

Technical and Bibliographic Notes / Notes techniques et bibliographiques

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

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

Coloured covers/
Couverture de couleur

Coloured pages/
Pages de couleur

Covers damaged/
Couverture endommagée

Pages damaged/
Pages endommagées

Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée

Pages restored and/or laminated/
Pages restaurées et/ou pelliculées

Cover title missing/
Le titre de couverture manque

Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées

Coloured maps/
Cartes géographiques en couleur

Pages detached/
Pages détachées

Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire)

Showthrough/
Transparence

Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur

Quality of print varies/
Qualité inégale de l'impression

Bound with other material/
Relié avec d'autres documents

Continuous pagination/
Pagination continue

Tight binding may cause shadows or distortion along interior margin/
La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure

Includes index(es)/
Comprend un (des) index

Title on header taken from: /
Le titre de l'en-tête provient:

Blank leaves added during restoration may appear within the text. Whenever possible, these have been omitted from filming/
Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.

Title page of issue/
Page de titre de la livraison

Caption of issue/
Titre de départ de la livraison

Masthead/
Générique (périodiques) de la livraison

Additional comments: /
Commentaires supplémentaires:

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

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

EDUCATIONAL JOURNAL

OF WESTERN CANADA.

EDITOR.....G. D. WILSON.

ASSOCIATE EDITOR FOR BRITISH COLUMBIA.....MISS AGNES DEANS CAMERON,
Victoria, B.C.

EDITORS OF DEPARTMENTS :

In the School-Room,.....W. A. MCINTYRE, Winnipeg.
Inspection Notes,.....A. S. ROSE, Brandon.
Natural History, ...GEO. E. ATKINSON, Portage la Prairie.
Primary Work,.....MISS E. CLARA BASTEDO, Brandon.

CONTENTS FOR MAY, 1900.

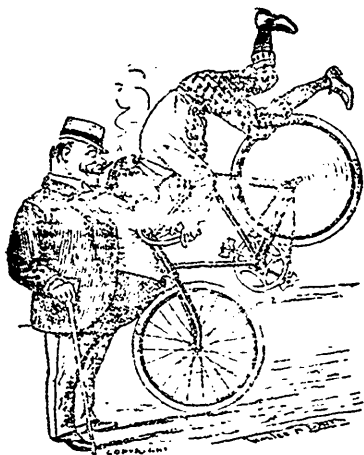
Some Observations on Primary Reading—II.	
W. A. MCINTYRE..	389
The Flowers of May.....	W. A. BURMAN..393
Drawing in the Rural Schools.....	MISS SINCLAIR..397
Primary Reading.....	A. S. ROSE..400
A Lesson in Literature.....	A. H. BALL..401
Inspection Notes.....	403
An Inspector's Trip in British Columbia...W. BURNS..	405
Primary Department.....	407
In the School-Room.....	410
Notes from the Field.....	411
That Sullen Boy.....	E. G. TODD..414
Reviews.....	416
Departmental.....	388

The subscription price of the EDUCATIONAL JOURNAL OF WESTERN CANADA is \$1.00 a year, 10 numbers, none being issued in July and August; single copies 15 cents. THE JOURNAL appears, with the above exceptions, on the Fifteenth of every month. Subscriptions may begin at any time. When so ordered the magazine is stopped at the expiration of the subscription. Without distinct orders to the contrary it is continued, as it has been found that such is the wish of a large majority of subscribers. When subscribers fail to receive the magazine promptly they will confer a favor by notifying the publisher at once.

All British Columbia subscriptions and articles should be sent directly to MISS AGNES DEANS CAMERON, SOUTH PARK SCHOOL, VICTORIA, B.C.

All articles, communications and subscriptions from the Territories and Manitoba should be addressed to the

EDUCATIONAL JOURNAL OF WESTERN CANADA,
Box 369, BRANDON, MAN.



Coming Together

To be "In Touch With the People"

Is our aim, and we are becoming more so every day. Our mail order business is continually growing. Why? Because we have everything needed by the Student, Teacher and the Philosopher.

Our prices are right and WE PAY THE POSTAGE.

Send 35c and get a *History of the Boer War*, with 100 splendid illustrations, including a picture of Col. Otter and the Manitoba Contingent. The best book on the subject.

Winnipeg Stationery & Book Co. Ltd.,

364 Main Street, - Winnipeg.

☛ We give Trading Stamps.

P. O. BOX, 1307

Hyloplate



We sell more School Supplies than any other house in Manitoba.



Our Prices are the Lowest

Blackboarding—We sell Solid Slate, Hyloplate, Slated Cloth and Liquid Slating.
Desks—Double, Double Separate, and Single Desks.

—FREIGHT PREPAID to your Nearest Station—

Maps, Globes, Chalk, etc. Mail Orders Receive Prompt Attention.

Write for our New Catalogue of School Supplies and Books—



CHRISTIE'S BOOKSTORE, BRANDON, MAN.

E. L. CHRISTIE, Proprietor.

☛ When answering advertisements it is desirable that you mention The Journal

—MOTHER GOOSE IN NEW DRESS.—

Rhymes and Jingles

This is a large Quarto Book with 32 pages of Music and Original Drawings of Mother Goose Rhymes, adapted for the little folks, and especially for Kindergarten Work. The Marches and Songs are sweet and simple, the music easy and melodious. Children are delighted.

This book has been highly endorsed by the greatest women in the world, Her Majesty, the Queen of England, by Mrs. President McKinley; by that most gentle and noble mother, Mrs. Grover Cleveland, all of whom have introduced it to their little friends.

Etta M. Wilson, Director of Kindergarten in Public School No. 43, of Brooklyn, New York, writes:—"We have been using Rhymes and Jingles in our Kindergarten for the past month and find it invaluable in our work. It indeed fills a long-felt want in Kindergarten Songs and Music. I wish that every Kindergarten and Primary School in the world might have it."

The work is beautifully printed on expensive Deckle edge paper, in striking Bronze Blue Cover, and for sale everywhere or sent to any address postpaid \$1

"Chickens Come Home to Roost."

—The Greatest Novel of the Age—

Wright & Co's publications includes a 2nd edition (20th thousand) beautifully illustrated, of this charming novel by L. B. Hilles, described by the New York Times as "a book without a single dull line, and with a horse race far surpassing in vivid description and thrilling interest the famous chariot race in Ben Hur."

Hon Robert G. Ingersoll said: "The boldest and best of the year."

Hon B. T. Wakeman says; "It is the greatest novel I have ever read."

Hon M. L. Knight, of the Chicago bar says; "This is the most realistic and remarkable book of the age. A greater book than Uncle Tom's Cabin, Written with the realism of Defoe, the grace of Addison and the pathos and gentle sweetness of Goldsmith.

More than five hundred letters have been received from delighted readers.

The book is on sale everywhere, or sent post paid for \$1.25 by

WRIGHT & CO., Publishers.

368-70 Broadway, New York

When answering advertisements it is desirable that you mention The Journal.

Microscopes

Scholars' Microscopes for Botany work from 20c to \$1.25 per doz. Teachers' Special Microscopes at 25c, 30c, 35c, 50c, 75c, \$1, \$1.25, \$1.50, \$2, \$2.50 each. Stand Microscopes \$2.50 to \$10 ea

Botany Supplies—See our Educational Catalogue for prices of Drying and Mounting Papers, Paste, etc. Collector's Specimen Cans. We have a special specimen roll case, nicely japanned with shoulder strap, will hold a lot of flowers, 30c each, \$3 doz.

Patriotic Songs, Drills, Footballs, Flags, Balls, Croquet, Tennis Sets, Cameras, Kodaks.

Write for lists. Special Prices to Teachers.

ADDRESS—

Russell's Bookstore

504 MAIN STREET, - WINNIPEG.

BRANDON COLLEGE

Provides instruction for both Ladies & Gentlemen in the following courses of study.....

PREPARATORY,
COMMERCIAL,
STENOGRAPHIC,
TEACHERS' CERTIFICATES
PRELIMINARY,
MEDICAL ENTRANCE,
DRUGGIST ENTRANCE,
PREVIOUS.....

Experienced and practical teachers in every department. Students successful in all departmental and university examinations. Special advantages for teachers wishing to take the languages necessary to complete preliminary and previous standing in the University of Manitoba.

Write for further particulars to—

Principal McDIARMID

Box 131, Brandon, Man.

Departmental News.

[MANITOBA].

EXAMINATION OF TEACHERS—JULY 3RD., 1900.

For candidates for second and third class certificates the above examination will be held at the following places, commencing July 3rd, at 9 a. m.: Winnipeg, Portage la Prairie, Brandon, Virden, Birtle, Minnedosa, Morden, Manitou, Pilot Mound, Alexander, Boissevain, Melita, Carberry, Neepawa, Emerson, Stonewall, Carman, Souris, Deloraine, Crystal City, Gladstone, Russell, Dauphin, Killarney, Treherne and Glenboro.

For first-class certificates (non-professional): Winnipeg, Brandon and Portage la Prairie, at the same time.

Each intending candidate is required to notify the Department before June 10th, enclosing the requisite certificate of character of recent date, stating the class in which he desires to be examined, and the place at which he will attend.

A fee of five dollars (\$5.00) will be charged all candidates writing for first, second or third class certificates at the examination in July, 1900. This fee shall be paid to the presiding examiner before the candidates shall be allowed to write on the examination.

All persons engaged in teaching before the examination will, upon becoming candidates, have their licenses extended to the date of the publication of the results.

NORMAL SCHOOL SESSION.

The next session of the Normal School for teachers holding second class certificates will be held in Winnipeg, commencing on Tuesday, Aug. 21, 1900.

Persons who have taught successfully one year since attending a local Normal School session for teachers holding third class certificates, and who have passed the non-professional examination for second class certificates are eligible for admission, and should apply to the Department of Education for the necessary card before August 1st, 1900.

TEACHERS' EXAMINATION.—JULY, 1900.

[BRITISH COLUMBIA].

Notice is hereby given that the annual examination of candidates for certificates of qualification to teach in the Public Schools of the Province will be held as follows, commencing on Wednesday, July 4th, 1900, at 8.45 a. m., at Victoria, Vancouver, Kamloops and Nelson.

Each applicant must forward a notice, thirty days before the examination, stating the class and grade of certificate for which he will be a candidate, the optional subjects selected, and at which of the above-named places he will attend.

Every notice of intention to become an applicant must be accompanied with satisfactory testimonial of moral character. A fee of \$5.00 must also be forwarded with each application.

Candidates are notified that all the above requirements must be fulfilled before their applications can be filed.

The examination shall be conducted according to the following schedule:

JULY 4TH, Wednesday, A.M.—British History, English Grammar. P.M.—Education, Geography, Reading.

JULY 5TH, Thursday, A.M.—Arithmetic, Writing. P.M.—Canadian History, Composition, Reading.

JULY 6TH, Friday, A.M.—Mental Arithmetic, Anatomy, Physiology & Hygiene. P.M.—Book-keeping, Optional Subjects (2 B.).

JULY 7TH, Saturday, A.M.—Mensuration, Optional Subjects (2 A.). P.M.—English Literature, Optional Subjects (1 B.).

JULY 8TH, Monday, A.M.—Algebra, Ancient History. P.M.—Natural Philosophy, Latin.

JULY 10TH, Tuesday, A.M.—Geometry. P.M.—Practical Mathematics, Greek and French.

NOTE.—Candidates will not be required to pass a formal examination in Spelling, but lack of proficiency in this subject will affect the percentage awarded in each subject of examination.

ALEXANDER ROBINSON,

Education Office, Victoria, 23rd April, 1900.

Superintendent of Education

BOARD OF EXAMINERS.—ALEX. ROBINSON, M.A., Supt. of Education; E. B. PAUL, M.A., Principal of Victoria High School; D. WILSON, M.A., Provincial Inspector of Schools; J. H. KERR, B.A., 1st Assistant, Vancouver High School; F. H. EATON, B.A., City Inspector, Victoria Schools.

EDUCATIONAL JOURNAL

of Western Canada.

VOL. II.

BRANDON, MAY, 1900.

NO. 3.

Some Observations on Primary Reading.

BY W. A. MCINTYRE, B.A., PRINCIPAL MANITOBA NORMAL SCHOOL.

II.

It will be necessary in this paper to deal solely with the question of word-mastery. In the concluding paper we shall return to the question of reading.

In saying that the recognition of most words should not be a matter of memory so much as a rapid and in most cases unconscious synthesis or combination of elements, we were but saying that our alphabet is essentially phonetic rather than hieroglyphic. Each element of written language, as G-U-N, corresponds to a speech element. This, of course, is not altogether true, because time and the intermixture of races have changed many sounds and added new ones, and our notation of language is far from perfect. Still no one will deny that it is in the main phonetic. As stated in *Encyc. Brit.*

"From hieroglyphic (pictorial and symbolic) men have passed to phonetic writing, first apparently in the form of syllabism in which each syllable of a word is regarded as an independent whole and represented by a single sign; and from this to alphabetism in which the syllable is no longer denoted by an indivisible symbol, but is resolved into vowel and consonant, each with its accepted sign".....

The first advantage of phonetic systems over pictorial systems is that they relieve the memory. Here again we can quote from the same article.

"There are obvious deficiencies even in the most highly developed hieroglyphics. In the first place they must have been exceedingly burdensome to the memory."

Mr. West, in his *English Grammar*, has stated the many advantages of a phonetic system in the following words:

"One way (of representation) would be to have a different picture or symbol for every word after the fashion of the Chinese. But consider how awkward and troublesome such a method of representing ones words would be. Think of the burden on the memory of associating even five hundred words with as many distinct pictures. To learn the meaning of five thousand such pictures would require years of study. Try to realize our difficulty if, instead of representing numbers by a combination of digits, 0 to 9, and using the device of place, we employed a different symbol for every different number. Our means of numeration would in this case be of a very imperfect character. Now, although 100,000 distinct sounds (words) may exist in English speech, these sounds are formed by the combinations of about forty simple or elementary sounds; and a corresponding number of symbols, or signs, or letters, combined together, will enable us to represent all our existing words and as

many additional words as our language may hereafter receive. Suppose that the words gun, rod, were represented by pictures, and that a person had never learnt these pictures, or having learnt them had forgotten their meaning, he would be at a loss to understand the sense of the passage in which they occurred. But when he has once learnt the meaning of the signs g, u, n, r, o, d, he can combine them so as to represent these words, or can interpret the words when he sees them in print, as rapidly as he can write down the sign for three-hundred-and-twenty-seven or recognize the meaning of 327 when he has once mastered the use of figures."

Now, if in English we possess a phonetic alphabet, or in so far as we do possess it, what must be the mental process involved in interpreting a new word-form? First of all there comes before the mind the whole word-form say, GUN. It is but a symbol, a series of ink-marks waiting interpretation. It signifies nothing in the objective world, and cannot do so till translated into speech-elements. For the word has never been seen before, and there is no trick of memory to come to the rescue. The pupil is aware, however, from his previous experiences in word-discovery that if he can give the proper sound-values to the elements G-U-N and can "glide together" the sounds, he will likely obtain a familiar word. The ANTICIPATION OF A WORD WHEN THE COMBINATION OF SOUNDS IS EFFECTED is what gives unity and meaning to his combining efforts. The word GUN does not directly suggest the object GUN, but it is resolvable into elements, each with a sound-value, which sound-values when combined will give the word GUN, which in turn will suggest the object. This is the process in all phonetic systems.

IT IS, OF COURSE, POSSIBLE TO TREAT ANY PHONETIC SYSTEM AS A SYSTEM OF HIEROGLYPHICS, BUT SUCH A COURSE IS UNSCIENTIFIC AND UNPROFITABLE. It has been remarked that "it is a course which seemeth right to a man but the end thereof is death." To burden the memory when a system has been invented to avoid this very thing does not seem to be strictly pedagogic. It is an unwarranted assumption that word-forms in a phonetic system are recognized as wholes in the same manner in which objects in nature are recognized. We have to "work our passage" to the significance of word-forms, though in adult life we are not conscious of the process. The connection between written word and object is not similar in kind to that between spoken word and object; in the latter case there is IMMEDIATE association, in the former, MEDIATE association.

Should anyone doubt the above statement as to the mind's action in interpreting (translating into sound) words formed according to a phonetic system, he should explain how an English scholar, ignorant of Latin, can yet interpret (we do not say read) a page of Latin almost as rapidly as English. Or he should explain how the Cree Indians learn to get the thought from their Bibles after two days instruction in reading. They have a strictly phonetic alphabet, and it is rendered simple because the language is syllabic.

A few practical conclusions may be drawn from what has just been stated.

I. Just as the anticipative attitude is necessary to the reading of a sentence, so it is necessary to the discovery of a word-form from the elements. In getting the thought in a sentence, pupils must do more than form pictures corresponding to the words. It is the ANTICIPATED SENTENCE-IDEA which gives unity and meaning to all their efforts. So in discovering a phonetically-constructed word-form by the natural method, they do more than "cough up" the successive sounds; it is the ANTICIPATED WORD-WHOLE that gives meaning to the "coughing." A teacher who says "Name this element, and the next," etc., is just as hopelessly wrong as she who in sentence-reading says "Name that word, and the next," etc. There is nothing further from nature, nothing more repugnant to common sense, than singling out the elements for

special study and designating them by such euphonious and expressive titles as "The little goosey-gander" (s); "The little sick boy" (c); "The big too-too" (j); "The little man with the sore toe" (o). The elements are component parts of a phonetic whole, and are discoverable from the whole by analysis; and they should not be thought of except in connection with the whole. The same may be said of the relation of word to sentence or notion to judgment—the part has a meaning only in its relation to the whole.

II. A pupil should not begin sounding the phonic elements till he knows what the purpose of the effort is. Neither should he learn word-forms till he perceives what relation this bears to the getting of thought from a sentence. If we take it for granted that there is in the mind of the pupil a desire to read, the following steps will indicate roughly the natural order of procedure.

(a). Some short sentence such as "The crow is cawing, Caw! Caw!" will be presented to him and read by a teacher. The pupil perceives no necessary connection between the ink-marks and the story expressed by the teacher, but he knows there is a relation, and his natural question is "How did you read that?"

(b). The teacher shows that certain ink-marks as "crow" and "caw" stand for certain words, and the pupil begins to understand that if he knew all ink-marks at sight he would have the key to unlock the treasures of the printed page.

(c). Another inquiry soon arises in the youthful mind that is seeking the line of least resistance, and it renders another step necessary. "How did you come to know all these words. Had you to learn them one by one and remember them?" Here the teacher comes to the rescue, and explains the notation of written expression, that is she shows how words are composed of phonic elements. If the pupil really desires to read there will now be no trouble. If it should be asked at what stage a pupil should be given the values of the phonic elements, it can be answered, "When he demands such knowledge or can perceive its value as an aid to word-discovery."

III. A pupil getting at the thought when it is expressed by means of a phonetic alphabet, will of necessity be slow in interpretation of symbol into sound at the beginning. But, as has been pointed out, slow interpretation and for that matter slow reading or slow thought-getting is no crime. If the pupil is looking beyond letter to word, and beyond word to sentence, if he is, in other words looking for a thought, he is doing well. Good reading is not essentially a matter of speed, but a matter of mental attitude. Speed is desirable because thought and expression should harmonize in time as closely as possible; but it is not possible in any art to have speed without practice. We can not have speed in interpretation of symbols at first unless we discard our phonetic alphabet, substitute a system of arbitrary word-signs and confine our attention to a small range of words. It is needless to say that one who accepts our notation of expression as essentially phonetic, will not look for the same kind of results in teaching as are hoped for by him who looks upon word-forms as arbitrary and directly rememberable symbols.

It may be well at this point to investigate one or two cases of unsatisfactory, or what might seem to some to be unsatisfactory work on the part of the pupils.

I. The boy had been at school a year. He had never got beyond sounding the elements, even in the simplest words. The first week at school he said "c-a-t" and the last week he said the same thing. There was no gain. Here it is evident, he was lacking in the one great essential to reading. HE HAD NO DESIRE TO GET THOUGHT, hence no incentive to discover words, hence no aim in his phonetic utterances. Had the desire to read been present, the ANTICIPATION OF THOUGHT WOULD

HAVE BOUND TOGETHER ALL HIS EFFORTS, and the initial act in thought gathering, viz: the interpretation of word-forms, would have had for him a meaning.

II. The girl was in Second Reader. She was incapable of getting the thought from a selection which contained anything beyond the few words she recognized at sight. She, too, was in the Slough of Despond. She looked along the printed page searching among the word-forms for an old acquaintance, but she was ignorant of the fact that almost all word-forms are self-revealed to one who has the key. No one had helped her to perceive that we have a phonetic system rather than a system of hieroglyphics.

III. The boy has been reading six months. He edifies his companions and pleases his parents by reading to them from books and from the newspapers. He can read anything. He demanded the key to reading, i.e., a knowledge of phonic elements, before he knew a dozen words. He made out most, but not all, of the key for himself, by conscious analysis of these words. After one month he worked his way very laboriously to the thought of a simple sentence. But he was always after thoughts. At two months he was a little more rapid, that was all. He had put forth no effort to memorize word-forms as wholes though he did recognize a few at sight. There was a gain in power of combination, rather than in knowledge of word-forms. At three months there was a decided gain in speed, and the phonic element was in many cases a syllable. Yet he was trudging along too slowly to do sight reading with expression. To-day he reads freely and naturally. He interprets so readily that he apparently recognizes words at sight. This case needs no comment, other than to say that if one who looked every day for direct results in the form of stored up memory-images, had heard this boy at two, three or four months, he would have had no words of censure too severe. Yet the boy knew "what he was at," and the most hardened critic would to-day confess that he does remarkably well. But—

IV. The boy in mind began his career by learning words and word-groups. He was anxious to get the thought and interested in the thought placed before him. Not a word was said about phonic elements. After a time he began making such enquiries as "what is the word that ends like "HAD" but begins like "BO?" He meant the word "BAD." An unconscious knowledge of phonics sprang up in his mind. He began to make out words he never saw before. He made progress. This too, is a case, of a child to whom everything he was doing meant something as an aid to thought-getting. He put life into his work, and for such there is no condemnation. But—

KILLARNEY CONVENTION.

A convention of the public school teachers of southwest Manitoba will be held at Killarney, May 31st and June 1st.

The following is the programme. Thursday, May 31st, 10.30, a. m.—Organization and enrolment. 2 to 5 p. m.—Address of welcome, R. R. Earle; Grammar, A. S. Rose, I. P. S., Brandon; Music—L. H. Minchin, Director of Music, Public Schools, Winnipeg. Friday, June 1st, 9 to 12 p. m.—Drawing, Miss Patterson, Supervisor of Drawing, Winnipeg Public Schools; Nature Study, Inspector McGuire, Portage la Prairie. 2 to 5 p. m.—Literature, E Burgess, Principal Manitou Intermediate School. Question Drawer—Conducted by Inspectors Rose, McGuire and Best.

On Thursday evening a public address—topic "Our Country," will be given by J. D. Hunt, of Carberry. There will be a short programme of local talent. Public cordially invited to all sessions and to the addresses on Thursday evening.

The Flowers of May.

BY REV. W. A. BURMAN, ST. JOHN'S COLLEGE, WINNIPEG.

Sweet May hath come to love us,
Flowers, trees, their blossoms don;
And through the blue heavens above us
The very clouds move on.

Heine—"Book of Songs," New Spring No. 5.

"April showers; bring May flowers"—So the old couplet runs. But this year, April brought almost no showers. Yet the flowers come,—come even earlier than usual,—coaxed by April's smiles; venturing much on her fair promises, and warm, caressing winds. Let us hope no laggard frost may come to chill their ardour, and to teach us once again with Goldsmith that oft "Winter lingering chills the lap of May."

After the long and barren winter, how quick are eyes, wearied with the dazzling whiteness of earth's snowy mantle, to detect the least bit of green, and the first flower of the season.

They come, the first of Nature's tokens that an unseen grace and force still lives and works. The spring flowers are the first sacrament, as it were, of a new year—the outward and visible signs of the work of a loving Father, who will have his children learn that UTILITY is not everything—that a thing of beauty has its uses and its mission to the aesthetic, or, if you like, to the spiritual side of our nature; as well as its place in ministering to our material needs.

This year my first anemones were given me by a little boy running to school, and the first buttercups I saw the proud possession of a wee girl in the Sunday School, tightly grasped in her little fingers.

How children love these welcome visitors! What joys we miss unless we learn to see them with children's eyes, welcome them with their simple rapture, and find in them a delight that never grows old!

The pleasure these two children gave me led me to think of the many children to whom May would bring even greater delight than it does now; if, under the guidance of their teachers, they could learn to know and search for the various flowers of May; and indeed each month in turn. Here as elsewhere expectation is half the pleasure. What then should we expect and look for?

Having been requested to write something for this issue, I have thought it might interest and perhaps help both teachers and scholars if I try to answer that question.

We will forget for the moment that this is a very early spring; and will suppose it to be an ordinary season, with the snow all gone, and except on dry, warm ridges the earth only just drying up.

On these—"The brief courageous windflower, loveliest of the frail"—is impatiently thrusting its head through the ring of withered stalks of last year's leaves. Like its cousins in far away Switzerland, it cannot wait for its leaves, but as though hungry for the sunshine, pushes forth its earliest flowers to dance like bannerets in the breeze.—ANEMONE PATENS, VAR. NUTTALIANA is its botanical name. Many still call it the "crocus"; a reminiscence this of the home-land with many, who perhaps more in the spring than at any other season, find the old homesickness not quite healed, and are fain to see in this lovely flower the crocus of the garden of their childhood.

"Feeling and fancy fondly cling

Round thoughts which owe their birth

To thee—"

(Bernard Barton, To a Crocus.)

Many are learning to call it "Anemone." A fitting name, indeed a very old one—"Wildflower." As George Macdonald sings. (WILDFLOWERS 19.)

"Anemone, so well
Tamed of the wind, to which thou art all free."

By some writers this plant is still called, with Pursh, *PULSATILLA-HIRSUTISSIMA*.—"The Hairy Pulsatilla." The distinction seems very proper, for the seeds differ from those of *ANEMONE* in having a long, feathery style; more like a *Clematis*, and the whole aspect of the plant is different from the *Anemones* we have here.

The hairs to which Pursh's name refers, no doubt play a very important part in the life history of the plant. During the late summer, out of the stores which the leaves and roots have provided, the flowers and leaves for next year are partly prepared, and covered with these thick hairs, which must have their uses in protecting the young and tender parts during the severe frosts of winter. How much they can do in this way, as non-conductors, is still one of Nature's secrets. It would seem clear that heat must be stored up in the heart of these plants, else they could scarcely grow so soon. We have yet to learn much of the temperature of the interior of plants and trees; though it is known that in the case of the latter it is higher than that of the surrounding air. Whether rightly or not I cannot say; but I have for some years been convinced that all living plants give out HEAT in the spring and early summer; basing my opinion on numerous observations. There is here a very interesting field for research.

But I am digressing. To return to our *Anemone*. I add three notes of interest. 1. It is found as far north as within the Arctic Circle; and should surely be entitled THE flower of the Northwest. 2. It is a beautiful example of what Ruskin calls (in *Modern Painters*) "Leaf Monuments." The beautiful leaves which for the most part so meekly follow the flowers,—What is their office? It is to prepare for future flowers—to elaborate the food for the blossoms of next year, to pave the way by their life and death, for the beauty and the gladness the flowers of the spring—their monuments, shall bring to the earth.

"Beloved how fair, how far prolonged, in arch and aisle, the avenues of the valleys, the fringes of the hills! So stately, so eternal; the joy of man, the comfort of all living creatures, the glory of the earth—they are but the monuments of those poor leaves that flit faintly past us to die. Let them not pass without our understanding their last counsel and example: that we also, careless of monument by the grave, may build it in the world—monument by which men may be taught to remember not where we died but where we lived." *MODERN PAINTERS*.

3. The plant has its uses, for the leaves when crushed in the hand give forth a pungent smell which the Indians have found is good for headache. I believe they are right. Let some of my readers try "*Anemone Smelling Salts*" and tell us whether they were cured of headache by them.

2. THE BUTTERCUPS.

"The buttercups, bright-eyed and bold,
Held up their chalices of gold
To catch the sunshine and the dew."

JULIA C. R. DORR, Centennial Poem.

Following close upon the *Anemone* comes the early Buttercup—*RANUNCULUS FASCICULARIS*—so called because its roots are *FASCICLED* or tufted. It is a humble little plant, but very welcome as a harbinger of spring. It is found on the open prairie. The plant is too well known to need description.

Less known is the "Rhomboid-leaved Crowfoot."—*RANUNCULUS RHOMBOIDEUS*, which may be looked for on dry lands and sandhills, especially in the western part

of Manitoba and beyond. It is slightly hairy, has the lower leaves tapering at the base,—stem leaves are three to seven lobed. The flower is yellow with petals longer than the sepals.

In damp woods—toward the end of May, should be found the “Small-flowered Buttercup”—*RANUNCULUS ABORTIVUS*. It is generally smooth and glossy green, from three inches to one foot high. The lower leaves reniform and the stem leaves lobed. The flower is very small, often only one-quarter of an inch across. The yellow petals very short and inconspicuous.

3—COMPOSITÆ.

EARLY EVERLASTING FLOWER. *ANTENNARIA DIOICA*. This lovely little composite flower follows close on the buttercups, growing on the open prairie in patches of silver gray foliage, in striking contrast with the early violets. Its small heads of white or pinkish flowers are in clusters on stems a few inches long, some being sterile, others fertile. Hence the specific name *DIOICA*, diœcious—lit. living apart. Its larger brothers, *ANTENNARIAS*, have the same peculiarity. The family gets its name from the fancied resemblance to the antennæ of insects, of the pappas or bristles on the sterile heads. As in the larger species this may be dried as an everlasting,” but its slender stems rather spoil it for use in this way.

Another curious composite flower is the *NARDOSINIA SAGITTATA*, or *PETASITES SAGITTATA* of Gray. “Arrow-leaved Sweet Coltsfoot,” is a better name for common use. Coltsfoot will do for short. *NARDOSINIA* means having the odor of *NARD*—Spikenard. *PETASITES* is said to be the Greek for a broad-brimmed hat—in reference to its wide spreading leaves. Perhaps the Greeks of old used them, or something similar, to protect their heads from the sun, as cabbage and rhubarb leaves are sometimes used now.

The Coltsfoot, with another species having *PALMATE* leaves in the western districts, is to be found in May sending up its thick, uncanny looking scape, crowned with heads of white florets in damp woods. The large leaves come later, shaped like arrow heads, and very woolly beneath.

About the middle of May the same order, *Compositæ*, restores to us our old friend, the Dandelion. The regularity with which it manages to open out its golden tribute between the 12th and 15th of May is very praiseworthy. I must confess a weakness for this flower, though it is sometimes a source of annoyance.

There is something in its sturdy independence, power of making the best of things, its wonderful structure, and not least its real beauty when in its glory that leads me far, though not all the way, with Lowell when he sings:—(The Dandelion):

“Dear common flower, that grow’st beside the way,
Fringing the dusty road with harmless gold,
First pledge of blithesome May,
Which children pluck, and full of pride, uphold,
High-hearted buccaneers, o’erjoyed that they
An Eldorado in the grass have found,
Which not the rich earth’s ample round
May match in wealth—thou art more dear to me
Than all the prouder summer-blooms may be.”

“My childhood’s earliest days are linked with thee;
The sight of thee calls back the robin’s song,
Who from the dark old tree
Beside the door sang clearly all day long,
And I, secure in childish piety,
Listened as if I heard an angel sing
With news from heaven which he could bring
Fresh every day to my untainted ears,
When birds, and flowers and I were happy peers.”

Let my readers search out the rest of this beautiful poem for themselves. It will well repay them.

Of other May flowers I am forbidden by the limits of this article to say much.

The TRILLIUM, or Birthroot, grows in woods or shady places. Our commonest species is *T. CERNUUM* :

"Born of tempest, wrought in power,
Stirred by sudden hope and fear,
You may find a mystic flower
In the spring time of the year." —Dora R. Goodale, TRILLIUM.

In Southern Manitoba in rich woods may be sought the BLOODROOT, *SANGUINARIA CANADENSIS*. The closely-folded, vine-shaped leaf encloses in its fold one pure white bud, which breaks forth into a blossom of many petals and bright orange stamens. Its juice is bright red in color, hence the plant is called Bloodroot.

"Sanguinaria, from whose brittle stem
The red drops fell like blood." —Bryant.

Then we have the "Golden Fumitory" or *CORYDALIS AUREA* with its pretty yellow and curiously shaped flowers and curved pods.

"Winter-green," *PYROLA ROTUNDIFOLIA*, is a lovely and favorite flower, often called "Lily of the Valley." It has delicate, waxy pink flowers nodding in a slender raceme, after the fashion of that flower, but it is not a lily. It belongs to the heath family.

The trees and shrubs now invite us on every hand. Poplars and willows with their catkins furnish us with the simplest possible kind of flowers, having neither ornament nor covering, but hanging in a neglected kind of fashion, dangling in the air, and the sport of every breeze that blows.

The oak and hazel with THEIR flowers in tassels and stars. The "Manitoba Maple," with its delicate fringe-like sterile flowers, waving signals to the coy blossoms of the other sex on another tree. The wild plum, and hawthorn, and saskatoon with their pure white blossoms, soon falling in clouds like snowflakes—these and others tempt us to their haunts.

Nor must we forget the violets—of which we may find perhaps three this month—*VIOLA DELPHINIFOLIA*, the "Bird-foot Violet;" *VIOLA CANINA*, "Dog Violet;" and *VIOLA PUBESCENS*, the "Downy Violet." The first has cut leaves and a large handsome purple flower. The second is the violet of the prairie found almost everywhere. The last is a larger plant with bright yellow flowers, found generally in woods.

"The eyes of spring so azure
Are peeping from the ground,
They are the darling violets,
That I in nose-gays bound." —Heine.

Here and there you may find the POISON IVY coming into bloom. It has a loose cluster of greenish flowers on top of the stem. Owing to its poisonous properties this plant should not be collected, indeed it might be labeled "Please do not touch." It is easily known by its three or four three-lobed leaves, its green flowers, or greenish berry-like fruit.

Here for the present I must close—

"The spring's already at the gate
With looks my care beguiling,
The country round appeareth straight—
A flower-garden smiling." —Heine, Book of Songs

Drawing in the Rural Schools.

BY MISS SINCLAIR, SUPERVISOR OF DRAWING, BRANDON PUBLIC SCHOOLS.

The following paper was written in answer to a request for practical suggestions on the teaching of Drawing and Clay Modelling.

It probably does not by any means, meet all the requirements, but it is given in the hope that some may find it helpful.

In all our teaching of drawing and its correlated subjects our object ought to be not so much to obtain perfect work as to train the eye and brain and hand of the pupil to make him observe and think and do. We should strive not so much to implant ideas as to evolve them from his own "inner consciousness" and guide him into a right expression of them. The principle of originality is to be kept constantly in view: our business is to seek for it and develop it. Any work that is less far-reaching than this is a failure, and any work that accomplishes this is a success, no matter how crude the apparent results may be.

For instance, we could easily teach a child that a sphere is round, that it has one face, and all the other facts concerning it, but that would be of very little educational value to him—would not develop his nature in any way. The better way would be to lead him to discover these facts for himself. Let him handle the object, feel it, observe it, test its action, in fact make himself as familiar as possible with it and then draw his own conclusions concerning it. These conclusions will generally be right and having gained them himself, he will not be likely to lose them. They should however, be rounded out and made definite and clear by skilful questioning on the part of the teacher. Ideas gained in this way ought to be a valuable addition to the child's mental equipment.

The expression of the idea may be at first in words or it may be by drawing imaginary lines in the air or on the desk, but of course with chalk or pencil in the end. And in these first efforts the wise teacher will leave the child to work out his thought in his own way. Too much supervision will be sure to make him self-conscious and prevent the true expression of his thought regarding the object. Though all his later work must have our close attention and careful criticism. We must be considerate towards his first failure, always remembering that no purposeful work, however imperfect, is ever a good object for merciless criticism and that the true way to improve the imperfect is to place the perfect beside it and lead the child to see that the better way is worth his effort and not beyond him.

After becoming pretty well acquainted with the type-solid, the pupil should be led to see its relation to objects resembling it in the world around him and in his daily life. And here, at least, the teacher will find there is no lack of interest.

To discern an apple or an orange in the sphere, a glass, a barrel or a pail in the cylinder, a funnel in the cone, and other forms in other models, will be a source of endless delight to the children and will give a new and living interest to the otherwise perhaps rather tiresome study of the models. After this the class might combine the models into groups and turn them into pictures to represent some thought suggested by the teacher or by some one of themselves. For instance they might be asked to think of objects like the sphere, cube and cylinder to represent "play." If it is winter their thoughts will at once fly to the huge snowball they made at noon, with, perhaps, the tree it rolled against and the block on which they sat to rest. I gave the little girls "Baking Day" once, and apples, rolling pin and spice-box on the table made a very pretty picture indeed. I suggested "Work" and straightway a saw-horse, a saw and a pile of wood, appeared on the blackboard. These are

only a few examples. The resourceful teacher can find scores like them or better.

Not all objects are suitable for picture making. Ornamental objects, complicated objects, highly-finished objects and perfectly symmetrical objects are usually unsuitable for first efforts in the work. On the other hand, plain objects, simple objects, crudely formed and finished objects, old and broken objects and natural objects are usually very suitable. An old tumble-down shanty is preferable to a palace for drawing purposes, and an old boot is better than a finely finished vase. Objects that suggest a history are always interesting to a class.

Story illustration is of unquestioned value. The good story teller is a "king among children," and his qualifications should be many and varied. "Stories for children should be told," as some one says, "in the purest English and with careful enunciation. They should show culture in its broadest, truest sense, meaning refinement, education, ideality. The story-teller should be able to see, ideally, hum-drum facts, and he should have fancy to embellish these facts so that some principle may be impressed on the mind of the child. He must be able to make common things beautiful with poetic ideas and symbolic truths. And he must have sufficient common sense to keep him from extravagance. If there is a river in the story he must see it flowing at his feet. If there are horsemen he must see them disappearing over the hill top. If flowers are growing, he must look with pleasure in his face at the beautiful blossoms along his path. If birds are singing, let the eye tell the happiness with which the song fills the heart. Eye, and tongue and hand must all express each emotion, and the children will all be carried along into unknown countries to ramble among new wonders with unfailing delight. A new world will open to them and each little artist be a Columbus bent on discovery. The unexplored realms they enter will be to them as strange and varied as the new continent of the fifteenth century." The illustrations of these stories should be simple, of course, avoiding detail, but always giving the main thought of the story.

Picture-study may begin very early in the child's school-life. Children are such picture-lovers that to my thinking, it can hardly begin too early. Good pictures should hang on the schoolroom walls. Their silent, constant, though unconscious influence, will tell mightily on the lives they look down upon. The selection of school-room pictures requires the exercise of great care and judgment. Not all good pictures are suitable. Millet's "Angelus" would be Greek to a class of Grade 1 or Grade 2 pupils, while the study of J. G. Brown's "Boy Blowing Bubbles" would be entered into with positive delight. In older classes we sometimes select an artist, go over, very briefly, the story of his life and then discuss with the class the best examples of his work at our command. For instance a sketch of Rosa Bonheur's life followed by a study of the "Horse Fair" or "Cantal Oxen"; or a sketch of Sir Edwin Landseer, followed by a study of some of his many pictures of dogs would be interesting, for what boy does not love animals—horses and dogs especially.

There is a great outcry in some circles against "methods" in drawing "Genius in the bud" should be left to develop itself in its own way or else its efflorescence will never be attained, say they. Whether this is true or not I am satisfied from actual experience that the teacher must have method in his teaching or it will to a great extent be haphazard and inefficient. Before beginning the work of the term a careful outline of it should be made. This outline should be in line with the P. S. programme and should indicate not only the breadth of the work, but the daily lesson as well.

It may perhaps have to be modified as the work progresses, or some unthought phase may have to be introduced, but such changes should always be in keeping with the plan of the whole. An outline like this, while it need not be rigidly adhered

to, will help the teacher to unify his work and to avoid the weakness of teaching detail after detail.

What some one has called a "Book of Ideas" should also be kept for entering difficulties and the means used in overcoming them, for recording helpful thoughts and suggestions and other sundries connected with the work, that should not be forgotten.

Much that has been said of drawing is true of clay-modelling. It is equally as educative and is even a greater delight to the child. We all know the universal passion which children have for moulding dough, mud, or anything that will quickly and easily take shape under their fingers. This passion, encouraged and guided, can be turned into very great account in developing the thinking and doing powers. It is simpler than drawing because it deals with facts, not semblances. For that reason too it appeals to something in the child—his literal side, shall we say—in a way that drawing does not.

Miss Hildreth of the St. Louis schools, says "modelling in clay is valuable educationally because it enables us to comprehend and reproduce ideas of form. It is also valuable as a stimulus to observation, developing through reproduction, the faculties of classification and generalization."

A very important end in clay-modelling is to show the relation between the type-solid and other forms similar to it in shape but differing from it in size and other particulars; to show that the same principles used in modelling the type form will enable us to model any object similar to the type-form, i.e. when not cumbered with too much detail.

Some teachers recommend only objects having curved or rounded surfaces for the first years of clay work. Certainly such forms are in favor with children almost as much as with old Dame Nature herself, and the child is sure to succeed best with what pleases him most.

The best clay for this work is artists clay, and where that can be procured none other should be used. It is cheap enough in itself but the expense of bringing it a long distance is sometimes a serious objection. A fair substitute can however be made from common white clay dug from wells or cellars. "To prepare it for use it should be, if dry, tied up in a large cloth and placed in a jar or pail having enough water in it to cover the clay. After one or two hours immersion, take out the cloth full of clay and without untying, knead thoroughly until the mass seems plastic and perfectly free from lumps. Open the cloth and examine from time to time while kneading. If too wet allow it to dry off, if too dry return to the water. When properly kneaded it will have a springy feeling under the fingers, and when rubbed smooth will glisten as if oily. It must not be wet enough to be sticky, or dry enough to feel hard to the touch."

When the class is ready for work, the clay may be divided into pieces of suitable size and distributed—a piece of stiff paper having been previously laid on the desks to protect from soiling. Then the type-solid and the object like it are placed on the table, side by side. The teacher talks about them, compares them, leads the pupils to see all the points of beauty and interest in both, in fact, idealizes the work in every possible way—thus preparing the children to do the very best work in the very best manner.

Then taking the clay she works with them, or rather leads them, first massing it into the general form of the object; then working for detail, filling up the cracks or adding to the mass to bring out the form more distinctly.

In modelling as in drawing we should keep the idea of translation not imitation constantly before the mind. For example, the wooden cube has sharp edges, the

clay cube should have soft, thick, rather blunt edges. The edges of the one suggest the material, wood; the edges of the other suggest the material, clay.

No tools are used in the earlier stages of this work. A part of its mission is to develop sensitiveness of touch and power in the hand and for this reason everything is done by the hand alone.

Sometimes a few minutes may profitably be reserved from the lesson period in which the children are allowed to make anything they like from the clay in their hands. In this they should work from memory or imagination and without help or suggestion, unless to have them say definitely what they intend to make. It is well to require this as it keeps them from "puttering", which some children delight in, but which is anything but educative. "During this time of free activity it is not well to interfere with the child while busy with the clay. The shapeless pile may represent a beautiful ideal to him. A foreign touch might ruin it." Encouragement should be given to the slow ones to produce some result that is absolutely their own. When once they realize that they can reproduce their thoughts in clay, all difficulty is over. The rest is a question of practice and time.

Primary Reading.

FROM ANNUAL REPORT OF INSPECTOR ROSE.

The subject of reading, the most important on the programme, is usually well taught in the lower grades. In many schools the work is of a very high order. The careful study of the methods by which the highest success has been achieved would appear to lead to the following conclusions: 1.—The most important and most difficult factor in the problem of teaching reading is the development of a desire to read on the part of the child. In the case of the child reared in a literary atmosphere, whose mind has been soaked in good literature, the nursery rhyme, the fairy tale, the myth, this factor vanishes. Such a child has a strongly and naturally developed desire to read. He is eager to unlock the mysteries of books because they contain that which his previous experience has taught him to love. But unfortunately in too many cases the child has not, in his home, been surrounded by this atmosphere, so favorable to natural growth; and the teacher must, instead of introducing the child to the difficulties of formal lessons in reading, go back to his standpoint and, so far as possible, do the work which the home has failed to do. The most successful teachers of my acquaintance sometimes find it necessary to spend the greater part of the first few months of the child's school life in the attempt to fan into flame this divine spark of desire for knowledge which the soul starving conditions of the home have not entirely extinguished. 2.—The pupil from the beginning should, if the subject is properly taught, read as fluently and as expressively as he speaks. There is no stage in his career as a student of this subject when he reads in a slow, hesitating or monotonous manner. If a child has been carefully prepared to read a sentence there is no reason why his expression of the thought should not be as natural as his usual expression in conversation. And there is no reason why the child should not receive this necessary preparation before being required to attempt the reading of a sentence. It might be well to indicate briefly what is involved in this necessary preparation which must precede the attempt on the part of a child to read a sentence. The subject matter of the lesson must be some-

thing in which he is keenly interested. Without this intrinsic interest no real progress can be made.

It must be borne in mind that this should be a genuine interest in that which the words symbolize rather than a spurious interest in some imaginary thing which the teacher has arbitrarily associated with the letter. The symbol "cat" is interesting to a child because it calls up the picture of an animal with which he is familiar and in which he is interested and not because it may under certain regrettable but too common conditions call to his mind three distinct pictures; first the picture of a little boy who is suffering from a cough; second, of a little girl who has grown stout on a diet of porridge; and third, a little fellow who carries a cane upside down and wears a straight tie. It is not denied that such exercises may be made very amusing to children. Under the guidance of a skilful exponent of this so-called synthetic method, children may become so engrossed in these exercises in spurious imagination that the real picture back of the word, being a commonplace thing and lacking that romantic halo which surrounds the little boy who must stay in the house because of his cough, is frequently overlooked. If the text book in reading provides this material, well and good, otherwise we must seek it elsewhere. A human soul is of more account than a text book. The pupil must be perfectly familiar with the written words and phrases in the sentence. The attempt on the part of some teachers to combine the difficulties of word recognition with the interpretation of thought is one of the commonest errors in the teaching of this subject. The learning of words and phrases and the getting and giving of thoughts belong to two different stages and should during the habit-forming stage, be kept separate and distinct. 3.—Phonic analysis and synthesis should not be introduced too early. A knowledge of the value of the elements of language is a valuable aid to the pupil in the recognition of new words. This knowledge, however, should come at the right time and in the rational way. Before any special emphasis is laid upon this phase of the subject the pupil should have had considerable experience in reading. He will then be in a position to appreciate the value of a knowledge of these elements as an aid to reading.

A Lesson in Literature.

BY AUGUSTUS H. BALL, B.A., MAPLE CREEK, ASSA.

I have been asked to contribute an article on "something" to the Educational Journal, and consequently take a favorite study of my own. I think when he solicits copy our editor ought to put in a slip setting forth a number of topics with the request that we make our selection. It is so much easier to write on a given subject than to choose one to write upon. But it were irreverent for a scribbler to impeach the judgment of an editor, and I accept condition: as I find them with the reflection by the way, that no matter how I would wish to refrain from appearing as a teacher unto teachers, natural gratitude for the helpfulness of the Journal constrains me to search thought and experience for "something."

The following is based upon lessons actually taught to a class in the fourth standard under the programme of studies for the North-West Territories. Contrary perhaps to pedagogic judgment I required the pupils first of all, to memorize Longfellow's "Resignation." This was, however, partly for the benefit of the rest of the school, for the recitation took place between nine and fifteen minutes past nine on

the morning of the lesson. I find that pupils of the other classes are interested in the lively recitation of choice poems, though these do not come in their own class work. If this takes place at the beginning of the morning occasionally, it imparts a sense of the ideal to the day's work and has a pleasant toning effect. I am aware that memorizing should follow study and discussion, that the thought should be assimilated before the exact words are committed to memory; but it seems to me that there is a clear, real pleasure to pupils in finding that as they go over their poem in class, beauties unseen before are revealed at every turn by sympathetic imagination under study guided by the teacher: a pleasure, even as it is a delight for you to go over again an oft-traversed country-side in company for once with an artist whose sympathy with the moods of Nature intuitively leads him to notice the most beautiful in the varied combinations of the landscape and who points these out to you who have seen them BUT UNKNOWINGLY before. It takes an artist to reveal ideals anywhere, but all may appreciate them once they are pointed out. In view of the above the pupil is "Like some watcher of the skies when a new planet comes into his ken." The teacher of literature is an artist in a small way and no eye glistens with rich gratitude as the eye of an eager child who feels the glow of spiritual acquisition as he gets his first glimpse of beauty clearly under your guidance.

For home work or seat work, in order to find just what the pupil thought of the different passages, I set among others questions as follow: "What does the poet mean by "vacant chair," "the heart of Rachael," "celestial benedictions assume this dark disguise," "the mists and vapors amid these earthly damps," "the life Elysian," "sin's pollution," "clothed with celestial grace," "the soul's expansion," "impetuous with emotion."?

Divide the poem into paragraphs. Show the connection between stanzas three and four. What, according to the poem, does the poet think of the heavenly life? These, given with the idea of leading pupils to imagine difficult details, to grasp the unity of the poem, and, discovering minor units of thought to relate the parts to the whole, were answered with varying insight. One pupil, a girl of twelve, an imaginative little creature, answered almost invariably correctly and tastefully, but she has an elder sister of romantic mind, and the suspicion that the latter had given help I found afterwards was well founded. I do not deprecate this way of getting knowledge, provided that what is got is understood. It encourages a useful curiosity. Another pupil, also a girl of twelve or thirteen, wrote that "vacant chair meant no fireside without an empty chair;" "these severe afflictions were the afflictions of bidding dying friends farewell and do not come from the ground;" celestial benedictions etc., "meant holy blessings in dark counterfeit dress." (Even so.) These replies reveal the unsatisfactory stimulation of Webster without imagination on the part of the searcher. This pupil is a materialist: she is responsible for the escape of many a sigh from me and for the origin of many an anxious thought. Yet she is intelligent and a splendid subject for testing the susceptibility of the imagination to training under deliberate external influence. I wonder if she ever will be able to follow the runnings of a poet as comparatively transparent as Longfellow? I hope so; but, at present the combinations of poetic metaphor provoke very few mental pictures in her.

I made up my lessons from the answers given, inducing thoughtful imaging by searching questions and amplifying where explanation was meagre. I found that the general idea of the poem had been understood and that the division "into paragraphs"—a difficult matter, had been well done. They found easily the names for heaven, showing the appropriateness of each term. Excellent statements were made of the poets view of the life after death. They discovered that stanzas one and two

spoke of death and mourning; three and four taught that afflictions were often blessings in disguise; five, six and seven, that there was no such event as death ending all; eight and nine, how, in tender recollection, we keep in touch with loved ones who have gone before; ten and eleven, how the child would look in the future and in what respect she would have changed; twelve and thirteen, that we must be patient under affliction. Incidentally the pupil perceived clearly, the doctrine of immortality. In this they made for themselves a dim concept clear, and learned the real term for what previously was a vague notion. They found that heaven was a place of happiness, distinguished between pleasure and happiness, and realized that there would be growth and expansion in mind and soul, and that grace and beauty would be the expression of the spiritual being.

Too much this in a class in public school? I confess I should hesitate to go through it before a third party—an inspector for instance—or the village preacher; but my fourth class is bright and sympathetic and seems to understand everything. I cannot help taking them into the inner residences of the spirit of literature. By and by they will come to recognize art as the idealization of an emotion, an affection or desire; a life, the product of their own intelligent and emotional processes, will demand sustenance—in short they will have what literature designs to provide for our children, that which is termed a love for pure reading.

Doubtless some of the aims in the teaching of literature have been suggested in what has preceded but the re-statement will do good if it serves to make us feel again the warm glow of a crescent ideal. Teachers will appreciate the following. Literary truths add wonderfully to the good influences that play on the will. The study of literature should lead pupils to analyse conduct and discover springs of action confirming his conception of right and wrong. It should reveal by suggestion ideal humanity—this coming into the consciousness when he finds a Nemesis pursuing the wrong-doer and happiness succeeding virtue. It should help the pupil to understand himself, his own aspirations, motives and actions; point out the good, the beautiful and the true in life and thought and language; show wrong in all its hideousness, stripped of its attractive deceptions and hold up right in its purity and nobility. It should train the pupil in the appreciation of taste in the expression of thought and to interpret what is read, by careful, deliberate imaging. Let it always be understood however that the big thing is THOUGHT not form, SOUL not body and in the words of one we all know well—"to dissect a literary work of art is to kill first."

Inspection Notes.

EDITED BY INSPECTOR ROSE, BRANDON.

The following work on the ratios in the number six is a transcript of what has been done by Miss Cameron in Grade II, West Ward School, Brandon. The editor will be pleased to have teachers send criticisms in regard to this or any other phases of number work.

RATIOS IN THE NUMBER SIX.

- Q. How many ones in 6?
 A. 6 ones.
 Q. 6 is how many times one?
 A. 6 times 1.

- Q. When 6 is divided into ones how is it divided ?
 A. Into 6 equal parts.
- Q. What is each part called ?
 A. $\frac{1}{6}$ (Give term if necessary).
- Q. How many of these parts are there ?
 A. 6 parts.
- Q. When 6 is divided into 6 equal parts what is each part called ?
 A. $\frac{1}{6}$.
- Q. A pole is 6ft long. A spider crawls up 5 feet—What part of the distance has he still to go ?
 A. $\frac{1}{6}$.
- Q. What part of the distance has he gone ?
 A. 5-6 of the distance.
- Q. How many twos in 6 ?
 A. 3 twos.
- Q. 6 is how many twos ?
 A. 3 twos.
- Q. When 6 is divided into twos how is it divided ?
 A. Into 3 equal parts.
- Q. What do you call each part ?
 A. $\frac{1}{3}$.
- Q. How many of these parts are there in 6 ?
 A. 3.
- Q. When 6 is divided into 3 equal parts what is each part called ?
 A. $\frac{1}{3}$.
- Q. A boy brings two pencils to school. This is $\frac{1}{3}$ of all his pencils. How many has he at home ?
 A. $\frac{1}{3}$ of his pencils are 2. Then all of them will be 3 times as many, and that is 6. Then if he has 2 with him he must have 4 at home.
- Q. How many threes in 6 ?
 A. 2 threes.
- Q. 6 is how many threes ?
 A. 2 threes.
- Q. When 6 is divided into threes how is it divided ?
 A. Into 2 equal parts.
- Q. What is each part called ?
 A. $\frac{1}{2}$.
- Q. How many of these parts are there ?
 A. 2 of these parts.
- Q. When 6 is divided into 2 equal parts what is each part called ?
 A. $\frac{1}{2}$.
- Q. If half of my money is 3c what is all of it ?
 A. If $\frac{1}{2}$ of the money is 3c, then all of it will be twice as much, and that is 6c.
- Q. 4 is what part of 6 ?
 A. $\frac{2}{3}$ or $\frac{4}{6}$.
- Q. How do you know that ?
 A. 4 is 2 twos, 2 is $\frac{1}{3}$ of 6, 4 will be twice as much, so 4 is $\frac{2}{3}$ of 6.
- A. $\frac{1}{6}$ of 6 is 1, 4 is 4 ones, so 4 is $\frac{4}{6}$ of 6.
- Q. Which is the greater, $\frac{2}{3}$ of 6 or $\frac{4}{6}$ of 6 ?
 A. $\frac{1}{3}$ of 6 is 2, then $\frac{2}{3}$ of 6 is 4. $\frac{1}{6}$ of 6 is 1, then $\frac{4}{6}$ of 6 is 4. So they are both the same.

Q. A boy has six marbles. He loses 4. What part did he lose? What part has he left? How many has he left?

A. He lost 4 marbles, that is $\frac{2}{3}$ of 6, so he will have $\frac{1}{3}$ left. $\frac{1}{3}$ of 6 is 2. The boy has 2 left.

Q. What part of 6 is 5?

A. $\frac{5}{6}$.

Q. Explain how you know.

A. 5 is 5 ones, 1 is $\frac{1}{6}$ of 6, so 5 will be $\frac{5}{6}$ of 6.

Q. A pole is 6 feet long, 1 foot of it is in the ground, what part of it is out?

A. If 1 foot is in the ground there must be 5 feet out. So that is $\frac{5}{6}$ of the whole pole.

Q. What is the difference between $\frac{1}{2}$ and $\frac{1}{3}$ of 6?

A. $\frac{1}{2}$ of 6 is 3, $\frac{1}{3}$ of 6 is 2, so $\frac{1}{2}$ is 1 more than $\frac{1}{3}$.

Q. What part of 6 is the answer?

A. $\frac{1}{6}$ of 6.

Q. Which is the greater $\frac{5}{6}$ of 6 or $\frac{2}{3}$ of 6?

A. $\frac{1}{6}$ of 6 is 1, so $\frac{5}{6}$ of 6 is 5; $\frac{2}{3}$ of 6 is 2, so $\frac{2}{3}$ of 6 is 4. Then $\frac{5}{6}$ is one more than $\frac{2}{3}$.

Q. If 6 apples cost 3c, what will 2 apples cost?

A. 2 apples cost $\frac{1}{3}$ of 6 apples, so they will cost $\frac{1}{3}$ as much, and that is 1c.

Q. John catches 4 fish and James catches 2. They sell them for 6c, how shall they divide the money?

A. John catches 4 and James catches 2. They both together catch 6 fish. Then John catches 4 of the 6, and that is $\frac{4}{6}$ of them; and James catches 2 of the 6, or $\frac{2}{6}$ of them. $\frac{4}{6}$ of 6c is 4c, $\frac{2}{6}$ of 6c is 2c. John should get 4c and James 2.

An Inspector's Trip for a Week in B. C.

BY WILLIAM BURNS, INSPECTOR OF SCHOOLS FOR B.C.

Finding it necessary to visit schools in the Boundary Country of B.C., I made my way by train from Nelson to Greenwood, and thence by stage to Midway. My object was to call at all the schools in the district not yet reached by railroad; and as the wet winter just over, combined with an early thaw, had made even good roads into bad ones, and bad ones worse if possible—the task of repairing them is quite beyond the power of the men at present employed; consequently the passengers over them have to suffer in silence. At Midway the stage-driver aroused us from an early breakfast with his cry, “All aboard for Camp McKinney,” and we knew too well our hours of torture had arrived. For the first few miles we trotted with four good horses over a level plain, but then the road began to ascend rapidly along the side of the mountain. In many places water from the melting snow above was pouring down the road-bed, converting it into a ditch, giving excellent geological examples of the erosive power of running water. Our driver, not being of a scientific turn of mind, instead of delaying to examine such eroded places only said, “hold on boys,” and over them we went, holding on for dear life. Later on in the afternoon, as we were going merrily along the road cut in the mountain-side, suddenly down went three of the horses into a mudhole, followed by the stage-coach itself, which rested on the semi-liquid “mush” as it is here very picturesquely

called. After an hour's work, assisted by logging-chains for the horses and fence rails for the men, the team was tugged out, and at last we reached the far-famed Camp McKinney; famed not for beauty or fine buildings, but for its thousands of dollars' worth of gold, produced monthly by its free-milling mines. After my work here was done, it was necessary for me to go to Anarchist Mountain. The road from Camp McKinney to this place descends very rapidly into the valley below, some 1,000 feet in a short distance. This road has the unenviable honor of being one of the worst in B. C., in fact it is a "miners' road"; that is, trees are cut down to let the teams pass, and everything else is left to chance. While going down this grade we were pretty well shaken up, our wheel-block was lost, our driver and his companion broke their seat, and were deposited among the various groceries in the wagon. However there was an end to this as to everything else, and at last the bottom was reached—and the mud likewise. Then up the next side of the divide, with slipping, struggling horses, striving to get a foothold on the ice still lying on the north side of the mountains, over boulders or ditches, anywhere, anyhow, provided we got up the steep hillside, till at last the summit was gained. As the hills then faced the south, all was dry and pleasant, and an entirely different climate reached. The next day, after examining the school, the serious question of how to go on farther had to be settled. At length it was determined to make a bee-line across the mountains to the next school, and the teacher, Mr. Letts, kindly consenting to act as my guide we set off on foot for our six-mile tramp. Following the trail down the side of Anarchist Mountain into the valley below, then up the side of the opposite mountain of Bull Run, we gained its summit after a hard climb, then down again into the next gulch, where Baker Creek had to be jumped at a convenient spot, then up a still steeper slope to the top of Rock Mountain, and up a yet still steeper slope on the other side, holding on, not by the primeval forest, but by the primeval bunch grass, which alas, often gave way in our hands and left us to slide some distance down before we could get our heels well into the ground. All this time we were going due east about half a mile north of the boundary line, so that there was little danger of being lost on the trail. At length we came to the end of our journey at a rancher's home; where, although the ladies of the house were busy house-cleaning, we were most hospitably entertained for the night. During next morning I visited the Rock Mt. School. Many of the children ride in from three to four miles across mountain trails, and are as regular in attendance, if not more so, than some city children who have only a few hundred yards to come and good sidewalks to walk on. After school was over, my next object was to again strike the camp McKinney stage-road. The teacher at Rock Mt., Mr. Barton guiding me on, we went for some five miles over hill and dale, up banks and down gulches till we reached the Kettle River bridge, occasionally having to go round some distance to escape swamps or to cross on the half solid tufts of grass, but the longest journey must have an end, and we reached the stage-road before the stage had passed by, thus saving me a further 12 miles walk to Camp McKinney. Again, however, ill-luck pursued us, and this stage was also mired for an hour or so in a new and more extensive mud hole. Fortunately some freight teams came up, and by the united strength and skill of drivers, horses and passengers we were once more set free to bump over our rocky road. Early again next morning the cry of the driver was heard "all aboard for Pentiction," and by 7 a. m., we were away down the hills from Camp McKinney to the Sand Hills. Here I left my companions in misfortune, and taking another stage reached Fairview late in the afternoon. After enjoying a day's rest at the excellent hotel at Fairview, as well as looking after school matters, I had intended to ride across the mountain trail to Keremeos, some twelve miles off, but

the road being washed out and the rain coming down in the manner it can come down among these mountains, I was told the trails would be quite impassible even to a cayuse and so went back to my old friend the Camp McKinney stage, and reached Okanagan Falls at last. From this point stage connections are now made up the Similkameen Valley—so I have yet some pleasant trips ahead for next week—which will probably enable me to “prospect” the mud of that valley, and to institute a comparison between the mud-holes of the Kettle River and those of the Similkameen Valleys.

Primary Department.

EDITED BY E. CLARA BASTEDO, BRANDON PUBLIC SCHOOLS.

ROBIN, ROBIN REDBREAST.

4/8

1. 2. 3. 4. | 5—5— | 5. 8. 6. 8. | 5 — — —
 1. 2. 3. 4. | 5—5— | 5. 3. 4. 2. | 1 — — —
 1. 2. 3. 4. | 5. 6. 5.— | 1. 2. 3. 4. | 5. 6. 5.—
 above above above above
 7. 2. 7. 2. | 8. 5. 5.— | 7. 2. 7. 2. | 8. 5. 5.—
 5. 4. 3. 2. | 1.— — —

Robin, robin redbreast, singing on a bough,
 Come and get your breakfast, we will feed you now.
 Robin likes the golden grain, nods his head and sings again.
 Chirping, chirping, cheerily, here I come so merrily,
 Thank you, children dear.

In the cage canary, dainty, warm and true,
 Something in the basket we have for you to eat.
 Birdie likes the lettuce green, that is plainly to be seen,
 Chirping, chirping, cheerily, here I come so merrily,
 Thank you, children dear.

Bonny, Bonny Blue-bird singing in a bush,
 Come, we will not harm you, but give you something good,
 Let us see if he will come for this big bright purple plum,
 Chirping, chirping cheerily, here I come so merrily,
 Thank you, children dear.

INJURY THROUGH PUNISHMENT.

Thos. Huxley once said that children are not born stupid but are made stupid in the schools, and it is quite as true that children are not born deceitful but are made deceitful by their training.

Children are easily influenced by the idea that presents itself at the moment. One cause of its power is the absence of that knowledge which would have occasioned other ideas.

It is not educational to check action by fear. If the only deterrent is the idea of punishment that appears in the mind simultaneously with the idea of an agreeable act, the education of the child has hopelessly failed. He will usually commit the act and take his chances of successful concealment. The injury to his forming character in this case is twofold. He has done something which he feels he should

not have done, and he has determined, vaguely perhaps, but none the less truly, to keep it from his parents' knowledge. This is the beginning of lying. More than this, observations in criminology show that prospective punishment does not bring before the mind a sufficiently potent reason to prevent a forbidden action. The idea of the possibility of keeping the act secret is always in the mind simultaneously with the idea of punishment, and the former is usually sufficiently vivid to over-rule, in connection with the pleasure anticipated either in committing the act or in enjoying its fruits. Even if it does prevent, its effect in character building is worse than useless. It is decidedly destructive. In such a case a child does not refrain from motives that enoble but from those that debase. There is no contest between ideas, one of which offers immediate pleasure and the possibility of subsequent pain, while the other urges present restraint because of permanent benefit. It is simply the pleasurable idea on one side and cowardly fear on the other. Even the foregoing of the act does not aid the character. It only develops hesitation and cowardice.

—EDGAR JAMES SWIFT, in *Educator*.

LITTLE ANEMONE.

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

Little anemone, so frail and so fair,
 Blooming so brave in the cold spring air,
 Sweet little messenger coming to tell
 Summer is coming, all will be well.

Out of the darkness springing to light,
 God in his wisdom made day and night,
 Out of the darkness this pale thing is born,
 Out of the shadow breaketh life's morn.

As soon as a child has learned to make out simple sentences, the wise teacher looks about for something which it is worth while to read. The primer and the reader are necessarily simple, but the simplicity is for the most part, below the child's intelligence. Child 1 can understand by hearing long before they understand by reading; during the period when they are mastering the several combinations in which a boy, a rat and a cat can be placed, they are listening to books which are by no means so barren in their simplicity, and as soon as they are able to read the little stories which they find in their first readers they leave them behind.

It is interesting to note, however, that there are certain parts of their primer which they never leave behind and never forget. The Mother Goose Melodies and the proverbs which form some of the early sentences taught them, the quaint nursery tales like the Story of Chicken Licken, The Old Woman and Her Pig, The Three Bears,—these they remember and separate from the chaff of the ordinary reading exercises by the winnowing fan of their spiritual judgment. They perceive, even thus early, what is literature and what is not literature; they hold to that, and discard this.

Literature, for the sake of which the art of reading is acquired, is never left behind, and it becomes of importance to give children, as soon as may be, enduring forms on which they may exercise their newly acquired power, and in which they take the first draughts of a pleasure as genuine as any to be enjoyed when they come into the full possession of their blossoming faculty of imagination.

There are two forms of literary art which belong rightfully to the early period

of childhood: the Fable and the Folk-Story. The fable is oriental, and it is antique. It is also extensively current or even universal as a coin of speech. The man and the boy both use it, and while in its full form it seems most capable of giving pleasure to the child, its conventionalism enables the mature mind to accept it without any sense of condescension to childish things. It is the most perfect literary instrument of association between the young man and the old, and becomes therefore by right the first possession of children in literature.

There are good reasons, from its structure why the fable should be adapted to the use of children. In the first place, it is short; the child has the pleasure of reading an entire story at one sitting. Then it is of animals, and animals are the natural companions of the child. Again, it is interesting and novel; it appeals to the imagination, for it represents the animal as having human properties; and it suggests a plain moral. It is true, the morality of the fable usually is a prudential one, but prudence is a virtue that comes early in the lessons of life. We may rest with confidence in the worth of stories which have been tested by generations and centuries of use.

The child, therefore, who reads the classic fables, has begun his acquaintance with permanent literature. He is reading what the world has chosen to remember. He is applying his new powers to that which is worth while. He is beginning to receive the impressions which literature has made upon human life, and the early impressions which he thus receives will never become even consciously faint. That is to say, there will never come a time in his life when the fable may not still give him pleasure; but the time has already come when the reading-book which he read last week no longer can excite his interest or hold his attention. Everyone will recognize the important step which a child has taken when he enters the world's lasting literature.

The folk story is more exclusively the child's, and is shared by older people rather through memory and association than by continued use. Every people of Europe, and the Americans by composite inheritance, have a body of household tales which, whatever their antiquity, have become the peculiar possession of Christendom. Scholars have made comparative studies of these tales, but they have based such studies upon the stories as they have been transmitted, not so much through recital, from mother to child, in the course of generations. While poets were forming the literature which fills our libraries, the unlettered people were repeating to each other these familiar and poetic tales. Now and then some romancer would take one of them and set it forth in finer, most fantastic garb, but for the most part the form was a homely one, which did not vary greatly from one age to another.

In writing out fables, as far as they were from Aesop, I have endeavored to preserve the exact lines of the original story, and to use phrases which present no extraordinary difficulties to a child. It has not been my purpose to turn these fables into words of one syllable, for such words and the construction which they compel often produce an artificial effect, of greater difficulty to the young reader than the more natural arrangement of words which may happen to have two syllables or even three.

In the case of the folk stories, I have not departed knowingly from the generally accepted structure. I have tried simply to use words and constructions which present the fewest difficulties. I should like to believe that I have succeeded to some extent in thinking out these stories as a child would think them, and so have used that order and choice of words which would be the natural expression of a child's mind. By a mingling of the two forms, greater variety has been secured, and the arrangement has regard to the order of ease in reading.

—H. E. SCUDDER.

In the School-Room.

EDITED BY W. A. MCINTYRE, B.A., WINNIPEG NORMAL SCHOOL.

Were you ever in a school in which cases of arrested development were to be met with? Here are a few cases.

I. **BOY 12 YEARS.** "Is still swinging on the gates of sense when he should be wandering freely in the fields of thought." In number work he counts objects rather than thinks relations.

II. **CLASS—THIRD READER.** No more self-government than infants. Teacher helps them by minute instructions at every point. Put-away-books. CLASS-take-siates. CLASS-right-hand-in-desk-take-copy-book; on-desk. CLASS-right-eye-wink; left-eye-wink, etc. Isn't there a bare possibility of carrying this military precision too far?

III. **CLASS IN MUSIC.**—Seniors. Still singing everything by doh, re, mi, fa and ta-ta-te, instead of advancing to a grade higher. It is all right for an infant to use a chair to assist in locomotion, but it is out of place for an adult to require such assistance.

IV. **CLASS IN DICTATION.**—Seniors. Teacher reads a word or two at a time, as in the case of a primary grade. Isn't a senior class able to carry a sentence in mind?

V. **CLASS IN HISTORY.**—Senior. Teacher has little questions, necessitating one-word answers. When the subject of history is taken up are not pupils ready for topical recitation?

Perhaps some of our readers will continue this list. All education should make for self-government. All education should develop power. Here should be a constant mental growth. There should be an intellectual, emotional, and volitional growth as well as a growth of body. Do we always get it?

Yes, and there is arrested development in teachers too. Five, ten, fifteen and twenty years of service, and no more sympathy or perception of child needs, nor understanding of the mind's action, no more knowledge and no more power. Can it be?

TACT.

If a teacher has to keep in a pupil after hours she should manage it so that the pupil would consider it a privilege. If a boy comes late, it is a mistake to command him to stay in to make up the time. He will resent it, will complain to his parents, and then there will be unnecessary friction. Rather put it this way, "John! you missed part of the lesson this morning, and in order that you may not suffer by it, I shall remain after four to assist you." The boy is now your debtor, and instead of being angry he is forced to take the attitude of thankfulness.

If a boy "misses a word" in spelling, it is not a VERY GOOD PLAN, to put it mildly, to ask him to write out the correct form, 25 or 50 times. It gives him a disgust for the subject, makes him hate the teacher, tempts to deceit and carelessness; and it makes the teacher hard-hearted and is a confession of weakness in teaching and government. There is nothing to be gained by "riling" a fellow. Put the thing so that the pupil will feel you have done him a favor. Show him how he will know the word another time. He will naturally wish to write the word a few times. The whole of teaching consists in getting the pupil to WANT TO HELP THEMSELVES. A teacher's first duty is not that of walking-boss. If a teacher asks her pupils to write out a selection of poetry twenty-five times, for punishment, is that sufficient evidence to warrant the Department of Education in cancelling her certificate?

Notes from the Field.

B. C. ANNUAL TEACHERS' INSTITUTE.

The annual session of the B. C. Teachers' Institute opened in O'Brien's Hall, Vancouver, on Tuesday morning, April 17th. Between three and four hundred teachers were present, which, considering the facts that attendance is entirely voluntary and that transportation rates in B. C. are exceptionally high, reflects credit on the professional ardour of B. C. teachers.

Those who attended were amply repaid, for, without doubt, the convention of 1900 was the brightest and most profitable in our provincial history. The success of the Institute was largely due to the excellent work of the executive committee, and to the invaluable help of D. J. Goggin, M. A., D. C. L., who was the life of the meetings.

At the first session, Alexander Robinson, M. A., Supt. of Education for B. C., was unanimously elected President for the ensuing year, while J. D. Gillis of Victoria, assumes the duties of Secretary.

Dr. Goggin delivered in all, eight talks, his subjects being "The Recitation," Primary Reading, Primary Geography, Primary Number Work, History, Nature Study, Literature, and Morals. Dr. Goggin gives his listeners the impression of being thoroughly in earnest, he is no orator, he doesn't juggle with words; but he gets at the heart of things, and he makes one think.

His first talk was on "The Recitation." Here he divided all the knowledge which the schools impart into two great classes, that useful to the pupil in earning a living, and that which helps him to live a life. Throughout his addresses, the lecturer emphasized the fact that we teach individuals, and not masses, the "average boy" doesn't exist. Of all Dr. Goggin's talks, that on Nature Study was perhaps the most intensely interesting. Beautiful are the heralds which stand at Nature's door and say "O, traveller enter in and taste the Master's Store!" Teach a boy to get near to Nature's heart, to open his eyes and ears to the wondrous truths which the kindly old mother would tell, and you have gone far indeed with him on the road of true education; this nature-knowledge is not of the kind which will make a living for him but every step of the way is a deep draught of life's sweet waters.

At the closing meeting of the Institute, held in the City Hall, Dr. Goggin spoke to a crowded house on the all-potent subject, "The Teaching of Morals in the Public School." The speaker declared that the four cardinal institutions of society were the Family, the Vocation, the State and the Church. The schools, if they did their duty, educated the whole boy in his three fold nature, physical, intellectual and practical (in relation to will-power.) Training on the physical side should lead to correct care of the body, on the intellectual side to correct thinking, and on the practical will side to correct action. Dr. Goggin said that in B. C. he had come into contact with an earnest body of new women whose work must result in helpful character-building. He emphasized the importance of courtesy and kindness in little things. "For manners are not idle, but the fruit of loyal nature, and of noble mind."

GENERAL SESSIONS.

Mr. J. H. Kerr, of the Vancouver High School, gave an interesting talk on "The National Union of Teachers in England," suggesting that the teachers of Canada would also find, in union, strength.

Miss Burnett, who has recently been appointed by the Vancouver School Board to teach drawing to the city staff, gave a good paper on "The Relation of Art to Nature."

The subject "What are the schools doing and what can they do to develop a Taste for Good Books?" brought forth a very lively discussion, led by Mr. Henry of the Vancouver High School, who, although he admitted that Robinson Crusoe and Pilgrim's Progress were prime favorites in his class, bewailed the decadence of literary taste among our young people. Miss Cameron, of Victoria, took a more hopeful view of the subject; she had found school libraries and live teachers the most potent factors in the creation of a love for that "knowledge of power" of which D. E. Quincey speaks. Mr. Coatham and Miss Watson also spoke on the subject.

One of the brightest talks given, was that on "The Flag in School" by L. Tait, Principal of West Victoria School. Mr. Tait by means of the flags themselves clearly, in a most interesting and stirring style, gave the history of the successive stages in the evolution of Kipling's "Bloomin' old Rag Over'ed". During his address, Mr. Tait's audience interrupted him with frequent bursts of applause, a spontaneous tribute to his powers.

Miss Hunt, B. A., of the Vancouver High School, gave a clever paper on "The History of the English Drama."

SENIOR SECTION.

In this section, probably the best lesson given was that by Mr. G. E. Robinson, of the Vancouver High School, who took for his subject "The Presentation of Algebra to Beginners." Mr. Robinson in an easy, conversational style, every word of which "told", outlined half a dozen of his first lessons to pupils taking up Algebra for the first time—he made us wish it had been our good fortune to encounter such a teacher in our young days when taking our first uncertain steps on the ladder algebraical.

Miss Cameron, of Victoria, read a paper on "Our Work in English."

Inspector Wilson gave a talk on "Astronomical Geography" illustrating his points with a tellurion.

In the Primary section Miss C. Newman answered the question "Does the kindergarten prepare for the public schools?" with a decided affirmative, scoring Miss Cameron who had ventured to read a timid protest to the contrary from a recent number of the Atlantic Monthly.

Wednesday evening, April 18th, was given up to a reception tendered by the Vancouver staff to the visiting teachers. This was a most delightful function and one to be long remembered by the guests of that happy evening. Next year the Institute meets in Victoria. In the meantime the school-room methods and manners of many will be Goggized. 'Tis a consummation devoutly to be wished.

—AGNES DEANS CAMERON.

AN INTERESTING ADDRESS

DELIVERED BY DR. GOGGIN AT THE CLOSING MEETING OF THE TEACHERS' CONVENTION AT VANCOUVER.

At the closing meeting of the British Columbia Teachers' Institute a splendid address was delivered by Dr. Goggin, superintendent of education in the North-west Territories, on "The teaching of Morals in the Public Schools." After prefacing his address with the quotation that "The great object of education is the preparation of the individual for a life in institutions—the preparation of each individual for social combinations." Dr. Goggin explained that the four cardinal institutions were the Family, the Vocation, the State and the Church.

In discussing education it was necessary to remember the function of each cardinal institution and its accompanying school. No one institution should be blamed

for all defects nor any institution for the failure in duty of another, and Dr. Goggin drew attention to the attempts made to debit the common schools with shortcomings not fairly chargeable to its account. To illustrate: When he had been called upon to notice the behaviour of some young hoodlums and had been told "that was the measure of your schools," he promptly retorted "that was the measure of your homes." History showed that formerly all these institutions had been dominated by the Church, and had been moulded in accordance with religious needs; but since the state had assumed control it had been moulded in accordance with political (the word was used in its highest sense) needs.

All the schools that reinforced these cardinal institutions had to deal with an individual, with a three-fold nature, viz., physical, intellectual and practical, in relation to will-training. All of this boy went to school, not only one part of him. Instruction and training on the physical side should lead to correct living, on the intellectual side to correct thinking, on the practical side to correct habits of action. No part of this three-fold nature could be acted upon without affecting the other two. Intellectual and moral development were but two sides of one line of growth. The common schools had two great functions, instruction and discipline. Dr. Goggin said he did not know how morals were being taught in British Columbia, but he had come in contact with an earnest body of new women, whose work would produce good results in character.

Then again there were four elements in moral training—knowledge, right motives, opportunity for choice, combined practice till habit was established. He emphasized the importance of teaching the boy to act from right motives, and instanced the high sense of duty that impelled Lord Roberts, in spite of his own personal loss, and the fact that he was entitled to rest, to offer himself for service in South Africa. This part of moral teaching formed the great groundwork for all other training and was a point that was too much neglected in school education. In speaking of the formation of habit, he said we should learn to be good by doing good.

In dealing with the duties to self Dr. Goggin said that a boy's intellect should be trained so that he would think for himself. The minor morals should be particularly looked after, all those little things that went to distinguish the gentleman from the boor. Purity of thought, word and deed should be taught the boy until it was a part of his nature. He showed this quality in Gen. Grant by the following story: An officer came into Gen. Grant's headquarters on the field one day saying: "I have such a fine story; there are no ladies present, of course." "No," said Gen. Grant, "but there are gentlemen." Truthfulness was another point. In these days of white lies, social fibs and expedient statements, it was needful to set forth the fact that truth had quite as much to do with the impression purposely produced as with the exact term of words employed. We should state the truth with no exaggeration and coloring for effect. Under the head of duties to others he took up courtesy and said we could remember

"That manners are not idle, but the fruit
Of loyal nature, and of noble mine."

After dwelling on the subject of politeness and the importance of a good example, Dr. Goggin closed with what he designated the words of the Golden Dreamer, which were in part: "O, brother schoolmaster, remember the exceeding dignity of our calling. It is not the holiest, but it runs near and parallel to the holiest, a noble calling, but a perilous. Our business is to lead the Lord's little ones into green pastures by the side of refreshing streams. Let us into our linguistic lessons introduce cunningly and imperceptibly all kinds of amusing stories, stories of the real kings of earth that have reigned, crownless and unseparated, leaving the vain show

of power to gilded toy-kings and make-believe statesmen; of the angels that have walked the earth in the guise of holy men and holier women; of the seraph singers whose music will be the echoing forever of the cherubim of power, that with the mighty wind of conviction and enthusiasm have winnowed the air of pestilence and superstition. Then in the coming days, when you are fast asleep under the green grass, they will not speak lightly of you over their wine, mimicking your accent and retailing dull, insipid boy pleasantries, for unknown to us there were made therein three tabernacles, one for us, one for our schoolmaster and one for Him who is the Friend of all children, and the Master of all schoolmasters. Oh, believe me, brother mine, where two or three children are met together, unless He who is the spirit of gentleness be in the midst of them, then our Latin is but sounding brass, and our Greek a tinkling cymbal."

"That Sullen Boy."

You have in your school a boy, who is sullen and who is inclined to resist your authority. How will you deal with him? This was a question asked recently at a Normal School examination, and many and various were the ways the students had of transforming their imaginary sullen boy into an "angel of life." Needless to say all accomplished this task, most of the sullen boys becoming models of propriety. This is a story of how a teacher was the means of changing a real sullen boy, whose mental and moral faculties had seemingly been lying dormant for years, into a new creature, having life full and abundant.

The boy's name was Tom. He had been attending school for about twelve years, and more than one teacher, during that time, had left the profession because of him. Teachers had come to the school, prepared to gain a good reputation, had come face to face with his problem, and after failing to solve it had decided that teaching, at least in that particular school, was an unhealthy occupation, and had left for other districts, where they hoped to find things more congenial. They had speedily found out the character of the boy, which they generally summed up as follows: lazy and stupid in the schoolroom, vicious and cowardly in the play ground. Sometimes, under provocation, they had informed him of the estimate, which they had placed upon his character, but strange as it may appear, this method of treatment was not in the slightest degree beneficial. Nay, he rather grew worse, until now at seventeen, he was a problem, of alarming proportions, the being "inclined to resist your authority" taking a prominent place in his disposition.

And now a new teacher had come to the school, had met our hard case, and had recognized the difficult problem. She was small, and the big boy chuckled to himself as he took his seat the first morning of the term. He thought what a fine time he would have tormenting her, as she would never be able to "boss" him. He was so big, while she was so little, and then she was only a woman. The first week passed away quite smoothly. Though horrified at the work which passed through his hands, she did not, contrary to his expectations, scold him, but began to consider ways and means for improvement. But one afternoon recess, on going to the door, and looking outside, she saw him in another aspect. He was holding two little boys, tormenting them, trying to get them to fight and calling them by names, which to say the least were not Christian names. The teacher said nothing then, but at once called school, and when all were re-assembled, told Tom to remain in for a little while after four, as she wished to speak with him.

The next hour was a trying one for the teacher. Tom was now "the sullen boy resisting authority." He did a minimum amount of work containing a maximum number of errors. Most of his time was spent wondering what the teacher would say to him, and what he would say in return. But neither by word nor look did the teacher treat him differently than at other times, and this he could not understand. It bothered him.

School was dismissed and the teacher and her problem were now face to face. Nothing was said at first, but she looked over him as he sat at his desk, with his head hanging down, a thunder cloud on his face, eyes that could not look you straight in the face, and lips that had grown to a continual pout. But this teacher was by no means shortsighted, and looking further than the outward appearance, saw the possibilities that the boy possessed, and as she looked at him, an inspiration seized her. "Tom," said she, "I have been thinking about you and have come to the conclusion that you don't think enough of yourself." Now this was the very opposite of what Tom expected. Several teachers had told him that he ought to think more of them, and not hurt their feelings, but this was the first time that a teacher had told him that he ought to think more of himself. "No" said the teacher as though to herself. "I am sure you don't think enough of yourself, and if you don't think much of yourself how can I think much of you? I want you to think so much of yourself that you will never do any work that is not your best. I want you to think so much of yourself that you will do nothing that is not manly to do. I want you so to act, and so to talk, as to show that you respect yourself, and then all others will respect you. My boy, try it, and see how it works. Think more of yourself." And Tom understood what she meant.

She dismissed him kindly, with a "good evening," and each went home. But Tom's better self had been found, the thought given him was working on his feelings with intense power, and before he had reached home, he was saying to himself. "I will think more of myself," and so he did. It was a hard struggle but with a teacher who understood him and was anxious to help him, he daily grew stronger. And as he began to respect himself, his head went up, his eyes became brighter, and the whole boy was changed so much that everybody in the district noticed the change. But no two were more happy over it than the teacher and Tom.

EDMUND G. TODD.

Longburn, Man.

Teachers

who do not intend idling

during vacation will find it to their advantage to take the summer course in the

WINNIPEG
Business College

It's Rooms are Light, Airy and Cool

and additional inducements are offered to those taking the Summer Course. Write for full particulars to

G. W. DONALD, SEC.

N.B.—We have a pamphlet of testimonials from ex-students which will be sent on application.

Reviews.

A piece of literature that might well be placed on our high school course of study is George Eliot's "Silas Marner". There are a number of well edited editions published and one of the best is that of Ginn & Co., which contains a valuable introduction and a series of very suggestive questions.

An elementary knowledge of phonetics is required by teachers in their primary classes and also for the higher grades. Considering the importance of a knowledge of phonetics, one is justified in saying that this subject receives less attention from our Normal schools and teachers-in-training than any other subject of equal value. Burt's Manual of Phonetics published by the Copp, Clark, Co., is a useful primer that could be studied with advantage by most teachers.

Kingley's Greek Heroes" and "Water Babies" are two other classics for children published by Ginn & Co., which, like "Short Stories from English History," should be in every rural school. We have seen the delight with which the little ones (and big ones too) pore over these most entrancing pages, and know whereof we speak. If teachers in ungraded schools realized how much easier their work would be with books of this type available, no school in the West would be without its pupils library

The Saturday Evening Post continues to forge ahead and is now in the van of weeklies with intellectual people. The series of reminiscent articles of eminent Americans is intensely interesting, notably those of the late Henry Ward Beecher and Dwight L. Moody.

Since its reduction in price at the beginning of the year, "Appleton's Popular Science Monthly" has steadily kept to and even gone beyond, the high standard of excellence set for many years. The current issue abounds with masterly articles, each one of which well merits careful perusal by the lover of scientific study.

Rudyard Kipling tells about "The Beginning of the Armadillos" in the May Ladies' Home Journal. Of course, Mr. Kipling brings to bear an irresistibly funny, but withal a highly ingenious, philosophy in describing the peculiarities of the armadillo. He evidently found enjoyment in writing these stories—he calls them "Just So" stories—for he has interwoven more inimitable humor into his account of the way by which the armadillos came into being, and the others in the series, than in anything else that has come from his versatile pen.

Canada's charms are not too well-known. The grandeur of her lake and mountain scenery, the beauty of her rivers and forests and the charm of her summer climate are all well illustrated and described in the "Tourist Number" (May) just issued by The Canadian Magazine. The coloured cover is quite typical and the hundred illustrations which brighten its pages give a comprehensive view of what Canadians are apt to prize too lightly. The Frontispice is a reproduction of a typical scene in the Rockies and indicates very graphically the splendid scenes which there delight the eye and mind of the traveller. Then there are reproductions of scenes in British Columbia, in the famous 3,000 islands of the Georgian Bay Archipelago, of Muskoka, Niagara, the St. Lawrence, the Ottawa, the St. John River and the cliffs and sand-dunes of Prince Edward Island, with articles describing each district.

LATIN and French are not difficult languages to learn when studied by the De Brisay Analytical Method. In three months any intelligent student can acquire a sound knowledge of either of these languages. Hundreds of persons testify to this fact. Schools and convents are adopting our system. Every wide-awake teacher should look into it; none can afford to ignore it. Why should not every teacher acquire a knowledge of Latin or French when these languages are so easily mastered? Through courses by mail. Pronunciation by phonograph. Part I. (Latin or French), 25c. "Key to French Sounds," 35c. Pamphlet free. ACADEMIE DE BRISAY, TORONTO.