless glee;  
Dreading not our frolics,  
Of our dark mystery.

I remember how the teacher,  
With his gentle thoughtful brow,  
Came to us, and down the hillside—  
How he met her,  
Ah! how we loved her,  
And how we loved her.

I remember how we said  
In the morning, in the noon-tide,  
How we loved her,  
Making her works a stairway  
From the floor to the roof.

I remember how we said  
Of the books, whose pages  
How we loved her,  
How we loved her,  
How we loved her, and how we read.

ery,  
the  
s ex-  
plan  
men-  
call  
espe-  
Next  
bed ;  
ides;  
ted ;  
ates,  
ques-  
gents  
The  
rever  
liffer-  
s for  
A  
ques-  
xcite  
nted,  
large  
aper  
n to  
ation  
ssive  
er to  
k for  
rmer  
holly  
ertain  
d to  
The  
nem.  
chers  
ut it  
ritten  
y for  
; of a  
ching  
other  
ween  
too  
y by  
oung  
peak  
there  
is far  
tions  
from

I remember—I remember

One—a blue eyed girl—that stood  
Next to me, whose simple beauty  
Made her always seem so good ;  
And the proud, bright boy, whose talents  
Prophesied an honored name ;  
But they laid him in the church-yard,  
Long before his manhood came.

I remember—I remember

How “ the pass ” hung at the door,  
Bearing many weary traces  
Of the turnings “ o'er and o'er ; ”  
And the bell, whose dreaded summons  
Always seemed to come too soon ;  
Still, through all life's weary changes,  
Does it keep the same old tune ?

I remember—I remember

How the long, bright noons were spent,  
When, beside our faithful teacher,  
To the forest shades we went ;  
And how, from some treasured volume,  
She would sit and sweetly read ;  
O, the memory of those hours  
Makes the old heart young indeed.

I remember—I remember

When the world grew dark and chill,  
How the hands of shouting brothers  
Led us safely down the hill ;  
How we clustered round the fire,  
To receive the genial glow ;  
Even then we sought the school-room  
Through the piles of drifting snow.

I remember—I remember

How the “ seventh-day ” would come,  
When we took “ our sides ” for spelling,  
Just before returning home ;  
Those were palmy times—our conflict  
Was the battle of the mind,  
And the foot-prints of the vanquished  
Left no bloody trace behind.

I remember—I remember

How the last day gilded on,  
And our teacher told us sadly  
That the term was nearly done ;  
I remember well the parting—  
How the choking sobs would rise,  
When she told us we might never  
*Meet again below the skies.*

I remember—I remember

And I shall not soon forget,  
All the petty griefs and trials  
That our feebler natures met ;  
They were small, and years have taught me  
To withstand their harmless stroke ;  
But the *North wind* bends the sapling  
As the *whirlwind* does the oak.

I remember—I remember

All the mingled hopes and fears  
That made checkered shade and sunshine,  
In those long departed years ;  
And I would not, looking backward,  
Wish them less of joy or pain,  
If my hand could lift the curtain,  
And revive the “ scenes ” again.  
—From the “ *Children's Friend*.”

#### EDITOR'S DRAWER.

POSTAGE STAMPS.—We would thank our patrons and subscribers not to send us any considerable amount in postage stamps, as we frequently have more on hand than we can conveniently or profitably dispose of. Subscribers will generally find no difficulty in remitting small amounts, by sending script, or by Post Office Order.

TEACHERS' DESK.—We regret extremely to be again compelled this month to omit the “ Teachers' Desk.” Pressure of work on Mr. Glashan has been so great as to render it utterly impossible for him to give it any attention. We trust shortly to make up for the temporary omission of what has always been one of the most valuable features of our journal.

THE CANADIAN MONTHLY AND NATIONAL REVIEW for May is an exceedingly interesting No. of this ably conducted magazine. The “ Current

Events ” review is ably written as usual ; and is largely devoted to a criticism of Mr. Mills' Parliamentary report on the causes of the depression of trade, which is reviewed from a Protection standpoint. Professor Goldwin Smith contributes a scholarly article on the “ Immortality of the Soul,” in which, while fully accepting the Darwinian doctrine of evolution, he nevertheless asserts that the universal consciousness of a future state existing in all ages and nations, is a sufficient proof of the doctrine of the soul's immortality. Professor Watson, of Kingston, contributes an able reply to Professor Tyndall's latest announcement of his own peculiar views. Other articles, tales, poetry, &c., make up an unusually excellent bill of fare. Those who wish to know and appreciate the “ Canadian Monthly ” should see it for themselves. Toronto, Adam Stevenson & Co.