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# Educational Weekly

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## The Educational Weekly,

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ADDRESS—**EDUCATIONAL WEEKLY,**  
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TORONTO, FEBRUARY 4, 1886.

THE prayer of the Council of the Canadian Institute to the Ontario Government asking for an annual appropriation for the purpose of establishing a permanent archaeological museum and for other cognate purposes, is one that ought to receive the best attention of the Premier and his colleagues. Those to whom are entrusted the administration of a nation's affairs should never become so engrossed in its present material prosperity as to be careless of its future or indifferent to its past. The materials for constructing a trustworthy account of the aboriginal inhabitants and early occupants of our country are fast dissipating under natural causes, or are being carried off to enrich the collections that are made by the governments of the New England and Middle States, or by the enterprising Historical Societies of Massachusetts and New York. And it is a sad reflection upon us that the most valuable histories of the early periods of our country have been written by aliens. All this evidences on our part a lack of interest in what intimately concerns our land and our people. The present movement is intended to arouse and stimulate such interest, and to offer it an objective point towards which

its action may be directed. Toronto is the intellectual capital of the Dominion, and our Ontario authorities ought to recognize this and take speedy steps to make permanent in this city, and under the protection of the most capable scientific society of our Province, an institution (the proposed archaeological museum) which will be resorted to by scholars for all time to come as likely to contain everything of interest or value illustrative of our history.

IN our remarks concerning the Blair Bill, or the proposition to apportion \$77,000,000 of national funds among the several States of the Union on the basis of illiteracy, the amounts received to be appropriated to the support of education in such ways as the several States may deem best, we stated that the opposition to it was based on constitutional grounds, and was by no means a party affair. This is evident from the complexion of the vote respecting it in the Senate last year—Republicans and Democrats uniting both to support it and to oppose it. The constitutional objections are founded upon the fact that the work of education is a duty which naturally and by the federal compact belongs to the individual States. If the national government interferes with it, even with the best intentions and for the best of purposes, it will establish a bad precedent. No state right will henceforward be secure, and never afterwards can the limitations of the national authority be considered as determined, if in so well established a principle as that it is the duty of each commonwealth to provide for the education of its own citizens, an exception be made. The demand for this aid was first made in behalf of the Southern States; to meet the objections of unconstitutionality *all* the States were included in the bill, though on the basis of illiteracy the Southern States will of course receive most benefit.

THERE can be no doubt that the proposed measure is unconstitutional, and any attempt to deny this is futile, the plausible scheme of including all the States within the scope of the bill to the contrary notwithstanding. But the mere fact that it is unconstitutional does not justify the national legislature in refusing to adopt it at so grave a crisis. So backward are many States in the commonest elements of education that nearly 50 per cent. of their voters, black and white, are unable to read the ballots they are empowered

to cast at every election, local, state, and national. The national legislature violated state rights, and did away with slavery, at a great national crisis. The national legislature interfered with the federal compact and forced amendments to the constitution upon unwilling States, when in the interests of national justice and morality they seemed necessary. So now there is no valid reason why, when so much of the South is not only unwilling but *unable* to do anything in the support of education, the national legislature should not act strongly, and save itself from the misrule which may at any time be forced upon it by its millions of ignorant voters, who must for years remain in ignorance if it refuses to come to their rescue.

THE only other argument which is directed against the bill is that it will be injurious to the independence and self-reliance of the South to receive aid from the national treasury. Each commonwealth will be stronger in the future, more self-respecting, more fit to discharge its part as an independent state, if it refuses the offered help and relies entirely upon itself. The Southern States are making rapid progress now; and this progress will be sounder and more stable if it be not accelerated by outside interference. We do not attach much importance to this argument. We believe that the quickest cure is the best. In a hundred years from now South Carolina, for example, may by its own efforts reduce to a minimum its percentage of illiteracy, (at present, 70 per cent. for the negro population, 12 per cent. for the white population,) but if, by the help the State will obtain from the passing of the Blair Bill, this alarming percentage can be minimized in fifteen or twenty years, it will be infinitely better for the State and for the whole nation.

IT is satisfactory to know that the opposition to the Blair Bill comes, not from the Northern people, who are disposed to be generous in the matter and are desirous that the South should enjoy such educational privileges as they themselves possess, but from the South itself—from those who view, with some dismay it is true, the apathy of the illiterate class and their unwillingness to help themselves, but who think it would be far worse for the South to acknowledge its poverty and its inability, and come as a mendicant to the national treasury, far worse so to abase itself, than to endure, for a generation or two longer, the evils which may accrue by reason of the illiteracy of its people.

## Contemporary Thought.

THE introduction of the kindergarten system at the Perkins Institute for the Blind, at South Boston, has proved of immense benefit to very young children, saving many of them from degenerating into a state of idiocy.

YOUNG writers who find publishers obdurate, should find consolation and a valuable suggestion in the fact that Henry W. Longfellow and James Russell Lowell had to pay for the publication of their first works.—*Current.*

It is a good plan to hold a fortnightly or monthly examination in writing, extending over the principal subjects to be taught, and conducted under the same conditions of silence and complete isolation which are observed in public examinations. Besides this, it is well much more frequently to give, in connection with each subject, a single question to be answered fully in writing. The teacher should read some of the answers aloud, and point out their several defects, and then invite the class to watch him while he gives a model answer, as complete as he can make it, both as regards matter and style.—*J. G. Fitch.*

How to educate future jurymen, in the schools, is a question of great importance; and yet we fear it is little thought of by teachers in training pupils for the active duties and responsibilities of life. Boys and girls, even when very young, can be educated to pronounce judgment on questions of right and wrong. Under proper conditions, the moral judgment may be trained by calling upon pupils to pronounce upon the conduct of their companions and made to feel that they are responsible for a just decision. The judicious teacher can often appeal to pupils, in good faith, in regard to awarding commendation, or in pronouncing a penalty; and their keenness and honesty in giving their verdicts will often surprise him. By similar methods valuable lessons in practical morality and in the exercise of personal judgment may be taught that will prepare them to act in future life in the jury-box.—*American Teacher.*

"HE was delighted that Wycliffe College was now affiliated with the University of Toronto, and believed it would have the effect of making its students Broad Churchmen in the true and catholic sense of the term. By the arrangement of the university curriculum students of the divinity schools could take options, such as Church History or Oriental languages in the place of certain other branches of study less suited to their special requirements. Knox College was about to apply to the General Assembly for the foundation of a Chair of Church History. McMaster Hall had lately increased its professoriate, and he trusted these examples would stir up the friends of Wycliffe to enlarge its staff of teachers and so to furnish to their beloved church men trained for its ministry gifted with those graces which God alone can bestow; but with them, also, endowed with the advantages that our thoroughly equipped university offers to all its undergraduates."—*President Wilson, at Wycliffe College.*

WHILE the Eastern continents have had their Bronze and Iron Ages, America has had its Copper

Age. From Lake Superior to snow-capped Chimborazo copper weapons, implements and ornaments are frequently discovered in mounds and tumuli. The Ohio or Kentucky farmer occasionally ploughs up a copper axe, spear head or gorget in his fields; in Mexico and Central America such relics are common, and the same may be said of Peru Mound Builders, Aztecs, Toltecs, Mayas, Peruvians—all used copper for a variety of purposes. They had a method of tempering it which is one of the lost arts. Tools and weapons so treated possessed a permanent edge of extreme fineness. It was long a mystery where the Mound Builders mined their copper; but within the last half century discoveries have been made by modern miners upon the shores and islands of Lake Superior which set the matter at rest. It is evident that this mysterious race mined copper there for ages, judging from the extent of their operations. Their rude stone mallets have been found in deserted mines, mixed with long-accumulated *debris*. Following their lead, modern miners have made rich discoveries. Curiously, they do not appear to have smelted this metal, but, finding it in an almost pure state, they hammered it into the shape desired.—*H. D. Mason, in the Current.*

THE New York State Legislature will shortly have to grapple with the problem, who shall be the new Superintendent of Public Instruction, as the President is already wrestling with the more weighty problem, who shall be the successor of General Eaton? The Little Falls *Journal and Courier*, speaking of the State superintendency, hits the nail squarely on the head when it says: "It goes without saying that the position is one of great trust, and that the incumbent has need of a broad culture, keen insight, and rare executive ability. His decision in proper cases of appeal becomes law. The need of care in selecting this official is evident. Already the chronic office-seekers are buzzing about the Capitol. However trite the statement, it is yet true that the schools are the substructure of the State. The party that guards them best may serve its future best. . . . The fifty thousand men connected with the New York schools as trustees or teachers ask for a leader who knows something of their needs, and who will devote his energies to the betterment of the educational system. New York State is rich enough in material to fill this position effectively. The party that now is to select this official has upon occasion made a memorable record. May it not once more rise to its conscious duty and find among the educational workers a second Horace Mann?" *N. E. Journal of Education.*

THE English language compels the Englishman to be practical, even at the cost of apparent logical consistency. It is rich and flexible, as Guizot acknowledges. In its foundation, it is Teutonic, and trains, as Madame de Staël admits, to Teutonic strength of individualism and reason, without giving to these features an exclusive prominence. By its Latin and Norman elements it demands appeal to authority, and thus counterbalances the individualizing and rationalizing Saxon elements. Its vocabulary, absorbing into itself new terms from every quarter, is adapted to every kind of human employment. In the mouth of an orator, it can express either the most tender and pathetic descriptions and appeals, or the fiercest and sternest denuncia-

tions. By its combination of Saxon monosyllables and flowing, dignified words of Latin derivation, it can round its periods with most mellifluous rhythm. By its well marked accentuation, its power of inversion, and its capabilities of rhyme, it is adapted to the finest poetry. Even in verses whose misty sense eludes the grasp of thought or in those poetic word plays from which all sense is absent, it can charm by the melodious, bird-like harmony of sweet sounds. In its literature, it covers the whole round of human thought, and presents names that are unrivalled. While ink and paper last, it will stand forth allied with the names of those who were the champions of both liberty and law.—*Rev. Dr. Roy, in Evangelical Churchman.*

WHEN about ten years old, his father fitted for him a small workshop, and there he constructed models of saw-mills, fire-engines, steamboats, steam-engines, electrical and other machines. One of the pastimes of his childhood was to take to pieces and put together again the family clock, and at twelve years he was able to do the same with a patent-lever watch, with no tools but his pocket-knife. When thirteen, misfortune overtook his father, and he had to withdraw from school and work his own way. His parents went to St. Louis in 1833 and he went with them. The steamer was burned in the night on the way there, and he landed bare-footed and coatless, on the very spot now covered by the abutment of the great steel bridge which he designed and built. The only opening in the way of business that offered was to sell apples on the street, and by this means, for a few months, he sustained himself and assisted in supporting his mother and sisters. In time he obtained a situation with a mercantile firm, where he remained for five years. One of the heads of the house having an excellent library, gave him access to it, and he used his opportunity well to study subjects bearing upon mechanics, machinery, civil engineering, and physical science. In 1839 he obtained employment as a clerk or purser on a Mississippi River steamer. He again made the best use of his opportunity to acquire that complete knowledge of the great river which he was afterwards able to put to such good account in the noble enterprises he so fortunately carried into effect. In 1842 he constructed a diving-bell boat to recover the cargoes of sunken steamers. This was followed with a boat of larger tonnage, provided with machinery for pumping out the sand and water and lifting the entire hull and cargo of the vessel. A company was formed to operate this device, and it soon had a business that covered the entire Mississippi River, from Balize to Galena, and even branched into some of its tributaries. By his methods, a great many valuable steamers were set afloat and restored to usefulness which it would not previously have been possible to save, as they would have been buried very soon beneath the river-sands. It was while engaged in this business that he gained a thorough knowledge of the laws which control the flow of silt-bearing rivers, and of the Mississippi he was able to say years afterwards that there was not a stretch in its bed fifty miles long, between St. Louis and New Orleans, in which he had not stood upon the bottom of the stream beneath the shelter of the diving-bell.—*From a "Sketch of James B. East," in Popular Science Monthly for February.*

## Notes and Comments.

THE *Chicago Current* under its present management is a periodical of great vigor and timeliness in the presentation of its opinions. We are frequently indebted to it and make due acknowledgment accordingly.

WE have received from Houghton, Mifflin & Co., of Boston, the publishers, a pamphlet containing some very useful hints on the teaching of English literature in high and public schools. We shall be happy to send a copy of this pamphlet to any one sending us his address.

WE have received from "Science Master" a third communication in reference to "Reynolds' Experimental Chemistry," in which he replies to Professor Reynolds and Mr. Spotton; but as the subject has occupied all the space in our columns we can afford to it, we cannot publish anything more on it just now.

AMONG our contributors this week are Mr. J. C. Harstone, Head Master of Seaford High School, who makes a good suggestion in reference to the English curriculum for teachers' examinations, and Mr. T. W. Standing, of Langford, whose thoughtful article will be useful to all teachers of reading.

WE commend to the careful reading of all students of English literature the paper on Shelley's *Adonais* which we publish this week from the pen of Mr. J. O. Miller, whose articles on "Matthew Arnold as a Master of Style," published in the *EDUCATIONAL WEEKLY* last summer, attracted such general attention.

THE Owen Sound Collegiate Institute was formally opened on Wednesday, January 27; the Ingersoll Collegiate Institute on Monday, February 1. The Minister of Education was present at the opening ceremonies on each occasion. We offer our sincere congratulations to Principals Merchant and Briden and their coadjutors.

MR. MILNER has written us respecting a *lapsus calami*, by which he wrote "Jason" for "Absyrtus," in page 6 of number 53 of the *WEEKLY*, and desiring us to call attention to it, which we somewhat hesitatingly do. Those who noticed the mistake, we are sure, never thought of saying anything worse than "even Homer nods." Mr. Milner's reputation as a scholar is too well established to suffer from such a slight slip.

THE recent visit to Toronto of M. Ovide Musin, the celebrated Belgian violinist, afforded our music-loving people an opportunity of hearing one of the great master-musicians of the age. Owing to that conservatism of Toronto audiences which makes them very timid in patronizing anything of which they have not some personal knowledge, the attendance at his magnificent concerts was not large. We understand that the management of the Monday Popular Concerts have

secured M. Musin for one of their evenings in April. If so, we trust all music-lovers will make every effort to hear him.

FROM an advertisement in another column it will be seen that the manufacturers of school furniture are invited by the Education Department to contribute samples of their productions to the Ontario educational exhibit which is now being formed by the Education Department for the Indian and Colonial Exhibition presently to be held at London, England. From the acknowledged superiority of Canadian school desks and seats over those of English make it is thought that our enterprising Ontario manufacturers may reap considerable benefit by bringing their wares before the notice of English school authorities.

AT the recent convention of the teachers of Peel, Mr. S. H. Preston, teacher of music in the Normal School, Toronto, gave a very interesting "model lesson" in elementary music, treating the teachers present as a class of beginners. Mr. Preston's method was much appreciated by all who heard him. Mr. Preston is, we believe, about to establish a class for teachers in Toronto, to which he invites all those interested in the teaching of music. Similar training classes are maintained in Boston, and with great success. Mr. Preston promises to favor the readers of the *EDUCATIONAL WEEKLY* with a series of articles on the "Teaching of Music," but the subject is one very difficult to treat in writing, and we trust that as many teachers as possible will take advantage of Mr. Preston's oral lessons.

By the recent Consolidated School Act the holidays for public schools extend from the first Friday in July to the third Monday in August, which in most years will be just six weeks. We understand that the Council of the County of Grey is endeavoring to secure the co-operation of the councils of other counties in petitioning the Minister of Education to reduce the statutory vacation for public schools to three weeks. Even supposing this petition were generally signed by county councils, (and we do not think it will be; Peel, for example, has rejected an invitation to do so by a vote of 16 to 5,) we do not believe the Government or the Legislature would agree to grant the prayer. But it will be as well for teachers to be on their guard, and endeavor so to mould public opinion that there will be no possibility of this reactionary measure being passed.

THE publication of the international magazine, *Education*, was begun in September, 1880. Since that time it has been the exponent of what is best in educational thought both in America and in England. Its contributors are among the foremost educators of this age. But published bi-monthly and

sold at \$4.00, it was too expensive to come within the reach of any but the most earnest of the teaching profession. We have much pleasure in chronicling a change which will greatly popularize this useful publication. At the beginning of this year it passed into the hands of Dr. W. A. Mowry, who for some time past has been managing editor of the *New England Journal of Education*. Dr. Mowry becomes both proprietor and editor of *Education*, and will publish it *monthly* instead of bi-monthly as heretofore, and he has reduced the price to \$3.00. He enlarges the scope of the magazine, and will make it not only a review, but a record of educational progress. To those of our readers who have not seen *Education*, we heartily commend it as a periodical which they will find replete with able and scholarly discussions of all the great educational topics of the day. In our "exchange" column next week will be found an account of the contents of the January number.

WE have received from Kah-ke-wa-quona-by (Dr. P. E. Jones), the managing editor, the first number of the *Indian*, a paper to be devoted to the aborigines of North America, and especially to the Indians of Canada. The appearance of this number is admirable, and its contents are scholarly and interesting. The salutatory editorial shows the comprehensive aims and noble purposes of its promoters. The *Indian* will endeavor to promote Christian religion, agriculture, and industry; to restrain immorality and intemperance. It will furnish its readers with news from all the Reserves; it will explain and expound all laws affecting Indians; it will record the history of Indian tribes, and the biography of noted chiefs; it will be the repertory of Indian literature, and will take an especial interest in Indian archaeology. In this last respect it will be a great help to other workers. The *Indian* announces that a chief purpose of its existence is to promote the maintenance of manual labor schools and the establishment of additional schools of this nature. In this we sincerely hope it will be successful. Anyone who has mingled with the Indians knows that with great natural insight into everything relating to forest and stream, there is combined in their nature an indifference to manual labor in the mechanic and agricultural arts that is a great impediment to civilizing forces. And yet under systematic training and under good influences, as in the schools of Muncy and Sault Ste. Marie, this indifference is removed. The Indians are with us. They are not disappearing as has been stated. Their number in the Reserves is increasing. It thus behooves all who are interested in the well-being of our country to help forward Indian civilization. We wish therefore to our new contemporary the *Indian* abundant success.

## Educational Opinion.

### AN OPTION IN ENGLISH FOR SECOND-CLASS CERTIFICATES.

It seems to be very generally conceded, that for years back *English* has not received that attention at the hands of university authorities or of the Education Department that its importance demanded. Thanks to Mr. Houston more importance is to be given to this department at Toronto University. If the standard of the departmental papers for entrance and teachers' certificates is kept up to that of the papers of July last, high and public school teachers will hereafter be compelled to give more importance to the department of *English* in their school work.

As the importance of this department is being more and more recognized, allow me to suggest that a still greater impetus could be given to the study of English in our high schools by placing the Honor English (junior matriculation) as an optional subject for second-class candidates. There is now a Latin option, French, German, mathematical and science options, but no English option, unless we give that honor to the subject of *Precis-writing and Indexing*. (I hope to see this subject made compulsory.) Many old thirds who come to our high schools in order to take up second class work, are especially good in English and poor in mathematics, another class are especially good in mathematics and poor in English. The first class are compelled to take either French or Latin as their option (the mathematical option to them being of such a character that they won't attempt it), and so are compelled to spend a year and a half or two years in preparation. Those of the second class finding the mathematical option of no great difficulty, succeed in securing a certificate in six months or a year. In not a few cases I have known students of the first class to pass a better examination than their more fortunate fellow-students of the second class, but to come short by a few marks in French or Latin, or the mathematical option. In justice to this class I urge that an option in English be placed on the second class work. The Honor English of junior matriculation I consider would be the best selection to make, as it would involve no additional work and no additional classes in very many of our high schools. This change would, in my opinion, do very much more to encourage the study of English than any other change that could be made by the Department. Besides doing justice to the class mentioned above, the change would encourage many of our third-class teachers who have formed a taste for the reading of the best of English literature to pursue their studies in this department, and so when they

again come to a high school and take the English option, as they would from choice, the mental training that they would receive (as a consequence of the study of a department to which they had already devoted much attention) would be very much superior to that they now receive, and the additional drill in English would be of great advantage to them afterwards.

Still further, many of those who enter a high school, as soon as they pass the entrance, take French, not because they think it would be of any benefit to them after leaving school, but because they believe that two or three years' drill in it could enable them to pass a successful examination in it. As soon as the examination is over their French books are thrown aside, and in less time than it took them to prepare the work, they have lost all they learned, and the mental training they received from this study cannot be compared with what they would receive, if, during these two or three years, additional attention was paid to English literature in order that at the close of their high school course they could successfully pass an examination in Honor (or optional) English. Not only would the training be superior but a more extensive knowledge of English authors would be of great advantage to them in their work as teachers. I am very much pleased at the change in first-class work which the new regulations allow. But as many who go to our universities have to teach in order to earn money enough to enable them to take a university course, many of these whilst preparing for certificates would have their attention directed, much earlier than at present, to the importance of giving attention to English, if an English option were allowed; and with the present first-class regulations in force, if the change I advocate were adopted, I believe that very much more attention would be devoted to English than is at present, and that it would follow that a very large percentage of those going up for junior matriculation would prepare the Honor English option of this examination, and thus many who would otherwise drift off into other departments, going up well prepared in this department, would go on and take English throughout their university course; so that this department in our universities would become the most popular, and the number of students taking the honor work in English would be as large as the number of those in all the other departments together. My time being more especially devoted to the teaching of mathematics, I will leave the further advocacy of this change to those more especially devoted to the study of English in our schools.

J. C. HARTSTONE.

THE King of Bavaria pays \$40,000 for an opera seat.

## Special Papers.

### SHELLEY'S ADONAIS.

THE circumstances which led to the composition of "Adonais" form one of the most interesting episodes in literary history, and the famous Preface to it one of the most characteristic pieces of Shelley's work. The details are briefly as follows: John Keats, the illustrious contemporary of Shelley, died of consumption, at Rome, on the 23rd of February, 1821, in his twenty-fourth year. The "Adonais" was written in May of the same year, and is, to use his own words, "the image of his regret and honor to poor Keats." To understand the drift of much of the poem, Shelley's own preface must be read. The preface is a vigorous, highly-colored statement of the then commonly accepted notion of the causes which led to Keats' death. This idea was that the unfavorable review of his poetry, and especially of "Endymion," which appeared in the English journals, affected Keats so keenly as to cause the rupture of a blood-vessel in the lungs, which developed into rapid consumption, and led to his untimely death. Shelley's indignation was genuine and strong enough to provoke these words, by way of apostrophe to the imaginary reviewer:—"Miserable man! you, one of the meanest, have wantonly defaced one of the noblest specimens of the workmanship of God. Nor shall it be your excuse that, murderer as you are, you have spoken daggers, but used none." Unfortunately, the facts are against him; and, as Lord Houghton shows, in his "Life and Literary Remains," Keats was not, as Shelley puts it, "hooted from the stage of life," not slain by the savage thrust of an unseen foe; but he fell, the victim to an insidious and incurable disease.

"Adonais," then, is an elegy written in memory of Keats, and composed on the assumption that his death was caused chiefly by the severe attacks on his poetry in the *Quarterly Review*. It is very important to notice this latter fact, as it exerts considerable influence upon the spirit of the elegy. We may also notice here that Shelley and Keats were not such close personal friends as has been thought, and as were Shelley and Byron. In fact it is evident that, though the bonds of a common brotherhood in song could not but bind them in the spirit of sympathy, yet their personal and social ties were by no means strong. This, too, will be seen to have an important bearing upon the poem.

Before touching more particularly upon "Adonais" itself, it is well to fix clearly in the mind the true conception of the nature of the elegy. And perhaps we may define it closely enough by saying that *it is a poem on death, in which the most prominent feature is the feeling of the pathetic*. There cannot be true elegiac verse without pathos;



and one's enjoyment of poetry of this kind depends largely upon the susceptibility of the emotions to the expression of sadness. This expression of pathos is more easily recognized in music than in poetry. It is a well-known fact that there is one note in the musical scale which is peculiarly expressive of sadness. It is the fourth note ascending from the dominant. If the voice be suddenly raised from the dominant to the fourth note, the pathetic tone will at once be apparent. It is often called the note of weeping or lamentation. One cannot better prepare himself for the appreciative enjoyment of this, one of the finest beauties of verse, than by listening to some plaintive melody written in the minor, or that marvellous work of Beethoven's, the *Sonata Pathétique*. There is, in that magnificent effort of genius, a distinct enunciation of the pathetic note of the scale running all through the "Sonata," sometimes loud, like the lamentation of many voices; again sinking to the low, tremulous utterance of a single note. It is something of this sort that we look for in elegiac verse; it is the demand of human nature for the element of the humbly sorrowful; and without this we are disappointed, and refuse to the poem the highest meed of praise.

Perhaps we can best separate our study of "Adonais" into three divisions, viz: "The Argument," "The Form and Expression," and "The Plan of the Work."

The argument is briefly as follows: The first three stanzas contain the expression of the poet's personal grief and loss.

*Αἰῶζω τὸν Ἀδωνιν ἀπώλετο καλὸς Ἀδωνις.*  
"I lament for Adonis; beautiful Adonis is dead."

Stanzas iv, v, and vi, compose a fine passage in honor of Milton, "the third among the sons of light," and a tribute to Keats in placing him in the same category with Homer, Dante and Milton. Stanzas vii. to ix. refer to the death of Keats, at Rome. From x. to xxi. we have the lament of

"All he had loved and moulded into thought,  
From shape, and hue, and color, and sweet sound."

This lament includes some of the very finest verses in all our elegiac poetry. In stanzas xxii. to xxix. we have the lament of Urania, which is foreshadowed in stanza iv. Stanzas xxx. to xxxv. contain the lament of the "Mountain Shepherds." In stanza xxx. the "Pilgrim of Eternity," is Byron; while

" . . . from her wilds Ierne sent  
The sweetest lyrist of her saddest wrong,  
And love taught grief to fall like music from his tongue."

How delightfully these lines portray the poet Moore!

Stanzas xxxi., xxxii., xxxiii. and xxxiv. refer to Shelley himself; and are about the saddest verses in the whole poem. Stanza xxxv.

is a picture of the loving solicitude of the artist Severn, who, with rare self-sacrifice, accompanied Keats to Rome, and in whose arms the poet died. It is perfect, too perfect to be passed over:

"What softer voice is hushed over the dead?  
A thwart what brow is that dark mantle thrown?  
What form leans sadly o'er the white death bed,  
In mockery of monumental stone,  
The heavy heart heaving without a moan?  
If it be he, who, gentlest of the wise,  
Taught, soothed, loved, honored the departed one:  
Let me not vex with inharmonious sighs,  
The silence of that heart's accepted sacrifice."

Then, in stanzas xxxvi. and xxxvii. comes an explosion of wrath against the imagined cause of all this grief, whom he transfixes, as it were, with the line: "Thou noteless blot on a remembered name."

From here to the end we have the re-flow, and backward rush into the heart of hope, the refrain of which is, "he is not dead":

"Peace, peace! he is not dead, he doth not sleep—  
He hath awakened from the dream of life—  
'Tis we, who, lost in stormy visions, keep  
With phantoms an unprofitable strife,  
And in mad trance strike with our spirit's knife  
Invulnerable nothings. We decay,  
Like corpses in a charnel: fear and grief  
Convulse us and consume us day by day,  
And cold hopes swarm like worms within our living clay."

"He has out-soared the shadow of our night;  
Envy and calumny and hate and pain,  
And that unrest which men miscall delight,  
Can touch him not and torture not again;  
From the contagion of the world's slow stain  
He is secure, and now can never mourn,  
A heart grown cold, a head grown grey in vain;  
Nor, when the spirit's self has ceased to burn,  
With sparkless ashes load an unlamented urn."

Of the form much need not be said. It is the Spenserian stanza in its very best array. It would be a nice point to decide between the aptness of the versification in "Adonais," "Lycidas" and "Thyrsis," all three being noted for their fine musical effects. Suppose we quote a short passage from each, to try the effect upon the ear. Taking "Adonais" first, we have these lines:

"He is made one with Nature; there is heard  
His voice in all her music, from the moan  
Of thunder, to the song of night's sweet bird;  
He is a presence to be felt and known  
In darkness and in light, from herb and stone,  
Spreading itself where'er that Power may move  
Which has withdrawn his being to its own;  
Which welds the earth with never-wearied love,  
Sustains it from beneath, and kindles it above."

Next, let us take a quotation from "Lycidas":

"Return Alpheus, the dread voice is past  
That shrunk thy streams: return Sicilian Muse,  
And call the vales, and bid them hither cast  
Their bells and flowerets of a thousand hues.  
Ye valleys low, where the mild whispers use  
Of shades, and wanton winds, and gushing  
brooks,  
On whose fresh lap the swart-star sparsely looks;  
Throw hither all your quaint enamelled eyes,  
That on the green turf suck the honey'd showers,  
And purple all the ground with vernal flowers."

Lastly, from "Thyrsis," and here notice the peculiar beauty of the short verse in the middle of the stanza, it seems to me wonderfully expressive of the pathetic:

"What though the music of thy rustic flute  
Kept not for long its happy, country tone:  
Lost it too soon, and learnt a stormy note  
Of men contention-tost, of men who groan,  
Which tasked thy pipe too sore, and tired thy  
throat -

It failed and thou wast mute!  
Yet hadst thou alway visions of our light,  
And long with men of care thou couldst not  
stay,  
And soon thy foot resumed its wandering way,  
Lest human haunt, and on alone till night."

It is hard to say that one of these measures is signally better than the others. It may be said, however, that the objection taken by Pope to the "Alexandrine" does not apply to "Adonais," or perhaps to the line at all, when used for the purposes of elegiac verse. Some of the finest lines in "Adonais" are Alexandrines. For example, at the end of the third stanza:

" . . . Oh! dream not that the amorous Deep  
Will yet restore him to the vital air;  
Death feeds on his mute voice and laughs at our  
despair."

The idea, there, gains much power of beauty and expression by the use of the Alexandrine.

Or again, in stanza xxi.:

"Month follow month with woe, and year wake  
year to sorrow."

Or, in stanza xxvi.:

"But I am chained to Time, and cannot thence  
depart."

Or, in Stanza xxx., where he speaks of Moore:

"And love taught grief to fall like music from his  
tongue."

Who does not feel, in reading lines like these, that it is the expression of sorrow, it is the pathetic note sounding in our idealized ears with its unerring tone of sadness?

The last thing to be noticed about the form of "Adonais" is its length, and though perhaps no one would say just what should be omitted, many will admit that five hundred lines is too long for a purely elegiac poem. "Thyrsis" and "The Scholar Gypsy," have each less than half this number, while "Lycidas," the most perfect of all, has only one hundred and ninety-three lines. The objection to too great length is that the feeling of pathos, or regretful sorrow, does not tarry with us long at a time, but is easily superseded by other sensations. The aim of an elegy should be to keep this feeling uppermost throughout, and in this, "Adonais," to some extent, fails.

We have now come to the plan of the poem, and touch the heart of the whole matter. We said, at the beginning, that the prime quality of a perfect elegy is that it be expressive of the *pathetic*. Now, the note of pathos is the most delicate in all the range of song. It is not the loud lament; it is not the cry of pain; it is not pain itself; it may be called far-away quiet sorrow; it is the expression of ever-lingering regret which reaches down to the very depths of the

heart, and underlies our deepest emotions. Tried by such a standard as this, "Adonais" falls short of our ideal. It contains magnificent poetry; there is not an unmusical stanza throughout the poem; but the music, as a whole, is not the music of pathos, and thus far it falls short of perfection. Perhaps, under the circumstances, it could not have been otherwise. Shelley and Keats were not David and Jonathan; they were comparative strangers to one another, except so far as their work was concerned. And then the elegy was written under a misconception of the facts of Keats' death. It is a question whether "Adonais" would ever have been written had not Shelley's indignation been roused by the supposed cause of his brother poet's wrongs and death. Shelley himself had suffered from the rough handling, or, still worse, the neglect, of his poetry by the English reviews. Of course he was too much imbued with the poetic spirit to allow his indignation to keep the mastery all through the poem; but it is unmistakably there, and it mars the work. Take, for example, this stanza, expressive of contempt:

"The herded wolves, bold only to pursue;  
The obscene ravens, clamorous o'er the dead;  
The vultures to the conqueror's banner true,  
Who feed where Desolation first has fed,  
And whose wings rain contagion—how they fled,

When like Apollo, from his golden bow,  
The Pythian of the age one arrow sped  
And smiled! The spoilers tempt no second blow,  
They fawn on the proud feet that spurn them as  
they go."

Or this, full of a blaze of wrath and indignation:

"Live thou, whose infamy is not thy fame!  
Live! fear no heavier chastisement from me,  
Thou noteless blot on a remembered name!  
But to thyself, and know thyself to be!  
And ever at thy season be thou free  
To spill the Venom when thy fangs o'erflow;  
Remorse and self-contempt shall cling to thee;  
Hot Shame shall burn upon thy secret brow,  
And like a beaten hound tremble thou shalt—  
as now."

And, again:

"The curse of Cain  
Light on his head who pierced thy innocent breast,  
And scared the angel soul that was its earthly  
-guest."

Without further quotation, it may be said that even when the poet's sorrow does not rise to the point of indignation, there is still present, throughout the elegy, a feeling of intense pain, which comes to the surface again and again. How different all this from Milton's "Lycidas"! "Adonais" has, perhaps, more of the flowers of poetry; but the supreme beauty of "Lycidas" is that it fulfils our ideal of the elegy in that it presents to the mind exactly, completely, and to the exclusion of everything else, that sensation which we attempt to describe by the word *pathetic*. An example or two will show what is meant. Here are the opening lines from "Adonais":

"I weep for Adonais—he is dead!  
Oh! weep for Adonais, though our tears  
Thaw not the frost which binds so dear a head."

And then in the second stanza:

"Where wert thou, mighty Mother, when he lay,  
When thy son lay, pierced by the shaft which flies  
In darkness?"

And, again, in the third stanza:

"O, weep for Adonais—he is dead!  
Wake, melancholy Mother, wake and weep!  
Yet wherefore? Quench within their burning bed  
Thy fiery tears, and let thy loud heart keep  
Like his, a mute and uncomplaining sleep:"

It may be fairly said that this is not pathos. It is grief in all its violence, untoned by time; it is a wail of sorrow, but it does not adequately express the deeper, inner feelings which we understand by the pathetic. Let us now turn to the opening lines of "Lycidas":

"Yet once more, O ye laurels, and once more,  
Ye myrtles brown, with ivy never sere,  
I come, to pluck your berries harsh and crude;  
And, with forced fingers rude,  
Shatter your leaves before the mellowing year.  
Bitter constraint, and sad occasion dear,  
Compels me to disturb your season due.  
For Lycidas is dead, dead ere his prime,  
Young Lycidas, and hath not left his peer;  
Who would not sing for Lycidas? He knew  
Himself to sing, and build the lofty rhyme.  
He must not float upon his watery bier  
Unwept, and welter to the parching wind,  
Without the meed of some melodious tear.

And, further on:

"For we were nursed upon the self-same hill,  
Fed the same flock, by mountain, shade and rill."

And, again:

"But, oh! the heavy change, now thou art gone,  
Now thou art gone and never must return."

It is hard to indicate, in a single line, that spirit which breathes over Milton's elegy from first to last, and which expresses that feeling, which, as Gray says, "Casts a longing, lingering look behind."

In spite of these objections to "Adonais," it is filled with all the graces and magnificence of the poet's art. Shelley himself thought it the least imperfect of all his works; and, as to form and expression, he was right. It would be delightful, and perhaps instructive, to close by reading a dozen of the finest stanzas. But there is not space for this. I shall close with three. The first is a picture of one of "the passion-winged ministers of thought," bending in grief over the body of Adonais:

"And one with trembling hands clasps his cold  
head,  
And fans him with her moonlight wings, and  
cries:

"Our love, our hope, our sorrow is not dead:  
See on the silken fringe of his faint eyes,  
Like dew upon a sleeping flower, there lies  
A tear some Dream has loosened from his brain.  
Lost angel of a ruined Paradise!  
She knew not 'twas her own; as with no stain  
She faded, like a cloud which had outwept its rain."

The next is the thirtieth stanza, which describes Shelley himself, the saddest, and perhaps the finest stanza, in the elegy:

"Midst others of less note, came one frail Form,  
A phantom among men; companionless  
As the last cloud of an expiring storm  
Whose thunder is its knell: he, as I guess,  
Had gazed on Nature's naked loveliness,  
Actæon-like, and now he fled astray  
With feeble steps o'er the world's wilderness,  
And his own thoughts, along that rugged way,  
Pursued, like raging hounds, their father and their  
prey."

And, finally:

"The one remains, the many change and pass:  
Heaven's light forever shines, Earth's shadows  
fly;  
Life, like a dome of many-colored glass,  
Stains the white radiance of Eternity,  
Until Death tramples it to fragments. Die,  
If thou wouldst be with that which thou dost seek  
Follow where all is fled! Rome's azure sky,  
Flowers, ruins, statues, music, words, are weak  
The glory they transfuse with fitting truth to  
speak."

J. O. MILLER.

For the EDUCATIONAL WEEKLY.

#### SYSTEMATIC PRONUNCIATION. IV.

IN dealing with the pronunciation of the past tense of *to eat* (which, since Walker's time, at all events, has had equal authority for its two styles), I am forced to touch upon the question of spelling. So long as the word is spelt *ate*, the analogy of spelling will lead us to call it *ät*; but, on the other hand, the analogy of grammar concurs with a wider usage in making us pronounce it *et*. No other present tense of a strong verb that has the sound of *ä* in its stem forms a past tense with *ä*; while *lead*, *bleed*, *breed*, *feed* and *meet* form their pasts in *led*, *bled*, *bred*, *fed*, and *met*, and *read* forms its past with the same sound. Moreover, the half-weak verbs, *creep*, *dream*, *keep*, *leap*, *sleep*, *sweep*, and *weep*, have *crept*, *dreamt* (pronounced *drēmt*), *kept*, *leapt* (= *lēpt*), *slept*, *swept* and *wept*. The only divergent verb is *beat*, which has in the past tense *beat* with an unchanged sound; but the Scotch call this second *beat*, *bēt*, which may be a survival. We would pronounce the vowel of our word like the vowels of those numerous past tenses in analogy with it; and we would also, to be consistent, write in the past tense as well, *et* as *dreant*, *lept* and *red*, the last from the connections wherein it would be used being likely to be confounded but seldom with the name of the color.

To call *éclat* *éklat*, as some lexicographers do, and as has been quite fashionable, is to run counter to every rule, both French and English. In the French tongue, wherever *a* is followed in the same syllable by *t* alone, it has the short, foreign *a* sound, while the *t* remains silent; and in English, under the same conditions, it has the sound of *a* in *cat*, the *t* of course being uttered. But we would not so far Anglicize the word as to call it *éclät*; especially as its use is still much restricted, being confined to descriptions of platform performances, and not being very

frequent then. Let it, therefore, keep its foreign utterance as *dkll*.

I do not know whether it has been observed that we have now no distinction in sound between the name of our dear old country and the name of one of its citizens. How the present dictionaries pronounce *Britain* and *Briton* respectively, is hard to determine, since, as a rule, they do not deal with national names; but people at large pronounce them both as *Britn*. This is not as it should be, nor as it once was. When the writer learnt elocution from John Talbot Calvert the old man used to say that the letter-group *ain*, wherever it was final and unaccented, was to be pronounced as *in*, and illustrated his rule by the sentence: "A certain chieftain, the greatest villain in all Britain, lived by a fountain behind the curtain of a mountain;" and in this he agreed with the way in which Walker has marked all these words. But when I heard him say it, both *Britn* and *illn* sounded strange. These two words have equally dropped their *i* in common speech; but the former for distinction's sake, and both because of their spelling analogy, I mean henceforth to pronounce after my teacher's fashion.

M. L. ROUSE.

For the EDUCATIONAL WEEKLY

### DIFFICULTIES IN ARTICULATION.

THE letters *d* and *t* cannot be sounded consecutively in the same word; and neither *d* nor *t* can be articulated before *n* in a word, although *n* is capable of being sounded before *d* or *t*. These three letter-sounds are produced by the same configuration of vocal organs; but *d* and *t* are articulated by suddenly separating the tip of the tongue from the palate, while *n* is sounded continuously by keeping the tongue against the palate and sending the vocalized breath through the nostrils. Thus it will be seen that the instant the *n* sound ceases, the organs are in readiness to sound either *d* or *t*; but when *d* or *t* has been sounded, the former position of the organs must be resumed before the *n* sound can be produced. It follows that to sound *d* and *t* consecutively, or to sound either of them before *n*, would be as difficult as to sound any one of these letters twice consecutively in a word. In addition only one *d* is sounded, in *attend* only one *t*, and in *runner* only one *n*. If any reader will try to sound both of the doubled letters in each of these words, he will appreciate the difficulty of articulating clearly the *d* and *t* in such words as *hardness*, *greatness*, etc.

Now, when I assert that the *d* and *t* in these words are not articulated, I do not mean that they are altogether silent letters. There is a nasal sound which closely imitates the pure *d* and *t*-sounds before *n*, and

it is this nasal imitation that we hear in all these words instead of the pure articulation.

The letter *k* cannot be sounded smoothly before *t*; for the tongue must be separated from the palate to form the *k* sound before the tip of the tongue can be elevated to the palate to prepare for the *t* sound; or, in other words, the sound of *k* must be complete before the preparation for the *t* sound begins. Hence it is almost, if not quite, impossible to sound the *k* (*c* hard) in *act*, in reasonable time, without making two syllables of the word. The consequence is, that, in actual speech, a slight suspension of sound takes the place of the articulated *k* in such words. In the word *directness*, the two difficulties of sounding *k* (*c* hard) before *t*, and *o'* sounding *t* before *n*, occur together; and the word is pronounced with the *k* unheard and with the nasal imitation of *t* already mentioned.

It may be added that the sounds of *d* and *t* before *l*, as in *directly*, *badly*, are similar to those before *r*; and for the same reason.

What, then, shall we do about these difficulties? Must we put ourselves under elocutionary training until we become able to perform readily the most difficult feats of which our vocal organs are capable, or must we modify the structure of the words of our language so as to have a sequence of sounds in each capable of easy utterance? If language were only a system of visible symbols, there would be no force in such a question; but if language is speech as well, made up of sound symbols, this question is a most important one.

T. W. STANDING.

### BOYS' MANUAL TRAINING SCHOOL IN MANCHESTER.

A PROSPECTUS has been issued by the Manchester Technical School of a new department—a boys' manual training school—on the principles adopted at the St. Louis School, and which were lately expounded by Dr. Woodward. Boys seeking admission to the first year's course must be at least thirteen years of age, and be able to pass a satisfactory examination in the fundamental rules of arithmetic, in vulgar and decimal fractions; and, in English grammar and composition, fully equal to the sixth standard of the Education Code. The number of pupils who can be entered for the first year is limited, but pupils can be admitted at any time provided there is room, and that they are prepared to take up class work. The first year's course will embrace language and literature, geography and history, seven hours per week; the higher rules of arithmetic and mathematics, five hours per week; writing, freehand, geometrical and mechanical drawing, five hours per week; elementary science, five hours per week; tool instruction in carpentry and wood turn-

ing, eight hours per week. The second year's course, in addition to advanced studies in the subjects named, embraces manual training in the working of lead, iron, and other metals. The workshop occupies a spacious room, and is fitted with twenty benches and twenty lathes driven by power, saw bench, grindstones, and complete set of tools for each student. The laboratories and class-rooms are replete with every appliance necessary for the satisfactory illustration of all subjects.—*Manchester, Eng., Examiner.*

### IRREGULAR ATTENDANCE.

1. An hour lost is lost forever. Present duties crowd the present, and the past cannot be recalled.

2. One lesson depends on another. Every unlearned lesson weakens the foundation on which others rest.

3. Irregularity in boys becomes the same in men. A bad habit stays by us.

4. The teacher's explanations to the class are important; and there is no time for repetition.

5. It checks the progress and enthusiasm of the class, and wears upon the nervous system of the teacher.

6. The reputation of the school and teacher suffers.

7. If a pupil loses his interest for school-work, outside matters fill his mind.

8. It causes disturbance for the pupil to find out the lessons of to-day.

9. One day out of school results in unlearned lessons, and the consequent loss of the next.

10. The teacher cannot be interested in those who show no interest in the school.

THE staff of Ingersoll Collegiate Institute is composed as follows: W. Briden, B.A., principal, classics and English; W. Taylor, mathematics and drawing; C. A. Scott, B.A., science and commercial branches; W. J. Chisholm, B.A., modern languages and English.

THE East Ward School building, Cornwall, has been used for Sunday school purposes on Sundays, and the trustees complain that great damage has been done by the Sunday school children. Several statutory declarations have been made substantiating their charges.—*Cornwall Freeholder.*

THE following teachers have been engaged:—Mr. John Berry and Miss Jane Armour, for the Hastings Public School; Miss Kate Collins, for the Hastings Separate School; Miss Maggie McMillan, for No. 5, Asphodel; Mr. Jas. Myles, for No. 9, Otonabee; Mr. Chas. Coughlan, for No. 6, Asphodel; Miss Huycke, of Flemming's, for Brighton; Miss Kate Ryan, for Westwood; Miss Maggie Nathan, for No. 9, Percy, Cobourg Road; and Miss Nellie Gilmurry, for Crickley.—*Hastings Star.*



TORONTO:  
THURSDAY, FEBRUARY 4, 1886.

### ANNOUNCEMENT.

With much regret I announce that, owing to circumstances I cannot control, with this number my editorial connection with the EDUCATIONAL WEEKLY will cease. In taking leave of my readers, I wish to thank them for the many expressions of good will which I have received from them through the post and otherwise, and for the cordial support which they have given to the WEEKLY from the first. I also wish to express my sincere thanks to the many friends of the WEEKLY who have honored it with their contributions, and I should like to bespeak for my successor a full continuance of the good will and support which have been so freely extended to me.

I am to be succeeded by Mr. T. Arnold Haultain, a writer and journalist of experience, a scholar and an educationist. Mr. Haultain had charge of the WEEKLY for some months last year, and is thus practically acquainted with the work he is undertaking. His entire time and energies will be devoted to his editorial duties, so that under his management the WEEKLY will undoubtedly rank as one of the very best educational journals on the continent.

I wish to bespeak for the Grip Printing and Publishing Company, to whose liberal enterprise the establishment of the EDUCATIONAL WEEKLY is due, the good will and interest of the teaching profession in their efforts to maintain a high class journal devoted entirely to education. In entrusting the EDUCATIONAL WEEKLY to me they assured me that it was to express no opinion which I did not fully endorse, and to be the mouthpiece of no person other than the editor. This assurance has been sustained inviolate, and the incoming editor receives similar assurance, which, I believe, will be as inviolately sustained.

Some considerable harm was done to the EDUCATIONAL WEEKLY at the very beginning, by assertions that were repeated

even after they were denied, that the WEEKLY was "the organ of the Education Department," that it was "backed by the Ontario Government," and so on. Even so recently as last week, a gentleman, reputedly well-informed, asked a friend of the writer's, if the EDUCATIONAL WEEKLY were not maintained by the Education Department. The support, direct or indirect, received from the Education Department, or from the Government of Ontario, by the EDUCATIONAL WEEKLY, or by the Grip Publishing Company in behalf of the EDUCATIONAL WEEKLY, would not pay the cost of putting this one article into type. The only possible ground for making such assertions lay in the fact that the Grip Printing and Publishing Company had in free competition obtained the contract for the printing of the Ontario Government. So far from this contract proving to them an indirect source of Government aid it has been a source of loss to them, and they have recently given it up as unprofitable.

Mr. Fraser, who has been Business Manager of the WEEKLY from the first, continues as such, and will push forward its interests with his usual vigor. No pains will be spared, either by the publishers or the editor, to make the EDUCATIONAL WEEKLY worthy of the support and patronage of every member of the profession in the Dominion. As yet nothing has been done to extend its circulation beyond Ontario; but as now this Province is pretty well secured, the other Provinces will be worked up one at a time, until the EDUCATIONAL WEEKLY becomes the recognized leading educational journal of the whole Dominion.

JOHN E. BRYANT.

### MUSIC IN SCHOOLS.

It is no longer necessary to plead the cause of music. It is an aid to morals; it softens manners. It heightens and strengthens the sense for all beauty. To have an ear sensitive to the sweetness of melody is to be in possession of a source of perpetual enjoyment. Music

is the delight of children; old age never wearies of it. It is solace to the distressed; it is inspiration to the fortunate. It lightens the gloom of our darkest hours; and it will accentuate and glorify, as nothing else can, our moments of happiness.

In musical progress, as marked by the achievements of artists, or even by what those do who have merely some little natural gift of ear and advantage for its cultivation, there is nothing to regret. Of all the fine arts, music has made most advance in later times. Painting, sculpture, architecture, remain pretty much at the point they reached two thousand years ago; but music, like science, is of modern birth, and, like science, too, it has made more progress this century than in all its previous history.

But while this is true, music is still to the mass of people what landscape is—a thing which they can enjoy to some degree; but in the production or creation of it they have no part whatever. This is no fault of music in itself. As a science it is as easily understood as the simplest arithmetic. As an art, while with it, as with every art, different varieties of natural endowment correspond to vastly different capacities for production, yet a certain, and by no means small, skill or facility in production is within the attainment of every one who in childhood is properly taught it.

There are several reasons why music has not heretofore been successfully taught—we mean taught to children in general as successfully as, for example, arithmetic is taught. First, there has been an unfortunate misapprehension that to teach music at all one must have a fine ear for music, and be more or less an accomplished musician. The result is that the teaching of music has never been done, where it should have been, in the public schools, and by those who know best how to teach, the trained teachers of our schools, but by private teachers, and to individuals rather than to classes, and at odds and ends of time instead of in those hours of the day most suited to study, and on the whole in that desultory and haphazard sort of fashion in which private lessons are usually given and taken. Music teachers, like most private tutors, are not educationists either by training or by experience. Their experience does not make them become such, because the

conditions under which the private tutor labors are adverse to the acquirement of true educational methods.

Another reason lies in the fact that, as the teaching of music has been left to private masters, there has not been developed a music-teaching profession, and hence there have not been written, or otherwise prepared, suitable text-books and charts and other appliances for good teaching in music. And as there has been no demand for these, the publishing trade has not produced them; and successful and skilful teachers of music have not voluntarily come forward and published them on their own account.

We are speaking only comparatively. What we have just written is quite true, so far as Canada is concerned, except for the last year or two. It has never been quite true for the New England States, but applies even now to many other States. In England it is not quite applicable, but (with a certain modification which will be evident from what is said in the next paragraph) it would have been quite true some fifteen or twenty years ago.

A third reason why in Canada the teaching of vocal music has not made more progress is, that for model methods, text-books, charts, etc. we have naturally looked to England; and there, in the public schools at any rate, the irrational "fixed Do" system had been so persistently promulgated by Dr. Hullah, to whom for many years was entrusted the direction of musical education for the Kingdom, that such text-books, charts, etc., as came to us, presented such difficulties that they were soon abandoned as being of little value for the musical education of children.

A fourth reason lies in the fact that when music has been taught to children it has been taught too largely in the fashion in which grammar has been taught—the laborious setting forth of all its fundamental scientific principles before the minds of the pupils are sufficiently advanced to see the meaning or use of them, and before their ears are sufficiently trained that they take pleasure in understanding them. It is no uncommon thing to see a class who cannot read the simplest piece of psalmody, struggling with transposition and modulation, innocently ignorant of any meaning or value in what they are trying to do, and indifferent whether they succeed or not. But

when music is properly taught, nothing affords greater enjoyment to a class than their endeavor to overcome the difficulties of some piece whose intervals and time values they are not able at first to master.

In Ontario we are now in a position to hope for better things. The teaching of music has become more scientific—that is, more consonant with the methods which are common to all good teaching. The tonic system, or the mastery of the intervals of a scale, the mastery of the relativity of the tones of a scale independently of their absolute pitch, is so generally admitted to be the fundamental principle in teaching music, that it will certainly be adopted here. Practice in acquiring a mastery of this relativity is the essential feature in learning to read music. When a knowledge of this relativity is gained, without any reference to or association with the fixed scale employed by all musicians in writing music, the method of teaching pursued is called the "Tonic Sol-fa" system. If the fixed scale is constantly kept in view the method is called the "movable Do" system. When the ordinary notation is used with the "movable Do" system, it presents scarcely any greater difficulty to the learner than the Tonic Sol-fa system, and is immensely more valuable as an acquirement when mastered.

We shall defer what else we have to say, concerning the teaching of music in public schools to a second article.

### BOOK REVIEW.

*Elements of Psychology; with Special Applications to the Art of Teaching.* On the basis of "Outlines of Psychology." For the use of normal schools, high schools, reading circles, and students generally. By James Sully, M.A. New York: D. Appleton & Company 1886. Part I. 130 pp. 25 cents.

This is an abridgment, as yet incomplete, of Mr. Sully's larger work entitled "Outlines of Psychology." The merits of that well-known book are so acknowledged that it would be out of place for us to say anything commendatory of this abridgment. The explanation of its appearance in its incomplete form is this: The "Outlines" have become so generally adopted as a text-book for training institutes and by reading circles, that there is a general demand for some less expensive edition of it. Its price (\$3) prevents many teachers from purchasing it. The publishers of the "Outlines" announced some time ago that the author was preparing an abridgment especially for teachers, but some other publishers have already issued an abridgment done by an alien hand. The Messrs. Appleton in self-defence issue this part, at once, and promise the complete volume, at

which Mr. Sully is now engaged, in a few weeks. We have only to add that the mechanical make-up of the part before us is perfect.

*Easy Lessons in German.* An introduction to the Cumulative Method; adapted to schools and home instruction. By Adolphe Dreyspring, author of "The Cumulative Method," and "The German Verb-Drill." New York: D. Appleton & Company. 1886. 103 pp.

Some time ago (Dec. 3.) we gave an account of "The German Verb-Drill" by Herr Dreyspring. The present book is introductory to that, and is based on the same principle—"repetitio mater studiorum." Objective words (nouns) are represented by pictures. Sentences are formed concerning these. All these sentences are put in the form of dialogue. Vocabulary is acquired by constant use of the same words in different sentences. Inflections are learned in association with the positions in the sentence which justify them, or with the objects which they refer. In a little while the dialogue is extended beyond mere questions and answers. It becomes descriptive. The descriptions are always associated with vivid, suggestive pictures. There is also a vein of humor and absurdity running through the descriptions which tends to fix the words and inflections used in them more firmly in the memory. Preceding every reading lesson there are "model drills," and added to these "themes for drill": so that repetition and the excitement of interest may be said to be the cardinal features of the book, which, on the whole, is one of the very best for young children that we have yet seen.

*The Philosophy of Education; or, the Principles and Practice of Teaching.* By T. Tate, F.R.A.S., with an Introduction and Annotations by Edward E. Sheib, A.M., Ph.D., Principal of the Louisiana State Normal School. New York: E. L. Kellogg & Co., 1885. 331 pp. \$1.

The value of this book, great as it undoubtedly is, is principally historical. Written nearly thirty years ago, it was at that time as "a voice crying in the wilderness." An earnest and able endeavor to base practice and method in teaching upon pedagogical theory and science, it had at the time of its appearance a mission and a *raison d'être* which are now lacking. Of the five main divisions of the book, three "on the comparative advantages of different methods and systems of instruction," on the application of these to elementary education, and on "school organization and discipline," are now superseded by fresher, more practicable, and more adequate treatments by later authors. But to Mr. Tate must be assigned the honor of striking the key-note, which his successors have kept but the firmer and the truer. The chapter on "method" is, however, still most valuable reading, and will be useful to the humblest follower of the pedagogic art. The editor, Dr. Sheib, has done his duty faithfully. He has kept in the background those thoughts of his author which are now of little value, and has illustrated and brought into prominence those which are yet to be held in great esteem. The book is well printed, is put up in good heavy paper, and is in every way worthy of an honorable place in every teacher's library.

## Methods and Illustrations

### THE NUMBER THREE.

G. A. WENTWORTH, A.M.

[We commend to all teachers of primary arithmetic, and to all other teachers, the following model lessons in number, designed to be the second and succeeding lessons in arithmetic for little children. The reader will observe that the method of treatment is thoroughly progressive and scientific; the lessons are not a mere haphazard collection of questions given in any order and without any aim. The order and the aim are both predetermined. Although the series occupies more space than we care to give to one subject, yet we are sure our readers will much prefer the complete treatment of the "number three" in one paper to a fragment of it. Upon this treatment may be modelled that for the "number four," the "number five," and so on. "First Steps in Number," from which these lessons are taken, may be had from the publishers, Messrs. Ginn & Co., Boston.—*Editor EDUCATIONAL WEEKLY.*]

#### § 1. THREE AS A WHOLE.

Show me two blocks. Put one more block with them.

Show me just as many spools; just as many pebbles; as many buttons; as many pencils; as many marks on the board; as many fingers.

You have shown me *three* fingers.

Show me three marks you have made on the board; three spools; three pencils; three pebbles; three shells; three little girls; three boys; three blocks.

How many blocks have you shown me? How many spools? How many splints? How many buttons?

I have a block, a spool, and a nut. How many things?

I have a box, a pen, and a stick. How many things?

Show me a button, a nut, and a shell. How many things have you shown me?

Show me three other things. Go to your desk and bring me three things.

Who thinks he has seen three men on the street? three boys playing ball? three houses in a row? three horses drawing a load? three street cars in a row? three people in a carriage? three things in the shop window?

Name three things you saw on your way to school; three things you had for breakfast; three things you can do; three things you can wear; three things you own; three persons you know.

#### § 2. DISCOVERIES IN THREE.

You may take one block away from your three blocks. How many blocks have you left? What else can you take away from three blocks? How many blocks will remain? What other number can you take away? What will remain?

Who sees something else that can be done? I see Mary has put hers in two groups. How many in this group? (Two.) How many in this? (One.) What did Mary find in three? (Two blocks and one block.)

Who can find anything else?

#### § 3. FACTS IN THREE. TWO AND ONE.

You may each take two blocks. Take one more block. How many blocks are two blocks and one block?

Show me two shells. Show me one more shell. How many shells have you shown me?

Show me two beads and one bead. How many beads are two beads and one more bead?

Show me two pegs and one more peg. How many pegs have you shown me?

In these envelopes are pretty things. I will give each of you an envelope if you will try to take out just two things, and then one more. Mary, tell me about your dustpans. Henry, about your rakes. Annie, about your combs. John, about your knives. Nellie, about your birds.

We will call these beautiful red strips of paper sticks of candy. Who will tell me about two sticks of candy and one more stick of candy?

If you take two splints (let the child take the two splints) and one more splint (let this be taken also), how many splints have you? Tell me that story.

Mary, if you take two buttons and then take one more, how many buttons have you? Tell me a story about that.

Tell me a story about two shells and one shell; about two pencils and one pencil.

I am going to call my blocks horses. If I have two horses and buy one more horse, I shall have three horses.

REMARK. In telling a story, always handle the blocks so as to illustrate what is being said, and require the pupil to do the same.

What will you call your blocks? You may tell me the story that two kitties and one kitty are three kitties.

#### ONE AND TWO.

Show me one block. Show me two more blocks. How many blocks have you shown me?

Show me one wheel. Show me two more wheels. How many wheels are one wheel and two wheels?

If I have one beautiful butterfly, and find two more butterflies, how many butterflies shall I have?

How many owls are one owl and two owls? If I have one shell and take two more shells, how many shells shall I have?

I will hold up one finger; now I will hold up two more fingers. How many fingers do I hold up?

I will take one piece of paper and then take two more pieces of paper. I shall then have three pieces of paper.

You may tell me a story like this with your blocks; with these buttons; with your fingers; with these nuts.

I will call my blocks birds. Here is one bird on a tree, and two more birds fly up on

the same tree. Tell me how many birds are on the tree.

This is a dog running, and these are two little girls running after him. How many are running?

You may tell me a story about one and two. What will you call your blocks? Another story; another.

Tell me about one armful of wood and two armfuls of wood; one knife and two knives; one chair and two chairs; one tin horn and two tin horns; one whistle and two whistles; one paper-weight and two paper-weights.

If one child tells me a story about birds, and two others tell me stories about birds, how many tell me stories about birds?

If I write one word on the black-board, and then write two more words on the black-board, how many words do I write in all?

Daisy saw one dog on one side of the street this morning, and two more dogs the other side of the street. How many dogs did she see on the street?

On one twig is a white blossom and two pink blossoms. How many blossoms on the twig?

I have a woollen cap and two hats. How many things have I to wear on my head?

#### THREE MINUS ONE.

Show me three blocks. Do as I do. (Teacher puts one of her three blocks away.) How many have you left?

How many did you take away?

Show me your three blocks again.

Take one block away. How many have you now?

Show me your three blocks again.

I have three blocks on the table. I will put one block under the table. How many blocks have I on the table?

You may tell me a story about this. You may tell me a story with the splints; with the spools; with tin plates.

If I have three cows, and sell one, how many cows shall I have left?

If I have three beds to make, and make one, how many more beds will I have to make?

If you have three cups to wipe, and wipe one, how many more cups will you have to wipe?

If you have three lines of *z*'s to write, and write one line, how many more lines must you write?

#### THREE MINUS TWO.

Take three blocks. Give me two of them. How many have you left?

How many did you give me? I will give you back the two blocks.

Put two of your blocks behind you. How many remain before you?

How many did you take away?

Show me your three blocks again.

If I have three blocks, and give you two of my blocks, I shall have one block left.

You may tell me the same kind of a story with these buttons ; with these beads ; with these cents ; with these keys.

Go to the board and make three marks. Erase two marks. How many remain ?

Hold up three fingers. Shut two of the fingers. How many fingers remain up ?

If mamma has three pies to make, and makes two, how many more must she make ?

If two of the three pies get burned, how many will not be burned ?

If three boys are in a line, and two boys step out of the line, how many remain in the line ?

If you have three cents, and buy peanuts with two cents, how many cents will you then have ?

If three sleds are going down the hill, and two tip over, how many go down the hill ?

If there are three chairs up to the table, and you set back two chairs, how many chairs will remain up to the table ?

#### EXERCISE FOR REVIEW.

If Jamie catches two mice one day and one mouse another day, how many mice will he catch in all ?

I have in my hand a button, a stick, and a tin cent. How many things have I in my hand ?

I have on my bureau a cologne-bottle, a pin-cushion, and a watch-stand. How many things have I on my bureau ?

If I should put the watch-stand on the table, how many things would be left on the bureau ?

If I should put the cologne-bottle on the mantel, how many things would remain on the bureau ?

If I carried back the watch-case and cologne-bottle, how many things would be on the bureau ?

Our baby is two years old. How old will she be in a year ?

Here are three boxes ; if you put a block in each box, how many blocks will it take ?

One boy and one boy are how many boys ?

One chicken and one chicken are how many chickens ?

One boy and one girl are how many persons ?

Two kittens and a dog are how many animals ?

A mouse comes into the room to find something to eat. A cat comes into the room to find what she can eat. How many animals are in the room ? The cat and mouse both run into Mary's room, where she is sitting. How many are running then, do you think ?

#### THREE DIVIDED BY ONE.

Show me three blocks.

Show me one of your three blocks.

Show me another of your three blocks.

How many have you shown me now ?

Show me another of your three blocks.

How many one-blocks have you found in three blocks ?

Take three buttons.

How many one-buttons can you find in three buttons ?

Take three pencils.

How many one-pencils can you find in three pencils ?

Mary may take three sticks, and give one to as many little girls as she has sticks for.

To how many little girls can she give them ?

Take three buttons, and divide them in the same way. To how many can you give them ? Three cents ; three apples ; three beads.

Take three books. Put each book on a desk by itself. How many desks does it take ?

Take three pencils, and put each pencil on a slate by itself. How many slates does it take ?

Here are three spools. Put each one on a book by itself. How many books does it take ?

Take three splints, and put each one in a box by itself. How many boxes does it take ?

Take three buttons, and put each in a box by itself. How many boxes does it take ?

Take three erasers. Put each one at a board by itself. How many boards does it take ?

Here are three little girls. Each one may go and sit at a desk by herself. How many desks does it take ? How many chairs ?

If there are three cups, and you put each in a saucer by itself, how many saucers will it take ?

If you have three spoons, and put each one in a cup by itself, how many cups will have a spoon ?

You may tell me a story like this about the spoons ; another ; another ; another ; another.

#### THREE ONES.

Here are three baskets. You may put a kitty in each basket. How many kitties are in all the baskets ?

Here are three nests. Put an egg in each nest, and tell me how many eggs it takes.

Here are three little girls. Give each a pencil, and tell me how many pencils it takes.

Here are three plates. Put an apple on each plate, and tell me how many apples it takes.

Here are three posts, with a horse at each post. How many horses do you see ?

Show me three pens, with a pig in each pen. How many pigs do you show me ?

Show me three lamp-posts, with one lamp on each post. How many lamps do you show me ?

Show me three dustpans, with a brush in each pan, and tell me how many brushes you show me.

If each brush has a handle, how many handles do three brushes have ?

How many noses do three little boys have ?

How many heads do three pins have ?

How many handles do three pitchers have ?

You may show me three boxes, with a button in each box. How many buttons do you show me ?

You may show me three pieces of paper, with a pin in each paper. How many pins do you show me ?

Show me three hats. How many bands on each hat ? How many bands on the three hats together ?

Show me three boys, each with a hat on his head. How many hats does it take for the three boys ?

If I have three boxes, and a block in each box, how many blocks shall I have ?

If I have three books, and each book has a picture in it, how many pictures shall I have to look at ?

If these three boys each give me a cent, how many cents shall I have ?

If there are three nests, and an egg in each nest, how many eggs are there !

If there are three stalls, and a horse in each stall, how many horses are there ?

If there are three slates, and a pencil on each slate, how many pencils are there ?

If there is a bed in each room, how many beds will there be in three rooms ?

If there is a candle in each candlestick, how many candles in three candlesticks ?

#### EXERCISE FOR REVIEW.

Charlie has two marbles and a kite. How many things has he ?

Nellie has a kitten and two dolls. How many things has she ?

Jamie bought three pencils this morning, but has broken one already. How many whole pencils has he ?

There were three blossoms on this twig, but two have fallen off. How many are left ?

There are three desks, with a pencil on each desk. How many pencils are there ?

Here are three boys, each with an apple. How many apples are there ?

Tom had three oranges, but gave one to each of his two little brothers. How many oranges had he then ?

Two boys and one boy are how many boys ?

One girl and two girls are how many girls ?

Three cents minus two cents are how many cents ?

Three blocks minus one block are how many blocks ?

#### THREE MINUS THREE.

Show me three marks on the board. Erase the three marks. How many remain ?

Show me three pieces of crayon. Give me the three pieces of crayon. How many pieces have you ?

Here are three buttons. Put them in your pocket. How many buttons do you see now ?

Here are three kittens asleep. Wake the three kittens. How many are asleep now ?

If you have three balls, and lose three, how many balls will you have left?

Tell me that story with these spools; these pictures; these pencils; these counters; these beans; these splints; these shells.

If there are three doves on the roof, and the three doves fly down on the ground, how many doves are on the roof then?

If there are three sticks of wood in the wood-box, and you put three sticks of wood in the stove, how many sticks remain in the box?

If there are three plums on your plate, and you eat the three plums, how many plums remain on your plate?

Tell me a story about three cents minus three cents; three knives minus three knives; three chairs minus three chairs; three quarts of berries minus three quarts of berries; three kittens minus three kittens; three leaves minus three leaves.

#### § 4. COMPARISON OF THREE WITH NUMBERS KNOWN.

Take two blocks. How many more must you take to have three blocks?

Take two buttons. How many more must you take to have three buttons?

If you have two sticks of candy, how many sticks of candy must I give you that you may have three sticks?

If you jump twice, how many more times must you jump to jump three times?

Take one block. How many more must you take to have three blocks?

If I have three cents, and you have one, how many more have I than you?

Annie has one doll; Mary has three dolls. How many more dolls has Mary than Annie?

Jamie has one pencil; I have three pencils. How many more pencils have I than Jamie?

Harry has three words to copy; he has copied one. How many more words has he to copy?

I have a three-pint pail. If there is one pint of berries in it, how many more pints of berries can I put in it before it is full?

Show me one block. Show me, just below the one block, two blocks. Show me three blocks just below these.

Which row has the most blocks?

Which row has the least blocks?

How many more in the middle row than in the first row?

How many less than in the last row?

How many more in the three-row than in the one-row? than in the two-row?

How many less in the one-row than in the two-row? than in the three-row?

#### EXERCISE FOR REVIEW.

Lay down one counter and one block. How many things have you laid down?

Lift up your foot three times.

How many cups at tea-time must be put out for you and me? Show me with these cups.

Take three steps forward.

Take two steps backward.

How many joints has your thumb? your forefinger?

I have put one cent on the table. Put enough with it to make three cents.

Nod your head twice and then once; how many times have you nodded it?

Shut your hand; open one finger; another finger. How many fingers have you now open? Open enough more to make three.

Show me three legs of a chair.

Hold out three fingers.

Show me two shells; now show me another. How many shells have you shown me?

Say "one" for each shell you have shown me.

Tap the table once; again; again. How many times have you tapped it?

How many hands have you?

How many eyes have you? ears? elbows?

Show me your wrists. How many have you?

Show me your cheeks. How many have you?

Show me your feet. How many have you?

Tell me two things you can do.

Tell me two things you did this morning; two things you saw coming to school.

Tell me two kinds of food you ate for breakfast; two things you always put on the table when you set it.

Show me two apples; put one in the drawer. How many apples are left?

Tell me a story about *two*; another; another; another; another.

You may copy the word *two* on your slate. How many mouths have you? how many chins?

How many heads have you?

How many heads have two little boys?

How many tongues have two little boys?

If two little girls have each an apple, how many apples have both together?

If I had three pieces of pie, and should put each piece on a plate by itself, how many plates would it take?

If there are three of you at the table, and I give each of you a saucer of strawberries, how many saucers of strawberries would it take?

If I should give each of three little girls a flower, how many flowers will it take?

If I have a knife, a pencil, and a key in my pocket, how many things have I in my pocket?

How many children are two girls and one boy?

If one of these children should run away, how many would remain?

If one more should go home, how many would be left?

If I have three nuts, and eat three nuts, how many nuts will I have?

Tell me a story about this; another; another; another; another; another.

If three birds have each a worm, how many worms have the birds together?

I have here two buttons. If I put one on a sleeve by itself, how many sleeves can I put them on?

Put a pencil on each of these slates (three). How many pencils does it take?

If you make a mark on your slate for each door in this room, how many marks will you make?

If you make a mark for each door in your room at home, how many marks must you make?

If you make a mark for each chair in your room, how many marks will you make?

Mary, you may make a mark on your slate for yourself and your little brother. How many are yourself and little brother? How many marks, then, will you make?

At home, I have two boxes on the top of my bureau, and a comb in each box; how many combs are there?

Clap your hands twice, then once. How many times have you clapped your hands?

Three kittens are how many more than one kitten?

Three kittens are how many more than two kittens?

One duck and two ducks are how many ducks?

Two dogs are how many more than one dog?

Two chickens and one chicken are how many chickens?

A bird has how many wings? how many eyes? how many feet? how many tails?

If you have a knife, a fork, and a spoon, how many things have you?

How many more things are a knife and a fork than two spoons?

Write:     •           ••           •••  
          one.       two.       three.

#### TEACHING PRIMARY READING.

##### I.

EDWARD BROOKS, LL.D.

THAT the art of reading is not well taught in our public schools goes without saying. That reading is a beautiful art and should be well taught is also readily admitted. Cannot something be done to improve our methods of teaching the art, is a question that rises spontaneously in many a teacher's mind. Believing that great improvement is possible here, I have prepared two or three articles, in which I endeavor to make some practical suggestions that may aid in the adoption of better methods or the improvement of old ones already in use. The attention of younger teachers especially is invited to these suggestions, and they are



earnestly requested to give them a careful trial to see whether the beautiful art of expressing thought and sentiment from the printed page cannot be taught with greater interest and better results.

In these articles I have endeavored to present a complete outline of the leading ideas and principles with which every teacher of the art should be familiar. While some of the suggestions will no doubt be new, I shall at the same time repeat some things that are old, both for their intrinsic excellence and for the completeness of the method which I shall outline. The old is often more valuable than the new; but being overlooked or neglected, needs to be repeated in order to ensure its actual use in our work of teaching. Besides, the old in the new setting of a complete system often comes to the mind with a new significance and value that lead to an increased appreciation and a more intelligent practice of it. When the new and the old are blended together in an organized system giving life and significance to the whole, the teacher's mind ought to be filled with new light and his work vivified with new life.

A fundamental qualification in teaching an art like reading is a clear conception of two things: the *nature of the art* and the *methods of teaching* the art. By the nature of the art is meant the different elements that enter into it and their relation to each other. These may be so presented as to afford a comprehensive and detailed view of the entire subject to be taught; and such a view will give the teacher a clear idea of just what is to be attended to, and enable him to see what means to adopt to secure the end aimed at. By the nature of teaching the art is meant a general view of the means and methods needed to unfold the various elements and guide the teacher in training his pupils to correct practice and in giving proper culture. A brief statement of each of these will be given in the order named.

#### THE ELEMENTS IN READING.

An analysis of the art of elocution or delivery in general, leads to a three-fold division of the subject. First, there must be a *mind* to think the thought to be expressed; second, there must be a *voice* to express it; third, there must be a *body* to aid in the expression. This gives us the three great elements of the art—the mental element, the vocal element, and the physical element. The relation of these three elements will be readily seen. First, the mind must have a correct and vivid conception of the thought or sentiment; second, the voice must fitly express what the mind has vividly conceived; third, the body, by attitude, gesture, and facial expression, should enforce the utterance of the voice.

All of these three elements enter into the art of reading or vocal delivery, and each

of these elements requires the careful attention of the teacher. In recitation and oratory the physical element is of very great value; but in ordinary reading it is of less importance and requires less attention. In the following articles I shall endeavor to show the teacher's work in each of these three elements; the remainder of this article will be devoted to the presentation of some general principles of instruction in the art that will guide the teacher in his work in all these elements or divisions of the subject.

#### PRINCIPLES OF TEACHING READING.

The most important principles of instruction which relate to the teacher's work in each of the three elements are the following: Natural expression, imitation, correcting errors, and application of principles of reading. These four principles seem to embrace the entire course of instruction, and will be found of great value in shaping the work of the classroom. A few suggestions will be presented under each head.

1. *Natural Expression.*—The fundamental principle of teaching reading is that of *natural expression*. This is really the key, a golden key, to all correct and artistic delivery. The greatest fault, and one which underlies all other faults in reading, is that it is not natural, but unnatural, stilted and mechanical. It is not the simple expression of an idea or thought, but an assumed or borrowed style, sometimes in imitation of the teacher, sometimes of the pastor, and more frequently the result of some false ideal as far removed from natural expression as it is possible to conceive.

The first and constant aim of the teacher, therefore, should be to have his pupils *read naturally*, or to *read as they talk*. If their method of talking is not as it should be, begin to reform it, and base the reading on the reformed talk. In order to teach pupils to read naturally, the old habit of unnatural reading must be broken up; and this will be found to be no easy task. Almost all of the pupils of the public school read in a stilted, mechanical style altogether different from that used in talking. In ordinary conversation many of them use a natural and pleasing style of expression; but as soon as they take a book in their hands they assume a tone and manner that if we were not familiar with it would occasion wonder or laughter. The "schoolroom tone" heard in recitation and reading is an abomination that the teacher should suppress if he would secure any progress in good reading. This work should be begun, therefore, in the ordinary recitations. The teacher should prohibit all loud, forced and unnatural use of the voice; he should require the pupils to recite in quiet, gentle and natural conversational tones. This will be the first important step in securing natural expression in the reading class.

So important is this fundamental principle of teaching reading that I shall endeavor to enforce it by repeating it under two or three distinct statements in order to impress it more fully on the mind of the teacher. Let the teacher regard these as fundamental maxims in his work.

First. Talking is the natural expression of one's own thought; reading is the natural expression of written or printed thought. Written or printed thought should be expressed in the same way one would express it if it were his own thought used in ordinary conversation.

Second. Good conversation is thus the basis of good reading. Good reading is reading as one talks. To read well, a person should express himself just as he does in natural conversation. In teaching reading we should begin with natural conversation, and build up the art upon that basis.

Third. In order to read naturally, the pupil must make the thought of the author his own thought, and then express it just as he would if he had originated it. The reader must re-create the thought of the author and stamp it with his own personality, and then express it as if it were his own and not another's. Attain this, and you have more than half solved the problem of teaching reading; you have hold of the key which unlocks the entire subject.

2. *Imitation.*—The second principle of teaching reading is that of *imitation*. Reading is an art, and like other arts is imitative in its character, and must be taught somewhat by imitation. We learn to talk by imitating our parents and other members of the household; we learn to write by imitating written or printed forms. A singer needs to hear good singing in order to attain artistic skill in the art; and the same thing holds true with the arts of drawing, painting, sculpture, etc. So in order to learn to read well it is of great advantage to the pupil to hear good reading. Young children, especially, are imitative, and they should have good models to imitate. If the older pupils of the school were all good natural readers, it would be much easier to teach the younger pupils to read correctly.

The teacher should, therefore, sometimes read for his pupils, and require them to imitate his method of expressing a thought or sentiment. He will frequently find cases in which they can be most easily led to a correct and natural expression by having them imitate his own method of expression. This is the more apparent, from the fact that there are many things in the reading books so different from the ordinary topics of conversation, that pupils need the suggestions of the teacher's voice and manner to guide them in expressing them.—*Pennsylvania School Journal*.

(To be continued.)

## Correspondence.

### SUGGESTIONS.

To the Editor of the EDUCATIONAL WEEKLY.

THE biennial season of promotion is past, and both hopes and fears have been realized, the former by promotion, the latter by "as you were."

Sometimes even parents, supposed to be sensible, become insane, being infected by the "want to-be-promoted disease," by sympathy with their children, and besiege the head master importunately to let their children go up to the next grade because they have been long enough where they are—not because they are fit for the change. Such appeals we have known to succeed to the detriment of those thus promoted, who are anxious to accompany their comrades in body if not in mind. The children of trustees are very apt to be favored in this way if necessary. A scholar was so disheartened with his inability to work the extra easy problems in the arithmetic paper that he left the room after trying some of them and failing, and did not return to any of the other examinations, therefore had not a single paper in; yet by some wonderful construction being put on his failure he was promoted and went up-stairs to muddle his poor brains instead of learning as he might have done if he had remained where he was.

The long term of six months has much to do with these forced promotions, for it is to the mind of youth a very long time indeed.

If our town schools were taught by specialists, each teaching only one subject, pupils could be sent up from each class to that above it every month, and still be under the same instructor without the present biennial revolution.

It would have a tendency also to discourage the vice of copying at examinations, which has assumed such proportions that some pupils more cunning than clever or honest manage to get through the present tests by this vile means.

A change is urgently needed in this direction, and I hope it will receive it soon.

Yours truly,

Peterboro', Jan. 18, 1886.

C. L. S.

### QUESTIONS AND ANSWERS.

[ALL communications for this department must be accompanied by the name and address of the writer, though not necessarily for publication; they must refer to the work of education; their language must be definite and terse; they must be on slips of paper separate from all other correspondence; and they must be so written that they can be sent directly to the printer. No other communications can be taken notice of. Correspondents answering or referring to any question are requested to give the number of the question for convenience of reference.]

**No. 8.** Q.—(a) What Latin is required for the next second-class examination? (b) Can I try the second and third-class examinations in the same year? (c) What text-book in chemistry would you recommend for preparing myself for the second-class examination? (d) Can you recommend a better Algebra than Todhunter's for this examination?—N. P. G., Carleton.

A.—(a) *Bellum Britannicum*; *Cato Major*; *Aeneid I.*, vv. 1-304. (b) No. (c) Reynolds' *Experimental Chemistry* is authorized. Miller's is a very good book. (d) No. But use in conjunction with Todhunter, McLellan's *Handbook*.

**No. 9.** Q.—(a) What are the best histories, English and Canadian, to place in the hands of

pupils of the 3rd and 4th classes of the public schools? (b) What are the best text-books in physics and in trigonometry for candidates for first-class certificates, grade "C"?—TEACHER, Glascott.

A.—(a) We believe that text-books in English and Canadian history are being prepared. We know of nothing better to use in the meantime than the *Epoch Series* for English history, and *Jeffers' Primer* for Canadian history. (b) For statics and dynamics *Magnus* contains enough. *Wormell* is a little too difficult, though a better book. *Gross* is too diffuse. For hydrostatics we know of nothing better than *Hamblin Smith*. Balfour Stewart's *Physics*, if well taught and understood, covers all the ground. For trigonometry there is no better elementary text-book than *Hamblin Smith's*.

**No. 10.** Q.—What are the selections in literature (third-class) for 1887?—J. W. S.

A.—The selections have not yet been announced, but they will probably be from Thomson, and will include the "Winter and Hymn" from the "Seasons," Canto I. of the "Castle of Indolence" and "Rule Britannia." It has been suggested that the selections for third-class literature shall be taken from the "High School Reader" in course of preparation.

**No. 11.** Q.—(a) What is the best handbook for geometrical, freehand, and perspective drawing? (b) What are the best text-books in drawing for entrance examination?

A.—(a) There is no one handbook: See answer to Q. "No. 7." (b) Numbers 3, 4, 5, of the *Canadian Drawing Course*. See Official Regulations on next page.

**No. 12.** Q.—(a) Does "none" require a singular or a plural verb; or sometimes one and sometimes the other? "There is none righteous."—"Living or dying, none were blest." Are these correct? (b) What and where is Shebandowan? Entr. Geog., 1877.—C. A. C., Maxwell.

A.—(a) Etymologically "none" equivalent to "not one") is singular. It is, however, now-a-days, frequently used partitively and as a plural.

**No. 13.** Q.—What do the terms "précis-writing" and "indexing" mean? Is there any text-book on the subject?—TEACHER, Bluevale.

A.—See page 693, Vol. II., EDUCATIONAL WEEKLY. There is no text-book and there is no need of any. The Longmans some years ago published a little treatise on the subject by the Rev. John Hunter, M.A. Take an ordinary description, account, or letter, and write a short, pithy abstract of it, in which you have omitted no essential statement, and you have made a précis of it.

**No. 14.** Q.—How can précis-writing be taught by teachers who have not access to documents suitable for summarizing? Materials taken from books seem lifeless!—SUBSCRIBER.

A.—In the daily papers one can always find materials.

**No. 15.** Q.—Are Canadian Professional School certificates of the Second and First class accepted in all the States? If not in all, what States do not accept them?—A. T. H., London.

A.—We believe that they are not legally acceptable in any State. But in some of the States the holder of a Canadian certificate may, on application to the county or state superintendent, have his certificate endorsed. It is a matter of courtesy, however, and not of right.

## Educational Intelligence.

PORT PERRY High School has organized a literary society.

MR. G. R. WATSON, B.A., has been appointed classical master in Whitby Collegiate Institute.

MR. HOGARTH, B.A., has been added to the staff teachers at the Strathroy Collegiate Institute.

SEAFORTH High School has an attendance of 135. Of these nearly one half are taking advanced work.

MR. W. D. ECKERT, of London East, has been re-engaged as head master of the public schools at a salary of \$800.

MISS JENNIE STORK, late of Hamilton Training Institute, is to teach in Brampton High School at a salary of \$500.

MR. WM. ROTHWELL, formerly of the Perth Collegiate Institute, has been engaged at Dutton, in Western Ontario, at a salary of \$1,000.

THE Brampton High School Board has authorized the purchase of \$160 worth of instruments and chemicals for the use of physics and chemistry classes.—*Peel Banner*.

MR. WM. ROTHWELL, B.A., late of Perth Collegiate Institute, and Mr. Ralph Ross, of Toronto University, have been appointed first and second masters of the Dutton High School.

THE Richmond Street Public School, Amherstburg, is crowded. Those pupils who do not attend regularly lose their seats, as there is not a sufficient number of desks to accommodate all.—*Echo*.

A GERMAN school master who has served faithfully for upwards of fifty years, was recently retired by the Imperial Government upon an annual pension of thirty-six dollars and seven metres of fire-wood.

At a meeting of the High School Board of Petrolia, Mr. N. Kellet, of Vigo, County of Simcoe, was engaged as second assistant teacher of the Petrolia High School. Mr. Brebner was appointed first assistant.

MR. RICHARD LEWIS, teacher for 1886 in Harwich, while in St. Thomas, fell from a window in the third floor of the Queen's Hotel, a distance of thirty feet. As far as can be learned he was not seriously injured.—*St. Thomas Times*.

THE staff of Simcoe High School, for 1886, is composed as follows: D. S. Paterson, B.A., head master, English and classics; Robt. F. Knowles, mathematics and science; W. A. Phillips, modern languages and history.

THE Ottawa College Debating Club lately held a debate on "Whether it is better to be born a boy than a girl." After a learned discussion the umpire was so perplexed that he reserved his decision until after the summer vacation.—*Almonte Times*.

## Official Regulations.

### ENTRANCE EXAMINATIONS TO HIGH SCHOOLS AND COLLEGIATE INSTITUTES.

THE next Entrance Examination to High Schools and Collegiate Institutes will be held on July 5th, 6th and 7th.

The following is the limit of studies in the various subjects:—

**Reading.**—A general knowledge of the elements of vocal expression, with special reference to emphasis, inflection, and pause. The reading, with proper expression, of any selection in the Reader authorized for Fourth Book classes. The pupil should be taught to read *intelligently* as well as *intelligibly*.

**Arithmetic.**

**Literature.**—The pupil should be taught to give for words or phrases, meanings which may be substituted therefor, without impairing the sense of the passage; to illustrate and show the appropriateness of important words or phrases; to distinguish between synonyms in common use; to paraphrase difficult passages so as to show the meaning clearly; to show the connection of the thoughts in any selected passage; to explain allusions; to write explanatory or descriptive notes on proper or other names; to show that he has studied the lessons thoughtfully, by being able to give an intelligent opinion on any subject treated therein that comes within the range of his experience or comprehension; and especially to show that he has entered into the spirit of the passage, by being able to read it with proper expression. He should be exercised in quoting passages of special beauty from the selections prescribed, and in reproducing in his own words, the substance of any of these selections, or of any part thereof. He should also obtain some knowledge of the authors from whose works these selections have been made.

**Orthography and Orthoëpy.**—The pronunciation, the syllabication, and the spelling from dictation, of words in common use. The correction of words improperly spelt or pronounced. The distinctions between words in common use in regard to spelling, pronunciation, and meaning.

**Writing.**—The proper formation of the small and the capital letters. The pupil will be expected to write neatly and legibly.

**Geography.**—The form and the motions of the earth. The chief definitions as contained in the authorized text-book; divisions of the land and the water; circles on the globe; political divisions; natural phenomena. Maps of America, Europe, Asia, and Africa. Maps of Canada and Ontario, including the railway systems. The products and the commercial relations of Canada.

**Grammar.**—The sentence: its different forms. Words: their chief classes and inflections. Different grammatical values of the same word. The meanings of the chief grammatical terms. The grammatical values of phrases and of clauses. The nature of the clauses in easy compound and complex sentences. The government, the agreement, and the arrangement of words. The cor-

rection, with reasons therefor, of wrong forms of words and of false syntax. The parsing of easy sentences. The analysis of simple sentences.

**Composition.**—The nature and the construction of different kinds of sentences. The combination of separate statements into sentences. The nature and the construction of paragraphs. The combination of separate statements into paragraphs. Variety of expression, with the following classes of exercises: Changing the voice of the verb; expanding a word or a phrase into a clause; contracting a clause into a word or a phrase; transposition; changing the form of a sentence; expansion of given heads or hints into a composition; the contraction of passages; paraphrasing prose for easy poetry. The elements of punctuation. Short narratives or descriptions. Familiar letters.

**Drawing.**—For the examination in July, 1886, No. 3, No. 4 or No. 5 of the Drawing Course for Public Schools will be accepted; after that date it is intended to take the numbers prescribed by the Regulations for the 4th Class.

**History.**—Outlines of English history as heretofore.

Examination papers will be set in Literature from the following lessons in the New Ontario Readers, the only series now authorized for use:—

JULY, 1886.

1. Boadicea . . . . . pp. 35- 36
2. The Truant . . . . . " 46- 50
3. The Fixed Stars . . . . . " 93- 96
4. Lochinvar . . . . . " 169-170
5. A Christmas Carol . . . . . " 207-211
6. Riding Together . . . . . " 231-232
7. Marmion and Douglas . . . . . " 256-258
8. The Capture of Quebec . . . . . " 233-239
9. The Ride from Ghent to Aix . . . . . " 285-287

DECEMBER, 1886.

1. The Truant . . . . . pp. 46- 50
2. The Vision of Mirza—*First Reading* . . . . . " 63- 66
3. The Vision of Mirza—*Second Reading* . . . . . " 68- 71
4. The Bell of Atri . . . . . " 111-114
5. Lochinvar . . . . . " 169-170
6. A Christmas Carol . . . . . " 207-211
7. The Ride from Ghent to Aix . . . . . " 285-287
8. A Forced Recruit at Solferino . . . . . " 287-288
9. National Morality . . . . . " 295-297

### TIME-TABLE OF THE EXAMINATION.

MONDAY, JULY 5TH, 1886.

- 1 p.m. till 2.45 p.m. . . . . Composition.  
 3 p.m. till 3.15 p.m. . . . . Writing.  
 3.20 p.m. till 4 p.m. . . . . Drawing.

TUESDAY, JULY 6TH, 1886.

- 9 a.m. till 11 a.m. . . . . Arithmetic.  
 11.10 a.m. till 12 noon . . . . . Orthography and Orthoëpy.  
 2 p.m. till 4 p.m. . . . . Grammar.

WEDNESDAY, JULY 7TH, 1886.

- 9 a.m. till 10.25 a.m. . . . . Geography.  
 10.35 a.m. till 12 noon . . . . . History.  
 2 p.m. till 4 p.m. . . . . Literature.

Reading to be taken on the above days at such hours as may suit the convenience of the Examiners.

THE staff of the Clinton High School is composed as follows: J. Turnbull, B.A., head master, classics and modern languages; S. W. Perry, B.A., classics and history; David Robb, mathematics and science; H. S. McLean, English and commercial branches.

MR. J. C. SMALL has received a letter from Mr. Otto Dreher, Secretary of the St. Paul (Minn.) Board of Education, which states, in reply to an enquiry, that pianos instead of organs have been recommended for use in all grades of the school. A foot-note states that the board deems it a need, and hence has virtually adopted the policy of supplying every school under its control with either an organ or piano. The number of schools in St. Paul is 25, and each contains an instrument.—*Chatham Planet*.

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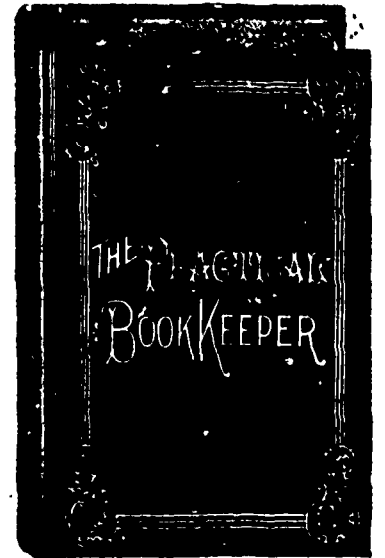
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