

Educational Review



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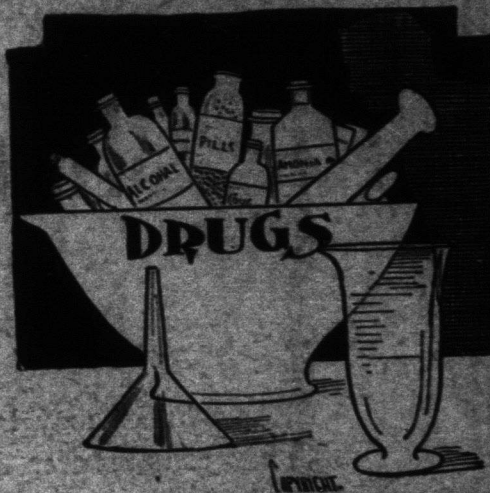
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EDITORIAL

Menace of Illiteracy. Many social problems which we formerly considered a trifle vexing, have with our enlarged experience and deepened insight gained from the war, grown to problems of prodigious size and alarming significance. Our realization that democratic ideals and government are dependent for their preservation upon the good will of the individual citizen and the dangers and instability which lurk in dependence upon the masses have made us realize the place of education in a democracy. One writer has said, "Illiteracy, ignorance, prejudice, indifference and selfishness, when prevailing in a country under a democratic constitution, make democracy itself a menace." Education is the only safeguard against these evils.

What are the facts regarding illiteracy in the Maritime Provinces? According to the census returns of 1911 there are 94,332 persons in these provinces who can neither read nor write in any language. The proportions are as follows: in Prince Edward Island 8 persons out of every hundred of the inhabitants; in Nova Scotia, 10 persons out of every hundred, and in New Brunswick 14 persons out of every hundred. These returns are ominous in their portents. We are not considering a population which is swollen by the presence of many foreigners. The majority of the inhabitants are native born English and French. Yet there are in these provinces nearly 95,000 people who can neither read nor write any language.

Surely this is a serious indictment against our educational responsibility in these provinces. Such facts must not be shelved, they must be faced. Each provincial government must meet this problem squarely and at once. The strength which education yields an autocracy has been proven by Germany's resistance in the war. If government by the one can through education be supported by all, how much more potent and indispensable must education be in a Democracy, where government is "of the people, for the people and by the people."

CONTENTS

	Page
Editorial	131
Primary Education—	
Reading	132
Division	134
"Let's Go!" on the Bowery	136
Poetical Literature in Elementary Education	138
English Literature in the Grades	140
Current Events	144
School and College	145
Book Reviews	146

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The attention of Teachers is called to the official notice on page 149.

School and Community. Education as a necessity requisite to our democratic constitutions is an ideal which we have realized theoretically for sometime. We have attempted to give it practical sanction in our legislation, but our appreciation of this ideal has been limited by older educational precedents. Education, though no longer for the favored few, was administered by the age old curriculum which had for its ideal the training of a man of leisure. Education was long housed in the monastery and cloister, so the principle of aloofness was transferred to the school building. It was sacred to the use of the educator and his disciples. We are beginning to see more clearly. Education is not only the right of all, it is the need of each individual. Each child must be trained to fill his place in society, whether in industry, trade or profession. Each is equally honorable and necessary. With the improved realization of the duty of the curricula comes the realization that the school to serve society must belong to society. If the school is to fit individuals for the place in life the school must come in contact with society. Society must come to the school to advise and help. Too long have our educators been aloof and turned a deaf ear to the needs of the common man. Too long has the school board looked upon the school as a problem in thrift. Too long has society felt its responsibility ceased with tax paying and criticism. Society must feel that the school belongs to the community. That the realization be enlivened the people must come to the school for lectures, for concerts, parent-teachers' meetings, as well as to settle disputes and vote at school meeting. The school should be the centre of the community's life. If the professional man meet the tradesman and artisan socially in this community centre their understanding of each other's point of view is increased. Each will be more ready to allow the other his claim upon the function of the public school as the means of preparing each child for his life in society.

The Improved Rural School. The Rural School should hold a conspicuous place in the community.

It is a deplorable fact that many times the building and equipment are not a credit to the community. The building is frequently unpainted, the out-houses not in repair, and the school yard a barren, forsaken place. Inside the blackboards are no good; the seats are not adjustable; the windows are too few and on all sides of the building; the stove is in the centre of the room; there is an open pail of water and a common drinking cup; no facilities for washing; few maps or books; no pictures and the walls stained and grey.

We have been taught to believe that the country is a healthful place in which to rear children. Yet the prevalence of eye and ear defects, adenoids and diseased

tonsils and frequent contagions which are unearthed in rural communities when a scientific investigation is made arouse a question in our minds. In a poorly lighted school-room of necessity eye-defects are developed. With the stove in the centre of the room the children in the corners develop all sorts of nose and throat troubles. A common drinking cup and an open pail are excellent germ-carriers.

The country school house must be improved. The "little red school house" is all right to sing about, but the school to use must be made hygienic and comfortable. This can, in many cases, be done by remodelling the present building. If the building be lifted and a basement cellar put in, a furnace may be added, and the heating conditions will be improved. The basement can be equipped with a small kitchen, and in this way meeting the needs of the school lunch, as well as providing opportunities for the girls to study Domestic Science. The windows should be on the left and back of the room and be provided with good, adjustable shades. The wood-work should be painted a light, pleasing color. The seats should be adjusted to the size of the pupils. A convenient arrangement is to furnish the school room with chairs and tables. These may be put by when not in use and the floor space used for games and physical exercises. A good library should be found in every rural school.

Such a school house may be used as a community centre. People in rural communities do not get together enough. Farmers' Club, Women's Club, Young People's Reading Circle, Community Glee Club could all use the school house. The library might well be extended until it was a district circulating library. Lecturers, Government demonstrators, all could use such a school house.

What would be the result of all this expense? More healthful conditions for children in school; a common place of meeting for all the people of the community; increased pride in the district and many other private goods will result. The community will be forging a bond to keep the young people in the community. A progressive community, such as this, will soon look for a teacher prepared to teach the children rural arts of life rather than taking the cheapest, and of necessity the poorest, teacher who offers himself. The children of such a community will be trained to live in the country and will be glad to do so.

PRIMARY EDUCATION

READING—(Continued)

The purpose of the present article is to summarize the ideas contained in the rather rambling discussions of the two former papers and to present to the readers an interesting and effective method of teaching reading.

Since reading is an art, having for its function

either the gaining of knowledge or aesthetic enjoyment, we must have a care in the first days of the child's endeavours to develop in him an interest in reading. The teacher's responsibility is two-fold; she must help him to conquer the mechanics of reading and also stimulate his interest. Primary teachers agree that success in learning to read is in direct ratio to the intensity of desire. If the child be actuated by a desire for information or a wish to impart something, he learns to read naturally. The surest ally the teacher can have is the child's interest. One means of insuring interest is the choice of material for use in reading lesson which the child enjoys. There are a variety of possible avenues—games, nature lessons, stories of pets, walks which the class have taken together, simple experiments which they have tried, stories and Mother Goose Rhymes.

The unit to be used in teaching a child to read is the sentence. He expresses his own ideas in a sentence; he can more easily comprehend a whole idea than an isolated word or letter. The early reading lesson should be largely conversation, it may be about a nursery rhyme, or a game, or a lesson on leaves. The teacher chooses some part of the lesson and says: "I will now write on the board the first story about the bird."

Once a little bird came

Hop, Hop, Hop,

or "Mary, do this," writing:

Toss the ball.

or, "John's story is this:"

My leaf is red.

The next lesson is begun by asking the children to find the story read before, to fulfil the direction or find the leaf. Then the lesson is gradually completed until the whole rhyme, all directions for the game or all that the children discovered about the color of leaves has been written-down and recognized. During the first step care should be taken to look upon the sentence as a whole. Repetition is needed but will be naturally provided if you follow the child's interest.

The next step is reached when children notice that some of these stories are made up of identical parts. One teacher tells of such a case in a lesson on "The Pigeon." The following sentences were on the board:

The pigeon has pink feet.

It has large wings.

It has a strong bill.

It has a coat of feathers.

Some child announced that "three of the stories begin the same way." Likenesses can now be emphasized and differences distinguished. The teacher can conveniently use drills on phrases and words. Sight cards on which such are written, may be exposed for a moment, cards bearing the words may be placed about the room and identified by the children, the words may be pointed out

in a list of known words. "Flash writing" may also be used. The children are asked to write the word the teacher has just written. At first no care is taken as to the form of the letters or relative height, it is enough that the pupils try. Another device is to allow the children to make a dictionary containing the words they already know. One period a week should be given to this. It is estimated that the children should know about three hundred words at the end of the first year. Teachers find, who follow this scheme that lists so gained correspond closely to the necessary vocabulary of the prescribed Primer Script should be used as a means of introducing the children to interpretation of written symbols, and should continue to be used for all blackboard work. The child in this way naturally begins to write through the imitation of the stories the teacher has written on the board. It also stimulates his interest, for this is the way he may record his experiences for others to read.

For some time the children continue to show a remarkable facility in recognizing words, then they begin to be confused, to forget words learned a day or two before. The signs of the times show that they are now ready for further analysis. The time has come to begin phonics. Some teachers arbitrarily set the date for taking up phonics about the end of the sixth week, but the consensus of opinion is, that the teacher can tell when the class is ready to take this further step.

Phonics should be introduced first as a game in which the teacher pronounces one word of a sentence slowly and the children guess what she means. When the children have learned to recognize a word when its phonic elements are emphasized drill in final sounds in initial sounds and in words that rhyme, may be introduced. Printing may now be associated with the written symbols. The teacher writes and prints on the board the word "nut." She then asks which letter sounds "n"? "u"? "t"?

During the first grade the short sounds of a, i, o, u and long e are taught, together with the consonant sounds. During the second year long sounds of vowel, diphthongs, double consonants and simple rules of phonics are taught. The work is continued in Grade III, until the children show considerable facility in analysis of words which they use themselves. As soon as possible the teacher should discourage the tendency to analyse a word phonically but demand pronunciation upon exposure. A number of five minute drills should be given in phonics each day. The phonic work should be kept separate from the reading lesson, especially in Grade I.

The teacher also has a responsibility in these early grades to the second and no less important function of reading, namely, aesthetic appreciation. This can best be developed by good stories told and read, by the memorizing of good poems which the child appreciates, and

by reading of stories of a humorous character. Stories refine the child's taste, increase his vocabulary, broaden his interests, develop his sympathy and train his judgment. The children love "to make believe," and the dramatization of a well-known story intensifies the understanding of it. Here the children's power to read may be utilized by writing down their instructions to each impersonator and having them read. The teacher who uses this method of teaching reading finds herself interested in the scheme which makes continual demands upon her own ingenuity and experience and finds her children intensely interested because they are reading their own expressed ideas.

When the class mastered about a hundred words the Primer is taken up. This scheme of board work is still continued to introduce new words. It is well to use a number of other Primers and easy story books to supplement the prescribed series. In the two later grades the board work is used to introduce the new lesson and the children are encouraged to read several supplementary readers. Silent reading is emphasized throughout. Oral reading should only be used when the individual has something which he wishes to share with the group.

The following is a series of lessons developed in this way by children in Grade I, Indianapolis, given by Miss Amy B. Algro in Primary Reading, Methods of Teaching in Ten Cities, pages 38 and 39.

FIVE PEAS IN A POD

Part I.

There were five little peas in a pod.
They were green and the pod was green.
They thought all the world was green.
The sun shone and the rain fell,
The pod began to grow and the peas began to grow.
They began to think about leaving the pod.

Part II.

"Must we stay here always?" said one.
"I should like to see outside," said another.
"We shall get so hard," said a third.
"Let's run away," said the fourth.
The fifth little pea said nothing.
The sun shone and the rain fell.
Soon the pod began to turn yellow and the peas began to turn yellow.
"All the world is turning yellow," they said.

Part III.

A boy came along.
He picked the pod and put peas in his pocket.
"Here are five peas for my shooter," said he.
By and by he shoots one.
"Here I go," it said. "Shall I never stop?"

Soon it fell and rolled under a leaf.
The boy shoots another.
"Up I go! I shall never stop." But it fell and rolled away.

Part IV.

The third fell as he was about to put it in his shooter.
The fourth fell in the gutter.
It lay in water.
It swelled and swelled.
It thought there was never a pea so large.
But what became of the fifth—the little one that said nothing?
It fell in a crack by a window.
It lay in some moss and earth a long time.

Part V.

By and by a change came to it.
Two little leaves grew up.
A little root went down.
There was a bright little pea-vine.
It grew and grew.
It got so tall it could look in at the window.
One day it looked in.
It saw a little sick girl.
She was so glad to see it.
She petted and cared for it.
At last she was able to go out.
That day the pea-vine blossomed.

To be Continued).

DIVISION

(Inspector O'Blenes).

Teach division by using a division table. Some teach division by reversing the multiplication table. Thus if a pupil knows that five fours are twenty, and that four fives are twenty, he should be able to tell how many fours there are in twenty, and so on through all the tables.

I find, however, that better results are obtained by using a division table. I would not require the pupils to study the division tables, but I would have a table placed on the board and give questions requiring the use of that table, allowing the pupils to look at the table until they could do the questions without seeing the table.

In this way the table can be learned through its use in the actual work of dividing. Some teachers teach long division when the divisor is less than 13. I have found many pupils, some even in High Schools, who use long division even when the divisor is only 2. I would advise the use of short division only when the divisor is below 13.

The principal of carrying in division may be taught as follows: Take, say 8 bundles of tooth picks of 100 each, 5 bundles of 10 each, and 2 ones. Place these on the table and place the number 852 on the board. Divide the tooth picks equally among 3 pupils, beginning with the hundred bundles, and at the same time show them that the same thing may be done with the figures alone by a process which we call division. Place the question on the board thus $3 \overline{)852}$

Q. How many hundred bundles are on the table?
A. 8.

Q. How many pupils are to get them. A. 3.

Q. How many hundred bundles can each pupil take? A. 2.

Q. How many hundred bundles does that take?
A. 6.

Q. How many hundred bundles are left? A. 2.

Q. Can each of the three pupils get another hundred bundle? A. No.

Q. How can the 2 hundred bundles be divided among the 3 pupils? A. By taking off the outside strings and thus making them into bundles of tens.

Q. How many bundles of tens will the 2 bundles of hundreds make? A. 20.

Q. How many bundles of tens are there besides the 20 bundles thus made? A. 5.

Q. How many bundles of tens are there altogether. A. 25

Q. How many bundles of tens can each of the 3 pupils take? A. 8.

Q. How many tens will that leave? A. 1.

Q. How can the one ten be divided among the three pupils? Take the string off and put the 10 ones thus obtained with the 2 ones, thus making 12 ones.

Q. How many ones can each pupil take? A. 4.

Q. How much will each pupil have? A. 2 hundreds, 8 tens and 4 ones. Write the number thus, 284. While this work is being done with the actual objects use the figures which represent the work thus $3 \overline{)852}$

$$\begin{array}{r} 284 \\ 3 \overline{)852} \\ \underline{284} \\ 0 \\ 0 \\ 0 \end{array}$$

Leading the pupils to see that by placing the 2, which represents the hundreds which are left after each pupil has taken all the hundreds he can, to the left of the 5 tens he will have the number of tens which the 2 hundreds and the 5 tens make. Deal in the same way with the tens left over and the ones. In this way the pupil sees a reason for the method of carrying.

The following method of writing a division table and teaching its use in short division may be found convenient: There are

2 fours in	8
3 "	12
4 "	16
5 "	20
6 "	24
7 "	28
8 "	32
9 "	36

Point to the number in the left hand column and ask such questions as:

Q. How many fours are there in 24? A. 6.

Q. In 32? A. 8, &c.

Next point between the numbers in the left hand row and question:

Q. How many fours are there in 26? A. 6.

Q. In 19? A. 4, &c.

Next teach how to find the remainder thus: Place 27 pieces of chalk in a pile. Ask the pupils to take 4 away as many times as they can. They find they can take 4 away 6 times, that is they take altogether 24 out of 27, and find 3 left. Place these numbers on the board thus $4 \overline{)27}$ and lead them to see that by taking the 4 from the 7 they find the remainder.

Q. How many fours are there are in 31? Point to the space in the table between between 28 and 32, and lead the pupils to see that there are 7 fours in 31, and that 7 fours taken away means 28 taken out of the 31. By placing those numbers on the board thus $4 \overline{)31}$ they will see that 8 is taken from 11. As soon as possible require them to do the subtraction without placing the numbers on the board, but ask them to imagine they see the numbers.

Many pupils to find the remainder count or guess the remainder and prove by adding. Do a few questions, pointing to the tables, and thus show how to use them e. g. $1584 \div 4 = 4 \overline{)1584}$

Point to the space between 12 and 16 in the table and ask: Q. How many fours are there in 15? A. 3.

Q. If 3 fours are taken from 15 how much will be taken from 15? A. 12.

Q. If 12 be taken from 15 how many will be left?
A. 3. Place the 3 in the quotient and put the remainder 3 before the 8, and proceed in the same way till the question is done. Give questions using 4 for divisor, leaving the table on the board until the pupils are able to do the work without looking at the table. Erase the table and continue the work with the same divisor for a few days. Deal in the same way with the other tables. As soon as possible require the pupils to imagine they see the remainder in any case to the left of the next figure in the dividend.

"LET'S GO!" ON THE BOWERY.

(By Ariel Gross).

"Houston street!" shouts the conductor of a New York elevated train. You jump to your feet suddenly realizing that you must get off, for you are on the way to play the piano for a Community sing. It is seventhirty, on a hot evening in August waydown on the Bowery. You fumble for your directions, but judging from the sight in the streets below these will not be necessary, for undoubtedly it is toward that noisy mob you are expected to go. In the distance you see Mr. Robert E. Lawrence, director in chief of Community singing, conducting the street play, and you move along the road slowly picking your way in and out among groups of little dirty children, until you think you are near enough to be heard.

"Mr. Lawrence!" He does not hear you. What is the matter with your voice? It is usually loud enough. You look up and down the street at the crowds of children whom play instructors have formed in different circles; the babies in tiny ones, likewise the others according to their size. Sometimes an older girl cannot be separated from her small charge and stands at the side wistfully watching. The teacher soon spies her and reaches for the baby so that wistful Jane can be center "It" in "Farmer in the Dell."

Light is fast leaving the long tunnel of houses bridged with lines of washing that flaps back and forth like the banners of a Fourth of July celebration. Feather ticks, rolls of bedding and occasionally a length of red petticoat fill the windows, airing it seems amid the grime and odors of the settlement. The more indolent residents, who would rather be entertained than participate in the evening's program, are craning their necks through every conceivable opening.

This is your gallery audience and there on the sidewalk is the piano, harsh in tone as the voices around you. To the right the director's stand, a kitchen table, rests uneasily on the rough pavement, while a white sheet stretched along the settlement house front waist for moving pictures. Thus the stage is set.

You again find Mr. Lawrence and firmly pronounce "How do you do," with the determination to let him know you have arrived. "You here. That's fine!" and after his smile you feel better already. What an idea! You'll smile too; that might help! You decide to assist with the games.

"Do you little girls want to play?" you ask of a pale and starved looking group of children. They hang their heads. You know they are not shy because you have noticed particularly their aggressiveness. It can't be possible they are politely turning you down? That's just it. They do not like you. What is the matter with you? You are discouraged for the children do not re-

spond. They are dirty, the boys make fun of you, pull your hat off, throw stones at you. You don't like the work and that night you go home a much disgusted person.

But those faces! They haunt you. You find yourself returning, irresistibly drawn back. You try it again. This time some little group of girls takes pity on you—those little girls, far older than their years, understand it. Some little hand creeps into yours and some little face looks up asking for love, some of your kind of love that comes from a world outside of their street of which they know nothing but can only imagine! If we could but know what fairy pictures dance around us in their imagination! Those lonely eyes and that little perform the miracle. A feeling of companionship grips your heart—now you know their language.

You wonder if a man has the same problem—to reach the boys! If he brings a rope for "tug of war," a football or slides for moving pictures, he feels lucky if the mob do not kick his ball in the river, or run away with his slides. In fact he must divine their intention before the football gets wet; all this while he prevents the less clever ones from breaking up circles of girls in "drop the handkerchief."

"How can he understand them so well?" you ask yourself. Yet after a few visits, marred by much difficulty in keeping time with the conductor and controlling the temper of the crowd, the way is clear.

Now that you understand caste in the slums, you forget the banner hung street and feel more in the games than violent exercise of mind and limb, you call with a new strange confidence, some evening, "Come on girls, let's play!" They tumble over you, grab your hands, your sash, pull your dress, smother you with hugs and fight each other to get to you. Why is it? Are you pretty? No! That isn't it, has nothing to do with it. They like you, yes, love you, because you love them; love the work, look at them as if they were individuals, sympathizing with all of their peculiarities. When they want Mary to play in their crowd, instead of scolding them you find some plausible reason why Mary should play with them. Thus you add Mary to your list of friends and Mary's influence. This is real diplomacy.

After it becomes dark enough to make visible the words of the song, Mr. Lawrence and the play leaders come in from the street. This is the signal for the sing to commence.

"Get away from the piano!" you say. This you repeat many times during the evening. They crowd around you so that you cannot breathe. In fact they almost sit on your shoulder. This won't do. You cannot see the directions of the song leader. When your eyes are looking at the right they are thumping the

piano on your left; then you turn around and they thump on the other side. You are lucky if they do not pull your ear. Is it time to begin?

The song leader gives the signal for the chord and shouts "Let's go!" and they go with plenty of pep, singing "America," "Rose of No Man's Land," "Long, Long Trail," and real live ones like Harry Lauder's big success "Oh how I hate To Get Up in the Morning," "Frenchy," "The Navy Took Them Over, the Navy Will Bring Them Back."

Still more coming on a run from adjoining streets! All ages! Babies crying, boys fighting, women scolding, little girls carrying their younger brothers and sisters. "All this for nothing?" asks a cautious man, listening to the singing. "Goin' to pass a hat?" Of course no hat is passed. The only thing about the hat is that it is invited off during the singing of America, but it can be clapped on almost immediately and no further effort made in any direction to let a man feel uncomfortable.

Such a volume of sound! Three thousand people! Look at their faces! their mouths wide open and their bodies swaying in the excitement of trying to show the ones standing next them how it is done.

Goodness! Push them away! Sometimes it takes a strong arm to emphasize the threat. What is that? A little baby's hand is coming from somewhere up in the air. Oh yes! The mother is holding it. You look at the mother and start to explain that no one must play the piano, that if you let the baby others would be entitled to. She cannot understand English; you know she has no piano at home and she is so happy because her baby loves music. Something feels queer in your throat; you hear the leader call "Let's go," and you and the baby play "You're in style when you're wearing a smile," and it probably sounds as well as usual.

Pictures of Washington, Mount Vernon, The White House and the Capitol are thrown upon the screen, all greeted with cheers and waving of hats. By this time the boys are again trying to crowd around the song-leader—they have climbed up the front of the Settlement house and are sitting along the edge of the conductor's stand acting very much as if they would like to help with his conducting when, whack! the megaphone has hit something—everyone looks up to see the song-leader smiling, for his decisive action has cleared the director's stand.

At this point the pink, white and green of the arbutus makes the screen like a forest on May day. The crowd has changed. What is the sound we hear? These Bowery children have never seen the arbutus so how could they care? Just listen to them! Watch them! Little girls clasp their hands with a breathed "Oh!" Boys whistle, their best expression of approval. Men's eyes glisten, their faces showing how a spring flower

takes them back to the "old country," lonely perhaps for a forest, a rocky hillside by the blue Adriatic.

"Sh——sh——" someone is singing. It is quiet in an instant and through the air of that lovely summer night a great tenor sings, "Dear Old Pal of Mine."

"Won't you be glad when you c'n sing like dat?" some mother is heard talking to her musical prodigy. His hands dig down deep into his pockets, his face beams, and he looks the picture of confidence that some day he will.

Soon "Till We Meet Again," closes the half hour program. Then "Good Night" appears in large letters upon the screen, indicating that the sing is over. Now begins the scramble of parents for their children. Fortunately each mother knows her own and you see them trudging down the street. The little voices, so noisy the first part of the evening are hushed, some of the wee ones asleep in the mother's arms, the others plodding peacefully by her side. You look around and the merciful half light has covered the disfigurement of the street. Nothing is visible to you now but the love shining from the eyes of these new little friends. That same little hand creeps again into yours that at one time gave you such courage. Now you pick the child up in your arms determined to give her some of the joy she wants of which you have such an abundance.

You hear Mr. Lawrence say, "Fine sing tonight! Great neighborhood!" "Yes, oh yes! How I love it!" Can it be possible that this is you replying, so changed, so grateful for the opportunity of service and hoping these people, of whom you were so critical, will only bear with your peculiarities, your haughty manners and cold heart until you can grow into the kind of leader of whom they will approve and love.

TEACHER'S MEMORY

A school-teacher who had been telling a class of small pupils the story of the discovery of America by Columbus ended it with: "And all this happened more than 400 years ago."

A little boy, his eyes wide open with wonder, said, after a moment's thought: "Gee! What a memory you've got!"—Pittsburg Sun.

COULDN'T TELL.

A well-known business man was asked to join a literary club in the western town where he lives, an invitation which he declined on the ground that he would be anything but a desirable member.

"I have never been strong on literature," he said, "I couldn't for the life of me tell you who wrote Gray's Elegy."

POETICAL LITERATURE IN ELEMENTARY EDUCATION.

(A. S. McFarlane, M.A., The Normal School)

Before reading the paper that I have prepared, I desire to express my appreciation of the honor done me by your executive in inviting me to read a paper before this institute.

I was asked to read a paper or give a talk on literature. I have decided to read a paper on "Poetical Literature in Elementary Education." It has been my privilege and pleasure during the last ten years to endeavor to interest the student teachers of the Normal School in poetry; to enable them to enjoy, appreciate and interpret the poetry of the school readers, to the end that they in their schools might enable the boys and girls of New Brunswick to find pleasure and profit in the musical sounds of verse; and that they might instill in their pupils a desire to become more familiar with the masterpieces, of which so many poems in the school readers are but short selections.

It is because I have been engaged in this work that you have invited me to come down to Charlotte County to talk to you for a few minutes. What do you wish me to say to you? What should I say to you? Well, I have decided to say to you a few of the things that I try to do in the Normal School, and which I believe are the things we should succeed in doing if the desired results are to be secured.

The literature lesson to be appreciated by the pupil must be enjoyed by him. If the teacher is to succeed in making the pupils enjoy the lesson she must enjoy it herself. She may, however, not find as much pleasure in teaching the poem as the author does in writing it. "Tam O'Shanter" was written in a day. Burns had spent the day at the Nithside. In the afternoon his wife joined him with the children. He was crooning to himself; so she remained at a distance lest she might disturb him. Soon she was attracted by his wild gesticulations. She found him reciting aloud, while the tears rolled down his cheeks, these lines:

"Now Tam, O Tam, had thae been quaens,

A' plump and strapping in their teens."

"I wish you could have seen him," she says, "he was in such ecstasy."

One day this summer, as I was walking along a street, I met a college class mate whom I had not seen for several years. "You are still teaching," he said. "Yes," I replied. "And," he continued, "they tell me you like teaching." His tone of voice more than his words showed that he considered what he had heard to be almost incredible, that any one could like teaching.

You remember what Carlyle says in his Essay on Burns, "The only true happiness of a man is clear,

decided activity in the sphere for which by nature and circumstances he has been fitted and appointed."

The teacher who really teaches Poetical Literature enjoys the literature period and finds true happiness in her daily task. But, you ask, how is the teacher to succeed in getting her pupils to enjoy poetry even though she does enjoy it herself, when children as a rule dislike poetry? My answer to that is that it is the exception and not the rule that children dislike poetry. Children in the lower grades, at least, enjoy poetry, yes they love it. Why? The rhymes of the sounds at the ends of the lines are pleasing to their ears and the poems are written about things with which they are familiar and which they love. Hence they are easily understood and enjoyed.

During the first week of the present school term, a child full of life and happiness, came running up to her father as he returned home after his day's work, desiring that he should hear her read what she had learned at school that day. When she had finished reading the first poem in the second primer, "My Pet Dog," she added, "Isn't that a nice story." This child, typical of all children, enjoys poetry.

A time soon comes when the theme of the poem is something that has not come within the range of the actual experience of the child. Through lack of knowledge, experience and power of imagination the child cannot appreciate, cannot get the mental vision, cannot understand. Hence he does not enjoy, in fact he dislikes poetry. The lesson has changed from a reading lesson only to a lesson in literature.

The teacher has now to take the first and most important step in the teaching of a poem. Upon the success of the first step depends almost entirely the success of the lesson. I consider the first step so important that I intend to dwell upon it at some length. The first step in the teaching of a poem is the preparation. By preparation I do not mean the preparation of the lesson by the pupil, neither do I mean the preparation of the lesson by the teacher; but rather the preparation of the mind of the pupil to receive the lesson; the calling up of the experience of the pupils, of their reading, of what they may have heard. All this should be done before the lesson is presented.

Sir Galahad. Before a boy can read so as to appreciate Sir Galahad, for this is a boy's poem, the teacher must make the proper preparation. Chivalry should first be discussed. What splendid types of young men the knights were who lived up to their vows and obeyed the precept "Be courteous, valiant, and loyal." Study next one particular group of knights, those of King Arthur and his Round Table. Let the pupils tell all they can. The teacher can direct and supplement, telling about the Siege Perilous and that which was writ-

ten upon it. The training and practising of the knights might be discussed. Read to the class the best prose description of a tournament as found in *Ivanhoe*. If this is read well by the teacher any boy who has not read *Ivanhoe* will not rest until he has procured a copy. Then tell the boys that we are now going to read the best description of a tournament that was ever written in verse, which is the first stanza of *Sir Galahad*.

"The shattering trumpet shrilleth high." This is the signal for the mounted knights arranged in two rows at either end of the lists to charge. "The hard brands shiver on the steel." They have met in the centre. "The horse and rider reel." The knights are contending for supremacy. "And when the tide of combat stands" the ladies shower flowers on those who have been successful. Although *Sir Galahad's* strength is as the strength of ten he does not glory in his ability to contend in the tournament but——— and now the lesson may proceed.

The *Lady of Shalott*. As *Sir Galahad* is a story relating to chivalry that appeals to boys, so "The *Lady of Shalott*" is a story relating to chivalry that appeals to girls. Here is an excellent opportunity to introduce the class to "The *Idylls of the King*," as this poem is only another version of "Lancelot and Elaine," the story of which may be told to the class in a few minutes and it will help wonderfully to arouse an interest in the lesson proper. King Arthur, "long before they crowned him king," when roving through a trackless glen came upon the skeletons of two men who had fought until "each had slain his brother at a blow."

"And he that once was king had on a crown,
Of diamonds, one in front and four aside."

When Arthur became king, he decided that there should be

"Once every year a joust for one of these"

"And eight years past, eight jousts had been and still

Had Lancelot won the diamond of the year
With purpose to present them to the Queen."

When the ninth year came and with it the contest for the diamond, Lancelot decided to go to the tournament in disguise.

"He left the barren-beaten thoroughfare
Full often lost in fancy lost his way."

and came upon the Castle of Astolat. The Lord of Astolat and his two strong sons came out to meet him

"And close behind them stepped the lily maid
Elaine, his daughter."

Lancelot borrowed from Lord Astolat a shield belonging to his son, continued on his way to the tournament, won the ninth diamond, refused to accept it, was severely wounded, was nursed back to strength and health by Elaine, who loved him with all her heart. When Lancelot

recovered he left the castle without returning Elaine's love for him. Elaine died of a broken heart. The theme of this poem, unrequited love, is the same as that of the *Lady of Shalott*, and a knowledge of the one will help the pupil to appreciate and enjoy the other.

"Break, break, break,

On thy cold, gray stones, O Sea.

And I would that my tongue could utter

The thoughts that arise in me."

A visit to a place where several years before one has had a very happy or a very sad experience, recalls vividly that experience. Where is Tennyson standing as he sees the waves breaking at the foot of the crags? What happened there just nine years before? As Tennyson overlooks Bristol Channel he thinks of the day when he said good-bye to a young man who had been his daily companion for years.

"The sweetest soul that ever looked with human eyes.

Dear as the mother to the son

More than my brothers are to me."

Hallam had gone to Vienna for his health but had died there. Tennyson longs

"For the touch of a vanished hand
And the sound of a voice that is still."

Reference to the experience of Tennyson gives to the pupil a fuller appreciation of the poem "A Dirge"

The *Sea Shell*. A young man loved a young lady who, in turn loved him. Maud's brother did not desire her to be married to this young man but to another who had a higher standing socially and financially. This Squire was to give

"A grand political dinner
To the men of many acres;
A dinner and then a dance
For the maids and marriage makers.
And every eye but mine will glance
At Maud in all her glory
For I am not invited;
But with the Sultan's pardon
I am all as well delighted,
For I know her own rose-garden
And mean to linger in it."

He remains in Maud's garden all night waiting for the dancing to cease.

"All night have the roses heard
The flute, violin, bassoon,
Till a silence fell with the waking bird
And a hush with the setting moon."

He talks to the lily, the rose and other flowers and shows his great love for Maud and her beauty when he says:

"Queen rose of the rose bud garden of girls
Come hither, the dances are done,
In gloss of satin and glimmer of pearls
Queen lily and rose in one;

Shine out little head sunning over with curls
To the flowers, and be their sun."

Maud does come hither, but she is closely watched and followed by her brother, between whom and her lover a quarrel arises. Blows are struck. The lover flees to a foreign land. As he walks along the shore thinking of what happened his attention is attracted by a "lovely shell, small and pure as a pearl." He thinks of himself and of his life as shipwrecked. The teacher who can arouse the sympathy of her class for Maud and her lover will fill them with a desire to read the longer poem "Maud."

I have tried to show how the teacher may introduce a poem so as to prepare the class to study it. In the four poems that I have mentioned the work devolves very largely upon the teacher. Such poems as "The Charge of the Light Brigade," "The Battle of Marston Moore," "The Landing of the Pilgrims," "The Burial of Sir John Moore," afford excellent opportunities for the pupils to participate to a much larger degree in the introduction to the lesson. You may say that it is history and not literature to tell the story of wars and battles; but it adds human interest to the lesson to know these things, and knowledge gives the pupil an intellectual increment that cannot be overlooked.

I have emphasized the fact that the teacher must enjoy the literature lesson and that she must prepare the mind of the pupil to receive it. Now the poem is to be

taught. The teacher asks herself, "What am I to do with this poem?" "What do I expect my class to get out of this literature period?" To answer these questions the teacher must know why she is teaching literature. We all agree that we teach literature for two purposes: To give the pupils the story the selection tells, or the moral it inculcates, or the lesson that it teaches; and secondly, to give the pupils an appreciation of the form and the style. To accomplish the former, it is necessary to interpret obscure passages, to explain allusions, to make explicit what is merely implied, to give meanings of strange words, and to expound references—literary and otherwise. Readers are not in a position to appreciate and really to delight in the art and beauty of the authors mode of expression until they have insight into what he desires to convey to them.

The teacher then tries to discover what it is the author desires to convey by the poem, and having decided, proceeds to help the class to receive or gives to the class that impression. I have found it helpful in getting student teachers to see the chief thought which the author has in mind to say to them that a poet does not sit down and idly write verses; he has some definite object in view, to perpetuate the memory and the achievements of the glorious dead, to teach some important truth, to describe some beautiful scenery; then to get them to ask themselves this question. Why was this poem written?

(To be continued)

ENGLISH LITERATURE IN THE GRADES

Grade I.

A SLUMBER SONG.

Sleep, baby, sleep,
Thy father is tending the sheep;
Thy mother is shaking the dreamland tree,
And down comes a little dream on thee.
Sleep, baby, sleep.

Sleep, baby, sleep,
The large stars are the sheep;
The little stars are the lambs, I guess,
And the bright moon is the shepherdess,
Sleep, baby, sleep.

Sleep, baby, sleep,
Our Saviour loves His sheep;
He is the Lamb of God on high,
Who for our sakes came down to die,
Sleep, baby, sleep.

—From the German by Caroline Southey.

I. Preparation.

Do you ever help your mother by singing the baby to sleep? What song do you sing? Would you like to know a new one? This one is called "A Slumber Song." Slumber is another word for sleep.

II. Presentation.

The teacher should quote the poem in a soft, pleasing voice.

III. Analysis.

What is the baby's father doing? What does the mother say she is doing? What comes out of the "dream-land tree" for the baby? Is that not a pretty picture?

What does a shepherd do? Is the baby's father a shepherd? How do you know? A lady shepherd is called a shepherdess. Who can tell us of the picture in the second stanza?

Who are "our Saviour's sheep?" Whom does He love?

The teacher should give several repetitions of the poem by asking the individual pupil which part he likes best.

IV. Correlation.

This poem has been set to music and is a charming song for little folks.

Grade II.

LADY MOON.

"I love the moon and the moon loves me;
God bless the moon and God bless me."—Old Song.
Lady Moon, Lady Moon, where are you roving?
Over the sea,
Lady Moon, Lady Moon, whom are you loving?
All that love me.

Are you not tired with rolling and never
Resting to sleep?
Why look so pale and so sad as forever
Wishing to weep?
Ask me not this, little child, if you love me;
You are too bold,
I must obey the great Father above me,
And do as I'm told.

—Lord Houghton.

I. Preparation.

Have you ever watched the moon on a night when there were many clouds? What did the moon seem to be doing? Did you ever wonder where she was going?

II. Presentation.

The teacher should quote this charming little poem with interest and vivacity.

III. Analysis.

What does the child first ask "Lady Moon?" What does the moon reply? What is another question that the child asks? What does the moon say? How does the child think the moon looks? How does the child think the moon must feel? Why? What does the moon reply?

IV. Memorizing.

The teacher should again quote the whole poem and then ask individual pupils for their favorite parts. These sections should be quoted even though referred to by several pupils. The teacher may several times include repetitions of the whole poem.

Grade III.

THE LAND OF COUNTERPANE.

When I was sick and lay a-bed,
I had two pillows at my head,
And all my toys beside me lay
To keep me happy all the day.

And sometimes for an hour or so
I watched my leaden soldiers go,
With different uniforms and drills
Among the bed-clothes, through the hills;

And sometimes sent my ships in fleets
All up and down among the sheets;
Or brought my trees and houses out,
And planted cities all about.

I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and plain,
The pleasant land of counterpane.

—Robert Louis Stevenson.

I. Preparation.

Have you ever been so sick that you had to stay in bed? Did you get tired of it? What did you do to make the time pass? Did you play any games? etc.

II. Presentation.

When Robert Louis Stevenson was a little boy he was not strong. He used to be ill much of the time, but he was very cheerful and happy and made up games to play in bed. When he grew to be a man he wrote a poem about it. It is called "The Land of Counterpane." The teacher should then quote the entire poem.

III. Analysis of Poem.

Why is it called the "land of counterpane?" Who will describe the first picture? Who can tell one game he played? Who will tell us of another? Of another? What did he pretend he was himself? Where was he sitting?

IV. Memorizing the Poem.

Which play would you like best, John? Read about it. Which one, Mary? Read about it, etc. Some such scheme may be used to get repetitions of different parts of the poem. Several complete repetitions should be included.

V. Correlation.

The children will enjoy illustrating this poem for their book of "Memory Gems." Selection from Wiggins' Birds Christmas Carol or Patsy may be read aloud.

Grade IV.

WISHING.

Ring-ting! I wish I were a primrose,
A bright yellow primrose, blowing in the spring!
The stooping boughs above me,
The wandering bee to love me,
The fern and moss to creep across,
And the elm-tree for our king!

Nay-stay! I wish I were an elm-tree,
A great, lofty elm-tree, with green leaves gay!
The winds would set them dancing,
The sun and moonshine glance in,
The birds would house among the boughs,
And sweetly sing.

Oh-no! I wish I were a robin,
A robin, or a little wren, everywhere to go;
Through forest, field or garden,
Ask no leave or pardon,
Till winter comes with icy thumbs
To ruffle up our wing!

Well-tell! Where should I fly to,
Where go to sleep in the dark wood or dell?
Before a day was over,
Home comes the rover,
For mother's kiss—sweeter this
Than any other thing.

—William Allingham.

I. Preparation.

Do you ever wish you were somewhere else? Where? Did you ever wish you to be something else than a boy, John? Why? etc.

II. Presentation.

Today we are to read a poem that is entitled "Wishing." This little child wished he were a number of different things. The teacher should then read the whole poem with enthusiasm, showing in the last stanza the revulsion of feeling and the child's desire to be himself again.

III. Analysis of Poem.

What does the child wish first to be? Who will describe the picture? Why does he say the "wandering bee?" Who is to be king?

Nay-Stay! He has changed his mind. What does he want to be now? Who will tell about this? What

would the wind do to the leaves? What does "the sun and moonshine glance in" mean? Would you like to be a tree?

Oh-no! He has changed his wish. Who will tell us about this new wish? Why does he want to be a bird? What does he mean by "ask no leave?" How long would he fly about? Why does he go back on his third wish? What does he like best?

IV. Memorizing.

Children may choose their favorite stanza and read it. The teacher should ask several to read the whole poem. She may then make scheme for memorizing such as primrose, elm-tree, robin, home. Some fairy tales, etc., with "wishing" as the main point in the story may well be given here.

Grade V.

AT SEA.

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rusting sail
And bends the gallant mast;
And bends the gallant mast, my boys,
While like the eagle free
Away the good ship flies, and leaves
Old England on the lee.

Oh, for a soft and gentle wind,
I heard a fair one cry;
But give to me a snoring breeze
And white waves heaving high;
And white waves heaving high, my lads,
The good ship tight and free;
The world of waters is our home
And merry men are we.

There's tempest in yon horned moon,
And lightning in yon cloud;
But hark the music, warriors!
The wind is piping loud;
The wind is piping loud, my boys,
The lightning flashes free,
While the hollow oak our palace is,
Our heritage the sea.

—Allan Cunningham.

I. Presentation.

We are to study today a poem describing a sailor's love for the sea. The teacher should then read the poem with stirring enthusiasm to express the sailor's love for a boisterous sea, showing his derision for the "soft and gentle breeze" at the beginning of the second stanza.

II. Analysis of Poem.

Read the first stanza silently.

What does the author mean by "a wet sheet?" A "flowing sea?" What kind of a wind does he hope for? Why does he describe the "mast" as "gallant?" What effect will this wind have?

Read the second stanza silently.

Do you suppose "a fair one" refers to a man or a woman? Did the sailor approve of this woman's wish? What does he mean by "the good ship tight and free?" Who can tell us what the sailor wishes for in this stanza?

Read the third stanza.

What does the sky foretell? Why does he speak of the "horned moon?" Who can tell of this weather sign? What is meant by the "hollow oak our palace is?" What is meant by "our heritage the sea?"

Care must be taken not to analyze such a poem in such complete detail as to kill the interest and enthusiasm. It is better to err on the side of too little than too complete, in such a case.

III. Oral Reading.

The teacher should call on volunteers to read this poem. Emphasis should immediately be put upon enthusiastic interpretation. Each individual should read the whole poem, the rest of the class listening, but not looking at the board. The poem will be memorized with little difficulty.

IV. Correlation.

This poem should be added to the pupil's memory book and may be illustrated by a sea picture. Other sea poems which the pupils enjoy may be added.

Grade VI.

A LIFE ON THE OCEAN WAVE.

A life on the ocean wave,
A home on the rolling deep,
Where the scattered waters rave,
And the winds their revels keep!
Like an eagle caged, I pine
On this dull, unchanging shore;
Oh! give me the flashing brine,
The spray and the tempest's roar!

Once more on the deck I stand
Of my own swift-gliding craft;
Set sail! farewell to the land!
The gale follows fair abaft.
We shoot through the sparkling foam
Like an ocean-bird set free;
Like the ocean-bird, our home
We'll find far out on the sea.

The land is no longer in view,
The clouds have begun to frown,
But with a stout vessel and crew,
We'll say, Let the storm come down!
And the song of our heart shall be,
While the winds and waters rave,
A home on the rolling sea!
A life on the ocean wave!

—Epes Sargent.

I. Presentation.

The spirit of this poem is so contagious and its form is so simple it will be unnecessary to allow a study period for preparation. The teacher should read the poem that the students may feel the enthusiasm which thrills the poet.

II. Analysis of Poem.

Read the first stanza silently. Where does this man want to live? What are "revels?" How does he feel when on shore? Why does he feel this way? Do people that always stay "on shore" find it dull and unchanging? What excitement does he wish?

Read second stanza. What does he refer to as "swift gliding craft?" What kind of vessel does he have? How can you tell? What is the meaning of the

fourth line? Where will they find their home? To what does he compare the sailors? Does the ship seem glad to slip her moorings? (Abaft, means behind).

Read the third stanza. Who can describe the picture in the third stanza? What does "stout vessel and crew" mean? Where does he want to spend his life? Do you think most sailors feel this way? Why are they so enthusiastic about the sea? Let us think of all the reasons we can. Why do people who are accustomed to live on land feel glad when they return from an ocean voyage?

III. Correlation.

It will be interesting to encourage the pupils to search for other sea poems which they enjoy. There are many poems telling thrilling sea stories and battles. Some of these may be included in the pupil's memory books.

Grade VII.

THE CHAMBERED NAUTILUS.

(Oliver Wendell Holmes—N. B. Reader, p. 258).

I. Presentation.

The teacher should read this poem to the class before assigning it in order to arouse their appreciation of its beauty.

II. Preparation.

The pupil should then read the poem, making a list of points to be looked up, i. e. references which are not understood, new words, etc., to guide them in the study.

III. Analysis of Poem.

What is the nautilus? (The name "nautilus" or sailor was given to the eight-armed cuttlefish because of its habit of floating on the surface of the water). What is the story which "poet feign" about the nautilus? (It was thought by the ancient Greeks that the nautilus used its expanded arms as sails, since it floated on the surface and the remaining arms as oars, to propel it along). This "venturous bark?" "Siren?" (Greek diety, which was supposed to lure sailors upon the rocks by their beautiful singing. The same legend existed about the German Lorelie. Look up the story of Adyesus, who came near the home of these dangerous women during his wanderings and filled his sailors' ears with wax so that they would not be enchanted by the music while he himself was lashed securely to a mast). What more common word can be used instead of sea-maids? (Mermaids) Who will give us the picture in the first stanza?

Read second stanza. In what condition did Holmes find the shell? In your own words tell the incident which led to the writing of this poem? (Holmes, walking on sea shore one day, picked up a broken shell of a nautilus). Why does he call it a "ship of pearl?" What is meant by "its webs of living gause no more unfurl?" What is meant by "every chambered cell lies revealed?" (Nautilus building a new cell for itself each year left the

one formerly occupied. The opening between the two cells was closed). Why does Holmes describe its life as "dim and dreaming?" Why describe the top of the inside as "irised?" What is a crypt? Why is it used here? Who will put the second stanza in his own words?

Read third stanza. Who can give the picture of this stanza? What different words does he use referring to shell? Why does he call the opening into the old cell "an idle door?"

Read the fourth and fifth stanzas silently. What do second and third lines of the fourth mean? Who was Triton? (Triton was a Greek sea-god who lived with his parents in a golden palace at the bottom of the sea. Triton blew upon a large sea-shell to calm or arouse the waves). How is the fifth stanza referred to in the fourth? How will the soul build itself "more stately mansions?" Why does the poet speak of the past as "low-vaulted?" How does he want each new temple to compare with the old? Tell the thought which Holmes gained from looking at this broken shell.

IV. Oral Reading.

The teacher should ask several members of the class to read this poem orally to be assured that it is thoroughly understood and appreciated. The pupils should memorize this. Do not fail to draw the pupils' attention to the fact that this poem was written by same poet as "The Last Leaf."

Grade VIII.

FOR A' THAT.

Is there, for honest poverty,
That hangs his head, and a' that?
The coward slave, we pass him by,
We dare be poor for a' that!
For a, that, and a' that,
Our toils obscure, and a' that;
The rank is but the guinea's stamp,
The man's the gowd for a' that.

What though on hamely fare we dine,
Wear hoddin gray, and a' that;
A man's a man for a' that;
Gie fools their silks, and knaves their wine,
For a' that, and a' that,
For a' that, and a' that,
Their tinsel show, and a' that;
Their tinsel show, and a' that;
The honest man, though e'er sae poor,
Is king o' men for a' that!

Ye see yon birkie ca'd a lord,
Wha struts, and stares, and a' that;
Though hundreds worship at his word,
He's but a coof for a' that;
For a' that, and a' that,
His riband, star, and a' that,
The man of independent mind,
He looks and laughs at a' that.

A prince can make a belted knight,
A marquis, duke, and a' that;
But an honest man's aboon his might,
Guid faith he maunna fa' that!
For a' that, and a' that,
Their dignities, and a' that,
The pith o' sense, and pride o' worth,
Are higher rank than a' that.

Then let us pray that come it may—
 As soon it will for a that—
 That sense and worth, o'er a' the earth,
 May bear the gree, and a' that;
 For a' that, and a' that
 It's coming yet for a' that,
 That man to man, the world o'er.
 Shall brithers be for a' that!

—Robert Burns.

I. Preparation.

Robert Burns, the Scotch poet, was a plowman. When his genius was realized friends tried to educate him to use correct and learned English expressions and describe incidents more usually discussed by poets of his time but he was not successful in this. His best poems are those which describe homely ordinary things, a daisy which he uprooted while plowing, a field mouse, whose home he up-turned. The story goes that Burns was invited to dine with a lord and was put at the second table. The lord is forgotten but Burns still lives. This poem, "For a' That," wipes out the superficial value put on money and other externalities. "A man is worth what he is himself."

II. Presentation.

The teacher should read this poem orally before assigning it for study.

III. Analysis of Poem.

Read the first stanza silently. What does Burns think of a person who hangs his head because he is poor? What does "our toils obscure" mean? What is a guinea? "Gowd" means gold. What do the last two lines mean?

Read second stanza. "Hamely," homely, "hoddin-gray," coarse woolen cloths, "gie," give; "sea," so. Who can express the thought of the first four lines in his own words? How does Burns describe the gorgeousness he sees about him? What does he say about "an honest man?"

Read third stanza silently. "Birkie,," an impudent fellow; "coof," fool or blockhead. What do the "rib" and "star" stand for? Put Burns' thought in this stanza in your own words. "Aboon," above.

Read fourth stanza. What honors may a prince confer? What does Burns say are better than the "dignities" or honors of a court, etc.? Who can put this in his own words?

Read fifth stanza. "Gree," prize. What change does Burns fortell? Do we believe that all men are brothers? Is our government founded upon that idea?

IV. Oral Reading.

The pupils will enjoy reading this aloud and little pressure will likely be needed to get them to memorize it.

V. Correlation.

Several other poems of Burns may quite wisely be taken up. "To a Mountain Daisy," "To a Mouse," "The Banks o' Doon," and others.

CURRENT EVENTS.

The League of Nations.

The League of Nations began its function "modestly and democratically" at 10.30 a.m. of January 16th, when the Executive Council opened its first meeting in the Clock Room of the French Foreign Ministry. Nine men, gathered about a green-covered table in one end of the saloon, "put in motion," says the *Toronto Globe*, "the machinery of the most ambitious experiment in government man has ever assayed." A hundred or more diplomats from the four corners of the earth looked on, Lloyd George being among the spectators.

Canadian Coal.

During the year 1917 Canada imported from the United States over 22,000,000 tons of coal. For economic and national reasons we should not be so dependent upon a foreign country for our fuel.

A special committee has recently been appointed by the Canadian Manufacturers' Association to investigate the possibility of developing sufficient fuel in Canada to meet the needs of Canadian industry. It would prove a great advantage to the country if the investigations of this committee resulted in taking full advantage of our deposits and making us less dependent upon those of the United States.

Speaking of our coal deposits Mr. Arthur V. White, Consulting Engineer of the Commission of Conservation, says, "Considering the country as a whole, Canada, in respect to quantity, quality and accessibility for mining purposes, possesses coal deposits which compare favorably with those of the greatest coal mining countries of the world. Speaking in round numbers, she has nearly 1,000,000,000 tons of anthracite coal, 315,000,000 tons of bituminous coal and 10,000,000,000 tons of sub-bituminous coal and lignite."

The Recent French Elections.

The election for French Chamber of Deputies, Senate and President fell due this year. The election for the Chamber of Deputies, whose governing powers resemble those of the British House of Commons, took place late in 1919. The entire Chamber of Deputies was renewed and assembled on December 8th. Their tenure of office extends to May 1924. On January 11th the election of the Senate was held. There are three hundred Senators elected for nine-year-terms, one-third retiring every three years; but because there was no election held during the war period this election found two hundred rather than one hundred seats to fill in the upper house. The President is elected for a term of seven years by the Senate and Chamber of Deputies sitting together in a National Assembly. Including the new members from Alsace and Lorraine, there are six hundred and sixteen,

so that the two houses comprise more than nine hundred men. The National Assembly meets only to elect the President. This election took place on January 17th, in the Palace of Versailles. M. Deschanel, who was elected, has had a long and distinguished career both as a statesman and a litterateur. Speaking of this the Toronto Globe says, "The election of M. Deschanel by an overwhelming majority indicates that the nation is united behind him and that of France, having survived the crisis of the war, will resume its old place among the leaders of Europe."

SCHOOL AND COLLEGE.

Major L. D. Jones, Principal of the Dalhousie Superior School, Dalhousie, N. B., passed away after a very short illness of spinal meningitis. Major Jones had for many years been connected with the Military Service of Canada, and when the war broke out offered his services to his country. On his return last year he returned to his work in the Dalhousie School, where he was Principal previous to his going overseas. Mr. Jones was a most successful teacher, and pupils and parents alike regret his passing.

At a recent meeting of the Truro School Board the matter of the Public School Curriculum was pretty freely discussed. The concensus of opinion seemed to be that the Board wishes a revision of the school course by the Board of Public Instruction favorable to the 95 per cent. of school pupils to fit them for life when they leave school, instead of fitting them for Matriculation and College, to which they never enter. As a beginning the Board passed a resolution asking those in authority to at once institute in the schools of Nova Scotia an ample Business Course.

During the Easter holidays a meeting of Nova Scotia teachers will be held at Truro for the purpose of forming an effective organization with the view of strengthening the teaching profession and of stimulating a greater interest in education.

On Tuesday, January 20th, the Woodstock Vocational School was formally opened. The Chairman of the Provincial Vocational Board, Mr. Fred Magee, M. P. P., who was present, along with the other members of the Board, gave the school a personal gift of \$100 to be used for prizes. The school is teaching agriculture, manual training, home-making, stenography, shorthand, a business course, academic subjects, milinery, automobile, cement forging, gasoline engine and carpenter work, and will soon add music to its course. It is the wish of the Provincial Board to make the Woodstock school a

pattern for others to copy. The Carleton County Council at its January meeting made a grant of \$2,500 to the school.

Mr. A. C. Gorham, of Sussex, Director of Elementary Agricultural Education, attended the formal opening of the Woodstock Vocational School.

Mr. R. P. Steeves, formerly Director of Elementary Agricultural Education for New Brunswick, recently underwent a serious operation for internal trouble, but from late reports he is well on the way to recovery. He along with Mrs. Steeves is spending the winter in California.

Mr. Rice, formerly Principal of the Sussex Grammar School, is studying law, and is making his home in St. John.

The new class in the French Department of the Provincial Normal School numbers ten.

The Manual Training Department of the Normal School continues to attract quite a number of teachers, who wish to prepare themselves as Manual Training Instructors. Seven teachers are taking the full course this winter.

Sir Robert Falconer, President of the University of Toronto, in an article in McLean's for December, points out the absolute necessity of advancing the salaries of teachers in the public schools and Universities if the present high standards are to be maintained. In part he says: "I do not expect that the men who go into the teaching profession will get as large financial rewards as men who engage in business or in the more remunerative professions. Their reward will be of a different character. But they must not be called upon to make unnecessary financial sacrifices. They must not feel that they are engaging in a profession which the general public holds in such low esteem that they will not make proper provision for their comfort."

The Public School Teachers of Ontario are to become organized shortly, and ten thousand men and women will become members of the new organization. They will be formed into the Federation of Male and Women Teachers of Ontario respectively. Any teacher's organization now in existence will become affiliated with the new Federation.

Miss Margaret Lynds, teacher of elocution at the Normal School, has gone to New York, where she will

spend three months at Columbia University, and in visiting the schools of New York, studying new methods of teaching.

Miss Giberson, of Bath, Carleton Co., is supplying for Miss Lynds at the Provincial Normal School.

BOOK REVIEWS.

(Amos O'Blenes, Inspector of Schools).

A Survey of the Social and Business Usage of Arithmetic, by Guy Mitchell Wilson, Ph.D., Professor of Education, Iowa State College of Agriculture and Mechanic Arts. Teachers' College, Columbia University. Contributions to Education, No. 100. Published by Teachers College, Columbia University, New York City, 1919. Price in cloth, \$1.30; in paper, 80 cents.

In a large section of the Middle West, including cities, towns, villages and rural districts, the pupils of the sixth, seventh and eighth grades collected the problems in arithmetic that were solved by their parents during two weeks.

There were over 14,000 problems solved by over 4,000 people, including 155 different occupations.

The process appearing in this study so few times as to suggest their omission from the arithmetic work of the elementary grades were:

1. Decimals, except in dollars, cents and mills.
2. Apothecaries' weight.
3. Partial payments.
4. Partnership.
5. Square root.
6. Proportion.
7. Troy Weight.

Processes or details which did not appear in the study were:

1. Greatest common divisor and least common multiple beyond the power of inspection.
2. Long confusing problems in common fractions.
3. Complex and compound fractions.
4. Reduction in denominate numbers.
5. Compound numbers, neither addition, subtraction, multiplication, nor division.
6. Compound interest.
7. Exchange neither domestic nor foreign.
8. True discount.
9. Partnership with time.
10. Cube root.
11. The metric system.

The book should be carefully read by all teachers, but especially by those who set examinations in arithmetic.

Food for Thought.—It was washing-day, and John had been kept from school to look after the baby. Mother had sent them into the garden to play, but it was not long before cries disturbed her.

"John, what is the matter with baby now," she inquired from her wash-tub.

"I don't know what to do with him, mother," replied John. "He's dug a hole and wants to bring it into the house."—*London Tit-Bits*.

Wishful Waiting.—Small Edward was spending the afternoon with his aunt in the suburbs. After he had been at play for a time he said:

"Aunt Beatrice, mamma said I wasn't to ask you for a piece of cake, but she didn't tell me not to take it if you offered it to me."—*Detroit News*.

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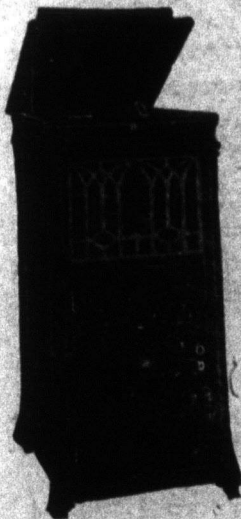
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New Brunswick School Calendar

1919—1920

1919 FIRST TERM

July 1st—Dominion Day.
 July 1st—Normal School Entrance and Matric. and Leaving Exams. begin.
 July 14th—Annual School Meeting.
 Aug. 6th—French Department of Normal School opens.
 Aug. 26th—Public Schools open.
 Sept. 1st—Labor Day (Public Holiday).
 Sept. 2nd—Normal School opens.
 —Thanksgiving Day (Public Holiday).
 Dec. 9th—French Dept. Normal School Entrance Exams begin.
 Dec. 16th—Third Class License Examinations begin.
 Dec. 19th—Normal and Public Schools close for Xmas. Holidays.

1920 SECOND TERM

Jan. 5th—Normal and Public Schools re-open after Xmas. Holidays.
 April 8th—Schools close for Easter Holidays.
 April 14th—Schools re-open after Easter.
 May 18th—Loyalist Day (Holiday, St. John City only).
 May 21st—Empire Day.
 May 24th—Last day on which inspectors are authorized to receive applications for July Examinations.
 May 24th—Victoria Day. (Public Holiday).
 May 25th—Class III License Exams begin (French Dept.).
 June 3rd—King's Birthday. (Public Holiday).
 June 4th?—Normal School closes.
 June 8th—License Examinations begin.
 June 21st—High School Entrance Examinations begin.
 June 30th—Public Schools close.

N. B. OFFICIAL NOTICE

The Board of Education has given authorization to teachers and pupils of the public schools, to co-operate with the National War Savings Committee in the sale of Thrift Stamps and in such propaganda work as may be outlined by that Committee.

A War Book, showing the importance and need of saving, has been sent out to the teachers and pupils, who are earnestly requested to do their utmost to promote the aims of the Committee.

Teachers are requested to carefully read the introduction. It will there be noted that the war book is a text book and some time must be given to it each school day. Thrift Stamps are not for children only, but for every man and woman in the community who can be induced to buy them.

Teachers and pupils can render great service by making known the contents of the War Book to all.

Teachers may act as treasurers for the money contributed for Stamps, and it is expected, will purchase them for any who may desire them to do so.

W. S. CARTER,

Chief Superintendent of Education.

Education Office, Fredericton, N. B.,
 Dec. 26th, 1918.

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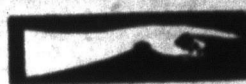
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N. B. Official Notices.

Amended Regulations.

Regulation 38.—Application for admission to the Normal School Entrance Examinations should be addressed to the Inspector within whose Inspectorial District the candidate wishes to write, not later than the 24th day of May, in each year. The application shall state the class for which the candidate wishes to enter and the station at which he wishes to be examined. An examination fee of \$2.00 must accompany each application. For applications received after May 24th an additional fee of \$1.00 must be paid. For transferring the name of a candidate from one station to another, a fee of \$1.00 will be charged.

Regulation 45.—Every person who purposes to present himself at the Leaving Examination, or at the Matriculation Examination, shall send to the Inspector within whose Inspectorial District he intends to write, not later than the 24th of May preceding, an application upon the form provided for the purpose, stating the class of certificate for which he is a candidate, and what optional subject or subjects he has selected. Such notice shall be accompanied by a fee of \$3. If the application is received after May 24th an additional fee of \$1 must be paid. For transferring the name of a candidate from one station to another, a fee of \$1 will be charged.

Order of the Board of Education.

That the fees of the examiners of the Departmental Examination papers, be increased from 10 (10) to fifteen (15) cents for each paper.

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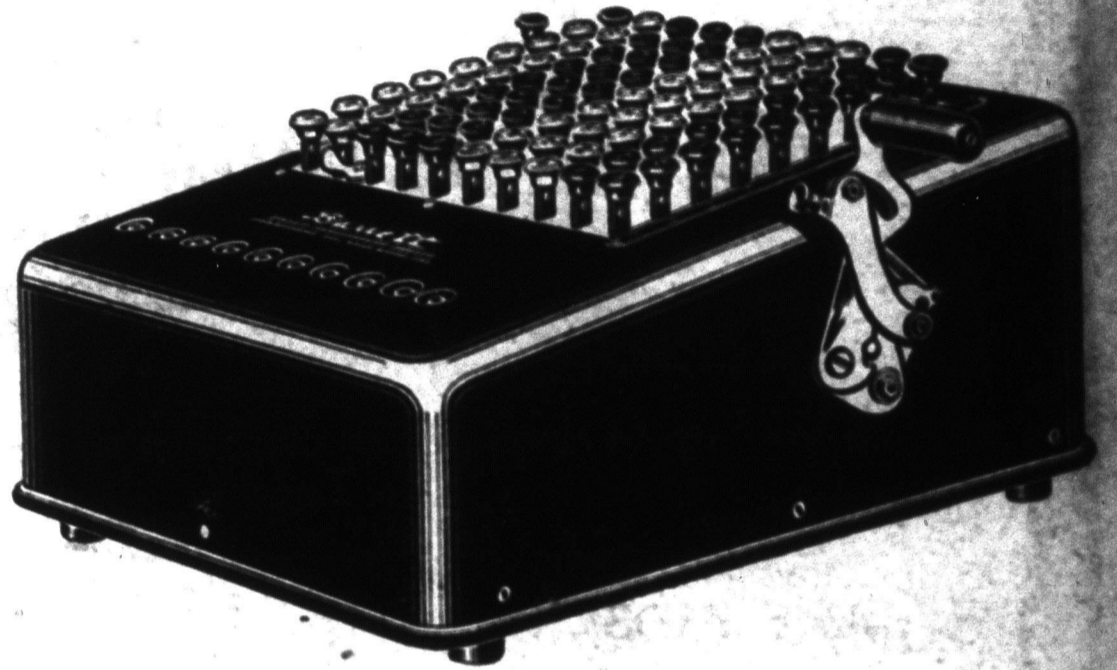
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