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The School

Vol. I

Toronto, April, 1913

No. 8

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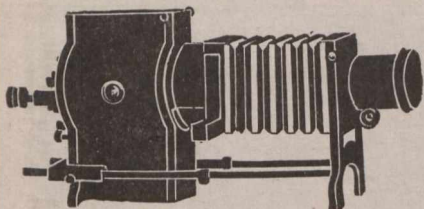
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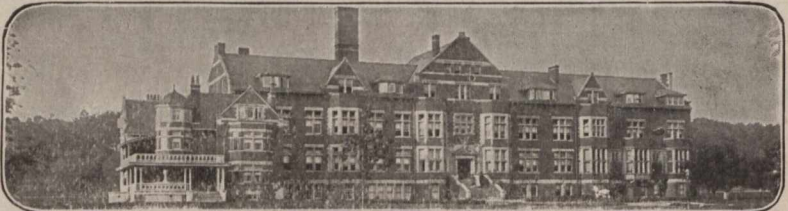
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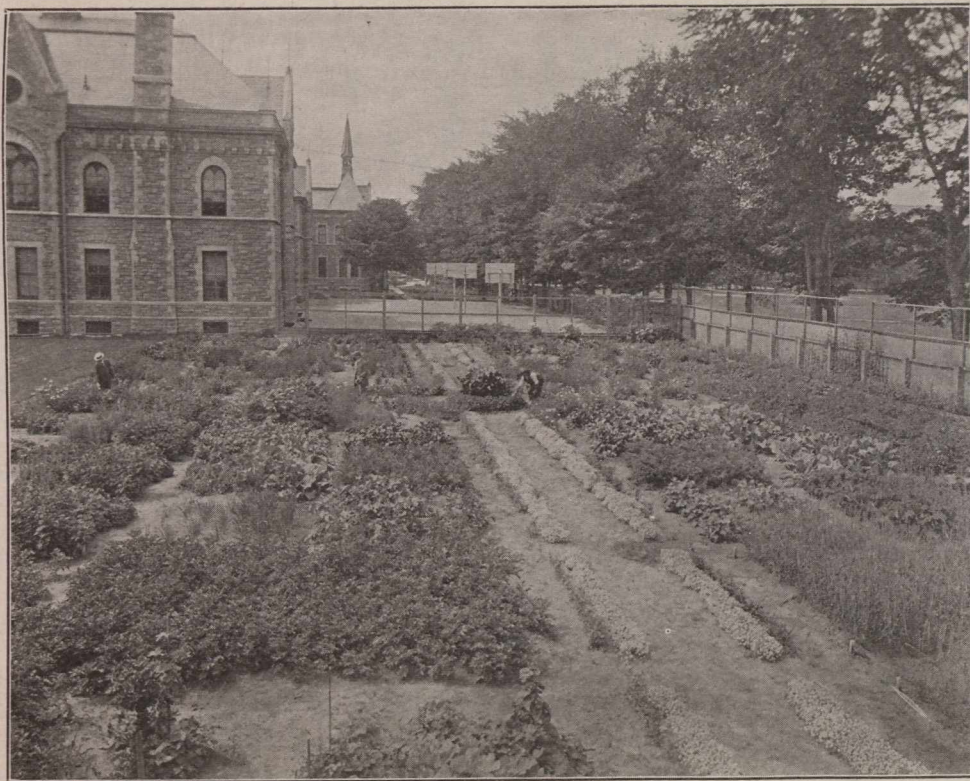
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School Garden, Ottawa Normal School
(See page 534)

A Song of Spring.

Bless the Lord, O my soul. O Lord my God, thou art very great; thou art clothed with honour and majesty.

Who coverest thyself with light as with a garment: who stretchest out the heavens like a curtain:

Who layeth the beams of his chambers in the waters: who maketh the clouds his chariot: who walketh upon the wings of the wind. . . .

He sendeth the springs into the valleys, which run among the hills.

They give drink to every beast of the field: the wild asses quench their thirst.

By them shall the fowls of the heaven have their habitation, which sing among the branches.

He watereth the hills from his chambers: the earth is satisfied with the fruit of thy works.

He causeth the grass to grow for the cattle, and herb for the service of man: that he may bring forth food out of the earth. . . .

O Lord, how manifold are thy works! In wisdom hast thou made them all: the earth is full of thy riches.

—PSALM 104.

The School

"Recti cultus pectora roborant"

EDITORIAL

THE TEACHER'S RIGHTS

WE have heard a great deal in the past about the nobility of the teaching profession and about the self-sacrifice of the teacher; and it is a customary thing for writers on education, public speakers, and even teachers themselves, to indulge in lofty sentiments regarding the high calling of the teacher and the importance of his work. But while the general public have always been ready to applaud the sentiment—for sentiment is cheap—until recent years it evidently considered that teachers as a class were receiving all that their work deserved, and that in most cases the balance of indebtedness was on the side of the teacher.

The reasons for the public estimate of the profession are easily seen. In the first place, until within the past few years, there was no scarcity of teachers, for there were always plenty of recruits from the class of people who were willing to engage in teaching as a preparation for other professions. The general public, on the other hand, were inclined to look upon the teacher who received three or four hundred dollars a year, as one who was earning a princely salary for doing next to nothing, for short hours and long holidays always loomed large in the mind of the hardworked and over-penurious trustee. In many communities, too, the teacher was little more than a mere boy or girl, a son or daughter of the farm, with only a few months' training and no experience, and the payment of a salary in such cases seemed, no doubt, like giving a large amount to a private charity. The public, in most cases, had not begun to realise the importance of the work of the school and the necessity of teacher-training, and

did not recognise the folly of low salaries and large classes. The writer, to use a personal illustration, began work in a rural school at a salary of \$350 a year, and with an average attendance of over sixty of all grades, from a fifth class down to the beginners in the primary reader.

Of late years, however, conditions have been rapidly changing. Higher examination standards have helped to some extent to shut out the temporary teacher. Moreover, young men and women are finding more attractive openings in other professions, and the rapid development of the West has created a demand for teachers that is greater than the supply. But, above all, the scientific spirit has had an effect on the public attitude towards education, and at the present time the tendency is towards higher qualifications, smaller classes, better equipment, and higher salaries. Modern specialisation of labour has brought with it the necessity of specialisation in the courses of study, and the public are beginning in some quarters to realise that education is the most important and the most costly thing which the community has to undertake.

One very important result of these changes is seen in a tendency of teachers to assert their rights and to demand fair treatment at the hands of the public. The fact that the teaching body is less shifting and more stable than formerly, and that the teacher holds a position of increased responsibility in the community, makes it possible for him to some extent to control conditions and to hold his own with the public.

It seems needless to attempt to define what we mean by teachers' rights; for to most teachers it is a very old story, but trite and commonplace as the statement may be, to the younger members of the profession there may be some value in the repetition.

In the first place, the teacher has a right to adequate remuneration and to fair treatment in the terms of his agreement. Yet there are still Boards of Education in whom much of the spirit of the last generation continues to exist, who are so short-sighted, even where their own children are concerned, as to ask applicants to state salary, and who are ready to engage the cheapest teacher, irrespective of qualifi-

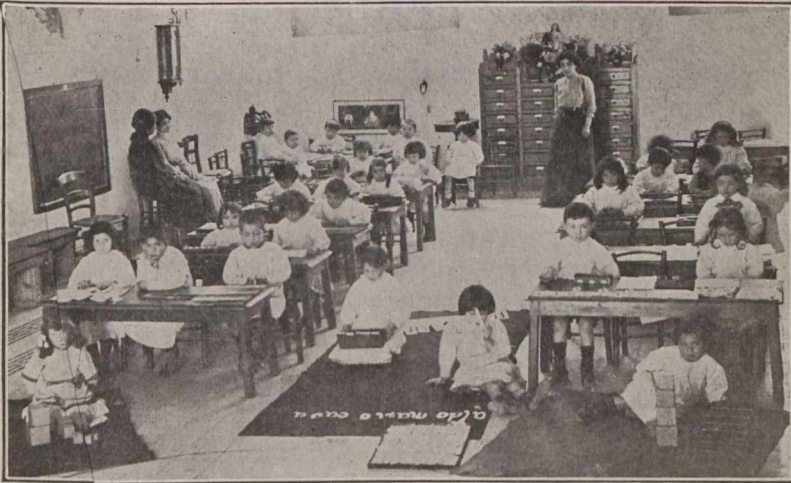
cations and teaching ability. And cases have come to our notice, even within the past year, where Boards of Education have held teachers down to the terms of unfair agreements which the members of no other trade or profession would tolerate. The time is past when the teacher can be paid by the sentiments. "Fine words butter no parsnips." If the calling is a noble calling, the teacher should be adequately paid and fairly treated.

In the next place, the teacher has a right to expect that the Board of Education will provide suitable class-rooms and proper equipment. In many cases trustees have begun to acknowledge, however unwillingly, that they must pay their teachers well. But they have been slow to realise that they must also provide good buildings, furnish them comfortably, and equip them with good libraries and modern apparatus. Trustees too often are quite content that children and teacher alike should spend three-quarters of their day in barn-like rooms with bare walls, scanty library, and inadequate equipment. And there are still to be found in some quarters, members of the almost extinct species of trustees who cling desperately to the notion that what was good enough for their great-grandfathers a hundred years ago, is good enough for their own children in the twentieth century.

Furthermore, aside from remuneration and equipment, the teacher has a right also to expect that the parent and the Board will assume a certain responsibility for the pupil's general attitude towards the teacher and the school. In every school there are children who are badly brought up, or who, for various reasons, are not amenable to discipline, and who very frequently disturb the work and hinder the progress of a whole class. In some cases such pupils are merely misfits, for whose activities the newer education, with shop-work, the school garden, etc., will provide. In many cases the tactful teacher—at the expense of his own nervous energy—is able to get along with the idle and unruly pupil. But, as a general principle, the teacher should not be asked to assume the duties which belong to the parent, the school-board, or the village constable. And if the State undertakes to provide education for all children, it must either insist that the parent shall assume responsibility for the conduct of the

pupil, or else it must make special provision for the education of such pupils. Throughout the length and breadth of the country there is an infinite waste of energy in maintaining discipline which should, under proper educational conditions be devoted to the teaching process. The teacher of the future will naturally refuse to submit to martyrdom at the hands of an irresponsible adolescent whom the parent himself is unable to restrain.

But if the teacher has certain clearly recognised rights, he must not forget that he has also clearly recognised responsibilities. The teacher is sometimes all too ready to assume that the school exists for him rather than for the pupil, and that whatever he may be or do, the community owes him a living. Instead of chafing under social slights, his first duty is to see that he himself is not ignorant of social forms and usages, and that he is not slovenly in dress or rude and coarse in speech and manner. Before finding fault with the general discipline of his school and the conduct of his pupils, he must ask himself in how far his own uncertain temper, absence of self-control, want of tact, or lack of teaching ability, are responsible for these conditions. Defective scholarship and poor methods of teaching are two of the great causes of weak discipline. The teacher who does not know his work, who does not prepare it, and does not know how to teach it, cannot expect to hold the interest and attention of his class. Before a teacher has a right to complain of the treatment he receives from a Board, he must first be certain that he is giving adequate service, is faithfully carrying out his side of the agreement, and is devoting his best energies to the community and to the school. "Who chooseth me must give and hazard all he hath"—this is always true of the teaching profession. But by a sort of rough justice or Nemesis in the case of the incompetent slirker, the companion motto, "Who chooseth me shall get as much as he deserves", is sometimes equally true.



A Montessori Class-room

From "A Montessori Mother",

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The Children's House

H. T. J. COLEMAN, B.A., PH.D.

Associate Professor of Education, University of Toronto

IN last month's article under the above title an attempt was made to trace the rise of the interesting educational experiment with which the name of Madame Maria Montessori has become identified in the popular mind, and to describe in a general way its organisation; the present article will deal with certain principles and practices which Madame Montessori regards as fundamental to the work of the Children's House; while a third and final article will concern itself with some matters of general criticism and with a tentative estimate of the value of the movement as a whole.

Three principles upon which Madame Montessori places especial stress are that of liberty, that of sense training, and that of auto-education.

The principle of liberty is in itself no new thing in educational doctrine; it is as old as the eighteenth century, and in its more fundamental aspects is as old as Christianity itself. It may quite reasonably be contended that Madame Montessori's

originality in this connection is no more than a matter of peculiar emphasis and particular application. But even if such is granted, her contribution to educational thought and practice may still be quite real and extensive.

The principle of liberty finds its first application in the attitude of the teacher towards the child. Before she can help the child she must know what the child is in the matter of instincts, capacities, interests, and these reveal themselves only in action. So at the outset and in certain cases for days together the child must be left to *itself* to absorb the spirit of its new environment and to seize upon that aspect or activity in which it finds genuine interest and satisfaction. Another implication of the principle of liberty is that the teacher shall reduce the element of formal instruction to an absolute minimum. The typical Montessori lesson is a very simple matter indeed. The teacher, for example, places two spools of coloured silk before the child, one red, the other blue. She takes up the first and says slowly, "This is red". She takes up the other and says, "This is blue". Then putting them both down, she says to the child: "Give me the red", "Give me the blue". If the child gives the wrong colour, the teacher does not correct; she places them both aside and passes on to something else. The mistake of the child is, according to the Montessori doctrine, evidence that it is not ready for the particular bit of knowledge in question. To make a correction would be to confuse the child and hence to retard its mental growth. A day or a week later the teacher will return to the exercise, and will find that the child will make the distinction readily.

All this may seem finicky, but it at least illustrates the extreme emphasis which the doctrine places upon the importance of spontaneous development. "Hurry" is a word not found in the Montessori vocabulary. The day is long, and life, though brief in retrospect, is at least long enough in prospect for the teacher to await the psychological occasion.

But what of bad and obstreperous children? Are there none such in the Montessori schools? Since these schools are a part of earth and not of heaven, there are; but they are dealt with through isolation rather than through active coercion. The unruly child is given a table apart; he is allowed whatever he

wants to work with, but the other children are told that he is sick (morally sick, of course, though perhaps the children do not appreciate the distinction) and they are not to go near him. Only upon declaration of complete recovery is the offender allowed to emerge from "solitary confinement."

The principle of liberty, as Madame Montessori construes it, precludes the group activities which are so characteristic of the ordinary kindergarten. The social impulses find expression, however, in free play (usually out of doors), and in the exercises of practical life—the caring for the room, the laying of the table, the serving of meals, etc., for the Children's House is as much a home as it is a school.

Though each child works for himself, he takes, notwithstanding, a keen interest in what his fellows are doing. Many visitors to the Children's House have remarked upon the small groups which gather spontaneously around some child who is intent upon mastering one of the exercises. This audience does not make suggestions or interfere in any way. Only when the difficulty is mastered does the breathless attention give way to joyous congratulation. While this may not be co-operation in the ordinary sense of the term, it is nevertheless the sort of co-operation which the ordinary child (and the ordinary man, for that matter) most appreciates. Does he not value the unobtrusive sympathy which gives him full opportunity to demonstrate his powers and which refrains from assisting when assistance is not desired? And does he not, on the other hand, resent most emphatically the helpfulness which thrusts itself upon him and, with the best of intentions, threatens to rob him of the joy of a genuine unaided success?

The second principle—that of sense training—demands the use of an elaborate set of "didactic" apparatus. This apparatus has been borrowed partly from the psychological laboratory, partly from the schools for defectives, and partly from the kindergarten. The exercises involved are designed to train the various senses both singly and in conjunction with others. The child is, for example, taught to distinguish blocks of wood of the same size (oak, ash, chestnut, etc.), both according to their appearance and according to their relative weight. He is required to match colours and to arrange various shades of

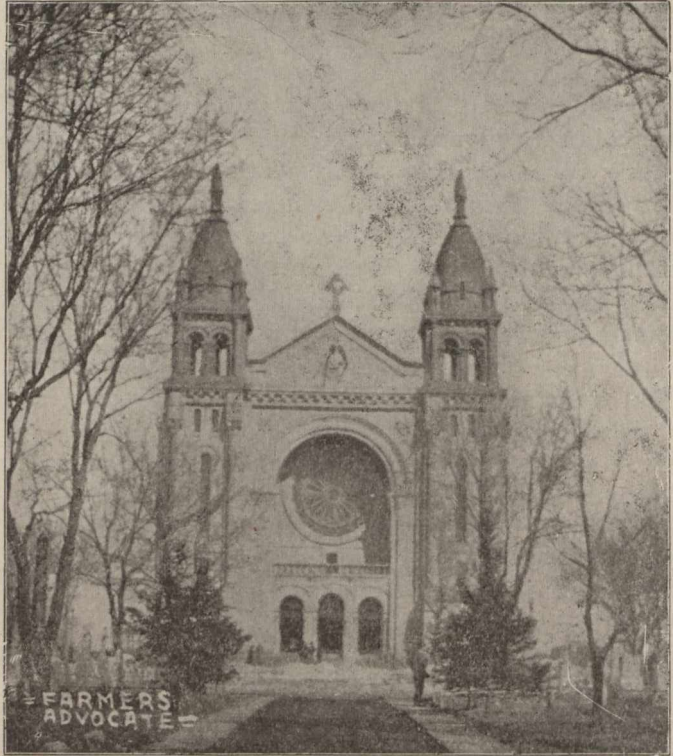
a colour in regular order. He develops the ability to distinguish different sizes and shapes of objects by sight and touch combined and by each of these senses separately. The exercises which produced the most startling results with Madame Montessori's own pupils were those designed to train the group of sense powers which in ordinary speech are grouped under the one word "touch". The children were exercised especially in the "stereognostic" sense, *i.e.*, the group of muscular and cutaneous (skin) sensations with the aid of which one gains knowledge of surfaces, contours, dimensions, etc. They were at the outset required to sense various geometrical forms by running their fingers lightly over the edges. Then they were allowed to place these forms as insets in appropriate cavities. The skill thus developed was made preliminary to the sensing of the shapes of cardboard letters upon which strips of sandpaper had been pasted. The familiarity with the forms of the geometrical insets and the letters was extended by means of tracing exercises with coloured pencils. Along with this the children were taught the sounds of the letters and encouraged to place them together so as to form simple words. After a month or so of such work a most surprising thing happened—the children "exploded" into writing; that is, they began to frame words of their own volition and, using the sandpaper letters as guides, to write everywhere—on blackboard, tables, floors, walls, wherever a suitable surface presented itself. Of course they were vastly aided in all this by the fact that Italian is a phonetic language. This did not mean, of course, that they wrote with the facility and freedom of an adult, but the significant thing was that in a very real sense they actually did *write*, and that, too, with a skill in letter formation which made their product compare favourably with the writing of ordinary school children many years their senior.

The third principle—that of auto-education—follows naturally from the principle of liberty. If the teacher is to keep as much as possible in the background the pupil must be provided with a means of testing the accuracy of his work. With certain of the apparatus this self-correction is easily provided. If a number of insets of different shapes are placed in a heap on a table and the child is allowed to place them in the

appropriate cavities, he will know that when all of the insets are snugly disposed of the work is correctly done. If he seeks to build a pyramid with a number of cubical blocks of regularly graduated sizes, the regularity and stability of the structure will be the sufficient evidence of the accuracy of his work. With many of the other sense exercises, however, the element of self-correction does not seem to be present to so great a degree. In the matching of colours, in the gradation of sounds or of weights, mistakes may be made and the element of correction or verification must, it would seem, be looked for elsewhere—in the verdict of the teacher, for example, or in the testimony of a pair of scales.

Madame Montessori wishes, it would seem, to apply, so far as circumstances permit, the test which is applied in the world outside the school. Does the thing work? Does the result coincide with other results obtained by other methods? Does the theory account for all known facts and conditions? This is a test quite frequently used in the ordinary school, as, for example, when horizontal additions are employed to check vertical addition in a series of figure columns or when the reverse processes of multiplication and addition are used to test the correctness of an operation in division.

If, however, auto-education is taken to mean that all school exercises are to be made self-corrective, or that, lacking such self-correction, the pupil is to be allowed to flounder along with a constantly increasing burden of mistakes and misconceptions, it means, of course, that the school is no longer a school, that the teacher is no longer a teacher, and that the child is given the impossible task of surmounting the dizzy heights of our twentieth century civilisation by his own unaided efforts. But Madame Montessori, with all her apparent innovations both in theory and practice, does not mean this. The further consideration of what she actually does mean, and what the ordinary teacher may learn from her, belongs, however, to our next chapter.



Church of St. Boniface, Winnipeg, where Riel is buried

The Red River Rebellion. IV.

A. W. GRAHAM
St. Thomas, Ont.

THE news of Scott's death sent a chill through every heart. We decided to return to Ontario until the trouble was over. We went to Winnipeg where we found several others preparing to leave. They told us a pass from Riel was necessary. On March 10th brother William and I went up to the fort to see Riel and get the pass. As we neared the fort we saw the blood on the snow where Scott had been shot. We were admitted by the guard. We saw a freshly dug grave with a cannon astride it. This we were told was where Scott was buried. The guard directed us to a building

where we could see Riel, who was in another room with Bishop Taché, who had just returned from Rome. If he had come back a few days sooner Scott's life might have been spared. I stood up and said, "Mr. Riel, we have come to get passes to leave the country". He became very angry and said, "If you want to see Mr. Riel you will have to go five miles from here, his home. I am the president. I will see that you do not starve for the next six weeks." He stamped his foot, went out and slammed the door. I sat down but my hair remained standing. I did not wish to be his guest for another six weeks. I think the clerk knew my feelings for he gave us passes to get out of the fort. I walked very fast after I got through the gate and scarcely felt my feet touch the ground. We called on Dr. O'Donnel, who was in favour with Riel, and next day he procured passes for us. On the 12th we with several others, including Rev. Mr. Young and wife and Miss McVicker, in sleighs and on snowshoes left Winnipeg for St. Cloud, Minn., where we could take the train for the east. The weather was stormy and the snow deep and very hard for the horses to travel. On reaching Pembina most of the party decided to wait for more favourable weather, but three of us, Peter McArthur, Jack Lattimer and myself, pushed on. We took a dogsled on which we tied our robes and blankets, an axe, some pemmican, hard bread and tea, a bottle of pain-killer and a small flask of brandy. We carried three tin cups tied to our belts in which to melt snow, also some matches, and travelled on snowshoes, taking turns hauling the sled. Near Grand Forks where there was a log hut we saved the life of the American consul who was on his way from Winnipeg to St. Paul. He had become separated from his man and dogs. There came up an awful blizzard. We found him nearly exhausted and wanting to lie down and sleep. We wrapped him in our robes and blankets, stuck our axe to mark the place where he lay and gave him some brandy. Soon after we met his man and dogs looking for him. We all stayed in the hut two days to rest. When we reached Georgetown we rested until our party with horses overtook us. At Fort Abercrombie we sold our outfit for what we could get and took stage for St. Cloud, arriving there April 6th. We were twenty-five days on the road from Winnipeg, a tired and seedy-looking lot.

I have written a few verses from the first chapter of the opening up of the gateway of the great lone land, Prince Rupert's Land, a land now bound to the older provinces of the Dominion by ties of blood and bands of steel; a land with a climate sufficiently rigorous to build up men and women strong in brawn and brain; a land of ever-increasing, prosperous, happy homes; a land where God shall be honoured and truth and justice dwell in the hearts of the people.

But what of the actors in the drama? Riel was hanged in Regina in 1886 after starting a second rebellion that cost heavy in lives and money. Dr. Schultz was the second lieutenant-governor of the province and crossed the Great Divide some years ago. Rev. Mr. Young has gone to his reward. Donald A. Smith, now Lord Strathcona, is High Commissioner for Canada in London, Eng., at the ripe age of 92 years. Major Boulton became senator and has joined the silent majority. "Jimmy" Ashdown who walked into Winnipeg in 1868 is one of its leading citizens as well as one of the wealthiest, and has been mayor at least once. And what of the others whose names I remember—fellow-prisoners: Dr. McDonald, Dr. Lynch, Major Miller, Lieutenant Allen, Walter Hymen, the entertainer, we called him, the McArthurs, Stewart, Courtney, Mawgridge, Lattimer, Davis, Hallot, and Meade; and what of Crossen and Miss Driever, Stewart and Miss McVicker and other friends who ministered to our necessities when in prison? I never met them to thank them but would like them or their descendants to know that their many kindnesses were appreciated.

WISE CHILD.—"You may give three important illustrations of the power of the press," says the teacher to the class.

The pupil who has not hitherto distinguished himself is first to reply:

"Cider, courtship and politics."—*Judge.*

HE'LL BE AN EDITOR.—"Is there anything you can do better than any one else?"

"Yes," replied the small boy. "I kin read my own writing."

—*Christian Register.*

Similes of Vergil, Book II.

PROFESSOR H. J. CRAWFORD, B.A.
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THE practice of treating Vergil's verse merely as the basis for exercises in construing or as a "vile corpus" for grammatical dissection apparently has not yet passed into limbo.

Yet this method of teaching poetry is essentially arid, fatal to interest and appreciation, and conducive to the disesteem in which the study of Latin is held by many whose recollections of their early instruction are wholly dismal. I am no advocate of superficial or meretricious methods; grammar must be learnt, and learnt thoroughly, if the exact meaning of the original is to be understood. I recognise also the limitations of time in our crowded modern curriculum; these may extenuate, though they cannot justify, the offence. But I do maintain that by proper gradation from the beginning in the teaching of translation, by the intelligent disposition of grammatical work on the Latin programme, and in particular by the employment of suitable introductory lessons on the study of Vergil, the teacher of the poet can find some time for the consideration of the poetry.

One aspect of the poet's art that will naturally engage the attention of the students is his use of the simile. Seven similes will be found in the part of the second book prescribed. In the first of these the cries of Laocoon are compared to the bellowings of a wounded bull.

"Clamores simul horrendos ad sidera tollit: 222
qualis mugitus fugit cum saucius aram
taurus, et incertam excussit cervice securim."

"And all the while he lifts to heaven dreadful cries, like the bellowings of a wounded bull fleeing the altar, shaking from his neck the ill-aimed axe."

In the second Aeneas compares himself, when roused from sleep by the noise of the Greek attack, to a shepherd listening to the roar of the elements.

"Excutor somno, et summi fastigia tecti 302
ascensu supero, et atque arrectis auribus adsto;

in segetem veluti cum flamma furentibus Austris
 incidit, aut rapidus montano flumine torrens
 sternit agros, sternit sata laeta boumque labores,
 praecipitesque trahit silvas, stupet inscius alto
 accipiens sonitum saxi de vertice pastor."

"I start from sleep, mount to the sloping roof, and stand with ears attent; even as a shepherd in witless amaze hears from the tall cliff-top the roar, when a fire fanned by fierce south blasts falls upon a corn-field, or the rushing torrent of a mountain stream sweeps the fields, sweeps the smiling crops and the labours of the oxen, driving the woods headlong."

The third simile is a development of that famous and characteristic line just preceding it:

"Una salus victis, nullam sperare salutem."

The guiding of a class in the selection of such lines as this for storing away in the mind is a congenial task for the teacher, and an excellent lesson in taste and discrimination for the pupil. This is the kind of memory they ought to carry away from their year in Vergil. In this third simile the comparison is between the desperate dash of the little band of Trojans about Aeneas and that of starving wolves:

"Inde, lupi ceu 355

raptores atra in nebula, quos improba ventris
 exegit caecos rabies, catulique relict
 faucibus expectant siccis, per tela, per hostes
 vadimus haud dubiam in mortem, mediaeque tenemus,
 urbis iter: nox atra cava circumvolat umbra."

"Then like ravening wolves in a black fog, that the cruel madness of hunger hath driven forth to prowl blindly, while their whelps, abandoned, await them with parched throats, through weapons and through foemen we march to no uncertain fate, and hold our way through the heart of the town. Night flutters dark around us with her encircling gloom."

Next, the alarm of the Greek who suddenly recognises Trojans when he had looked for countrymen is pictured as like that of a man treading on a snake:

"Improvisum aspris veluti qui sentibus anguem 379
 pressit humi nitens, trepidusque repente refugit
 attollentem iras, et caerulea colla tumentem:
 haud secus Androgeos visu tremefactus abibat."

"Even as a man struggling through rough briers, who unaware treads a snake underfoot and instantly recoils in alarm before its angry uplifted head and dark, puffing neck, just so Androgeos, startled at the sight, was beating a retreat."

The clash of enraged Greeks with the Trojans rescuing Cassandra is likened in the fifth simile to the clash of winds:

"Adversi rupto ceu quondam turbine venti 416
confligunt, Zephyrusque, Notusque et laetus Eois
Eurus equis: stridunt silvae, saevitque tridenti
spumeus atque imo Nereus ciet aequora fundo."

"As sometimes a whirlwind bursts forth and the winds clash together, West and South and East, joying in his Orient steeds. The forests creak and groan, and Nereus, in a cloud of foam, plies savagely his trident and stirs the waters from their lowest depths."

The serpent has certainly left his trail over this part of the Aeneid, for in the next simile we find that it is a snake in its spring garb with which the exultant Pyrrhus is compared:

"Vestibulum ante ipsum primoque in limine Pyrrhus 469
exsultat telis et luce coruscus aena;
qualis ubi in lucem coluber mala gramina pastus,
frigida sub terra tumidum quem bruma tegebat,
nunc positis novus exuviis nitidusque iuventa,
lubrica convolvit sublato pectore terga
arduus ad solem, et linguis micat ore trisulcis."

"Before the very entrance, and in the front doorway, moves Pyrrhus in his glory, sparkling in arms of gleaming bronze; like a snake gorged on poisonous herbs, that icy winter was keeping underground in swollen torpor, but that now, shedding his slough, in the fresh brightness of youth, breast uplifted, wreathes his slippery body into the light, towering toward the sun, his three-forked tongue flickering in his mouth."

The final image is that of a roaring spate, typifying the onrushing Greeks as they flood Priam's palace with soldiery:

"Non sic, aggeribus ruptis cum spumeus amnis 496
exiit, oppositasque evicit gurgite moles,
fertur in arva furens cumulo, camposque per omnes
cum stabulis armenta trahit."

"Not so furiously does a foaming river, when it has burst its banks and has poured out and whelmed opposing dykes in

whirling flood, rush in towering mass down over the fields, sweeping all about the plains, both herds and stalls."

These seven similes form in themselves an excellent topic for review lessons, presenting, as they do, opportunities for refreshing the memory of the narrative, for polishing translation by the introduction of apt or graceful turns of phrase, and for practice in rhythmical reading—an art too often neglected. Furthermore, a class can readily be led to observe certain characteristics of the similes, a study of which will serve the dual purpose of fixing in the mind these particular examples and of gaining some notion of the poet's use of this figure.

In the first place, it will be noted that Vergil uses as his means of comparison the bull, the shepherd, the wolf, the snake, winds, fire and flood—all familiar objects or phenomena in nature. We could not call this imagery splendid or superb, subtle or profound; rather it is natural, obvious, or even primitive. We might contrast this use of the simile with that of some modern poets. Sidgwick cites a particularly good example from Shelley's *Adonais*:

"The One remains, the Many change and pass;
Heaven's light forever shines, earth's shadows fly;
Life, like a dome of many-coloured glass,
Stains the white radiance of eternity,
Until Death tramples it to fragments."

This is not exactly obvious; it requires and repays study. And the more we study it, the more sensible we become of its profound beauty and truth. We feel that the poet has taught us in a wonderful figure that our little life is insignificant, tawdry, imperfect, and perishable.

Reverting to Vergil, we observe next that the descriptive details in the similes are clearly intended to fill out the picture, or adorn the verse, and while they are relevant in the comparison, it would be pedantic and sometimes ridiculous to attempt to fit them to the original. For example, in the first simile, we need not seek to identify the axe or the altar. The most we can expect is that the details should create the proper emotional atmosphere.

Again, we know that a simile occurs naturally at some high point in the narrative, some important situation or some emotional crisis. Unless it is merely conventional or decora-

tive, it ought therefore to be realistic and help us to feel the situation more vividly. With this in mind let us examine the similes in detail. In the first the situation is that of helpless agony, and as the details are suggestively ominous, the proper atmosphere of horror and dismay is created. It is apt but slight. In the second the words "stupet inscius", "witless amaze", marks the situation. There is something homely and familiar about the description, and an atmosphere of destructiveness is suggested by the details. The boldness of frantic despair is what the poet wishes us to realise in the next image. There is a local touch in the use of wolves; all the details accentuate the note of frenzy or hopelessness, while the atmosphere is one of gloom. This is the most effective of the seven similes. The situation illustrated by the fourth simile might be described as sudden consternation, and the details serve to emphasise the idea of unforeseen peril. The fifth simile appears to be one to which the terms decorative and conventional might most fitly apply. The situation is one of violence and conflict. In the sixth comparison we may discover a touch of subtlety. The illustration would suggest not merely the dazzling but also the sinister nature of Pyrrhus' splendour. Glitter is expressed and danger implied. The last simile, which images overwhelming destructiveness, may fairly be classed with the fifth; in each the vivid descriptive details make the simile worth while.

These notes are merely intended to suggest occasional lines of study along which instruction may profitably run, with relief to the tedium of gerund-grinding. Grammar is apt to be too much with us in secondary school Latin. Perhaps our duty to grammar can be done, and yet our duty to literature not left undone.

One day, on the train leaving the city, I occupied a seat with a little girl of about ten. During our conversation I asked her of her school and her teachers. After giving name and qualities of her teacher, she said: "Our teacher is a 'maid', you know. I think 'maids' are better than young teachers, because the young teachers are out every night with fellows, and that makes them tired and cross next day. The maids don't go out and so they are not so cross."—*Contributed.*

The Decoration of Class-Rooms

A. KENNEDY, M.A.

Public School Inspector, Weyburn, Sask.

AT the 1911 annual convention of the Saskatchewan Educational Association, a committee was appointed to consider the matter of the decoration of school class-rooms; an interim report of this committee was given at the 1912 annual convention, and appears in the Proceedings. This report includes a list of 127 pictures recommended as suitable for class-rooms of Elementary schools, with details as to subject, artist, firm, size, and price; also as to framing and hanging. An exhibit of sixteen representative pictures was arranged for the convention, and added greatly to the value of the report.

In order to give a fuller idea as to the recommendations of this committee, it may be stated that the exhibit included the following pictures, beautifully framed, purchased by the Board of Estevan, Sask., from The Berlin Photographic Company, New York City:

Goodbye,	Elsley,	22 by 16	\$6 00
Wait a Minute,	Elsley,	21 by 15	6 00
In the Forest,	Courtens,	14 by 23	6 00
The Boyhood of Raleigh,	Millais,		5 00
Sunset on the Sea,	Muller-Breighel,	21 by 32	12 00
The Silence of the Woods,	Ebel.	21 by 30	20 00

These prices do not include the cost of framing. A discount of 25 per cent. from catalogue prices is given to schools. Pictures for educational purposes come in free of duty

The committee has in mind the preparation of further reports dealing fully with the question of selection, etc., and will probably require at least three years to complete the work.

The average class-room will accommodate from two to six pictures, which should be sufficiently large to be observed and studied by the children when seated. The quality of the reproduction is also an important factor; engravings, photographs, carbon photographs, and colour facsimiles will prove satisfactory. These will cost from \$5.00 to \$20.00, so that the annual expenditure will be almost the same as for books for the library.

For Grade I, pictures of animals and children such as those

by Elsley, Landseer, and Bonheur will be suitable; for Grades II and III, pictures of animals and simple water and landscape scenes by Leader, MacWhirter, Farquharson, Inness, etc.; for Grades IV, V, and VI, historical subjects such as Millais' "Boyhood of Raleigh", landscapes by Hobbema, Mauve, Troyon, etc., and water scenes by Hemy, Breton, etc.; for Grades VII and VIII, the more symbolic subjects by Corot, Burne-Jones, Turner, etc. The selection of pictures suitable for High Schools and Collegiate Institutes gives a wider range covering the several important periods of history, as well as the varying art of different peoples. The value and importance of such selection demand as great care and judgment as the selection of literature for the school course.

The value of literature, particularly poetry, in the education of children has long been recognised, and we find this study occupying a prominent place in the curriculum; recently further recognition has been granted in the movement to increase the library equipment and facilities of the schools. Music also occupies a place in school work by reason of its cultural and inspirational value. European countries give ample evidence of their faith and hope in Music.

The value of suitable pictures for cultural and inspirational purposes is on a par with that of literature and music. Equal care, therefore, must be exercised in selection and presentation. The appeal of literature and music is intensified by constant acquaintance and repetition; so also the appeal of pictures will be heightened by the familiarity of daily observation. The greatest influence of literature, music and pictures is persistent, unconscious and incapable of expression.

In this connection a clear distinction should be drawn between pictures for purposes of language training and pictures for cultural and inspirational purposes. We would not ask children or students to paraphrase Tennyson's "Break, Break, Break", nor to parody Mendelssohn's "Scotch Symphony".

Further, the value and importance of suitable decoration require that the whole question be given the same prominence as literature, viz., that it be regarded at least as a Provincial matter, subject to the approval of the Department of Education, recognised in the matter of grants and provided for by the Boards of Trustees.

The School Garden in Spring

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II. MAKING AND PLANTING THE GARDEN.

IF such preparations as were referred to in Part I (see March number of *THE SCHOOL*) have been made, we are now ready to consider the making of the garden.

Unless provision has been made for getting early plants for setting out, such as tomatoes, cabbage, cauliflower, celery, etc., it is desirable that these be grown in a hot-bed, either at the school or at the home of some of the pupils where the necessary care will be given them. Some enterprising boy who understands the work might undertake to supply such plants as might be needed for the school garden at a very moderate cost. From the standpoint of interest and educational value, however, it is better to have the hot-bed made in a convenient place in the school yard, and have the planting of it done by the pupils under the teacher's direction. A possible but very much less interesting alternative is to grow these plants indoors in boxes in a warm room that is well lighted.

A hot-bed should be made early in April, and the plants set out in the garden the last week of May or when danger of frost is over. Under favourable conditions six weeks from planting is sufficient to produce very good plants for setting out in the garden. If longer time than this is allowed, the plants should be pricked out and reset in shallow boxes having at least two inches between plants. These boxes should then be set back in the hot-bed frame or set in a cold frame. There are many books on gardening which describe how to make hot-beds and cold-frames, and how to take care of them. At least one such book should be in every school, and by consulting the list of books on nature study, agriculture, and gardening recommended by the Education Department of Ontario, the teacher will have no difficulty in selecting a suitable book for reference.

Many of the late flowering annuals, such as asters, petunias, verbenas, marigolds, phlox, and marguerites, may also be started in hot-beds and transplanted late in May. The

advantage to them is that they make a vigorous growth before the drought of summer comes on. The disadvantage to the grower is that when thus started early they produce the finest blooms in July and August, when the school is closed for the summer holidays. This appears to suggest the advantage to be gained by open planting of all flowers.

While it is true that school gardening is not carried on primarily for economic profit, it is also true that every boy or girl who plants a seed hopes to see it produce a *good* plant of its kind. From the standpoint of production only the secret of success is concerned with (1) the variety, (2) fertilisers, (3) thorough cultivation. Every teacher will recognise without further discussion of the question the importance of getting only the best seed. The fertiliser problem is not so easy of solution. One has to consider both physical and chemical characteristics of the soil; *i.e.*, Is it composed largely of sand, of clay, or of a mixture of the two? Does it contain a fair percentage of humus? Is it a coarse and porous soil, or is it compact and hard to cultivate? And what are the facilities for drainage?

If the soil is lacking in humus, the best fertiliser to use is stable manure that is thoroughly rotted, fresh manure from barnyards not being so desirable on account of the weed seeds contained in it. In most cases the well-rotted manure, if liberally supplied, will be satisfactory. If the soil is not too coarse and open, commercial fertiliser may be used to advantage. As it is more readily available to the roots of plants than ordinary stable manure, it is often desirable to use both, the commercial fertiliser supplying the plants with food during the early summer and the stable manure becoming available as plant food later in the season. If a "complete" commercial fertiliser is used, the gardener will be concerned with the quantity only. If stable manure is also being used, about a quart of commercial fertiliser to each 100 square feet will be sufficient. If no other fertiliser is used, this amount should be used before planting and also again when the plants have made about half their growth. Many gardeners prefer to mix their own fertilisers, in which case they are able to suit the fertiliser to the particular crop to be grown. A safe mixture for general use is 60 lbs. bone-meal (or 30 lbs. of superphosphate),

20 lbs. nitrate of soda, and 20 lbs. muriate of potash. These should be thoroughly pulverised before mixing. This amount would cost about \$4.00, and would do for a garden not more than one-fourth acre in size.

Equal in importance with fertilisation is cultivation. Thorough cultivation aerates the soil and helps to make insoluble plant foods soluble and available, and in this sense is to some extent equivalent to fertilising. The water-holding and other physical qualities of the soil are also improved, and finally soil bacteria are more thoroughly distributed.

In making a garden for the first time the ground should be ploughed and then made fine with a harrow. This is the time to do any leveling that needs to be done, for once the garden is established the walks made, and the plots marked with corner posts, it is more economical of time as well as of expense to fertilise and spade the plots rather than to plough up the whole garden.

With a plan of the garden carefully drawn to a scale, either on stiff cardboard or on paper tacked to a piece of thin board, a tape-line or measuring rod, a garden line, a supply of garden pickets, a mallet or hatchet and half a dozen energetic boys or girls, the teacher is ready to begin the work of measuring and marking out the garden. First, locate the four corners of the garden and the walk, which should be not less than 3 feet wide all around the garden. Stretch the garden line down one side as a straight edge along which to measure the alternating paths and plots as shown in the plan previously prepared. Let the pupils do all of the work—the calculating, the measuring, the placing of pickets, and the driving of them. It is their garden and their enterprise, not the teacher's. Better that the work be done imperfectly by the pupils than perfectly by the teacher. The teacher leads, supervises and demonstrates only. The pupils should be divided into groups of not more than six, and each group should spend not more than one thirty-minute period in the garden in the morning, and possibly a second in the afternoon on garden-making day, and again on planting day. These are exceptional days, and the teacher should make a special programme for them, providing class-room work for those pupils not engaged in garden work. The teacher will divide her time judiciously between the

garden and the class-room. If possible, a good deal of the class-room work on these or other similar special days should relate directly to the work of gardening.

When all the plots have been measured out and the walks therefor defined by the corner pickets, four to each plot, the next step is to make the walks. This is done by simply skimming an inch or so of soil off them with a flat shovel or spade and thinning it on the plots adjacent. This makes the plots stand out in relief and improves the general appearance of the garden. If the soil is very light and sandy, the plots should be raised very little. The paths then should be made level by raking and filling up the hollows. The plots must then be made ready for the seed. As far as possible each pupil should prepare his own plot, and should be given one class period of 30 minutes in which to do it. He should first see that his four corner pickets are in correct position, giving him by actual measurement the amount of land the garden plan calls for; and they should be firmly driven down until not more than 2 inches is left above the path. He should then stretch a strong line (binder twine will do nicely) around the plot, winding it once around each post and always in the same direction. If commercial fertiliser is to be used, it should now be scattered over the plot and thoroughly mixed in with a hoe. From one-half to one pint of the above-mentioned mixture should be used according to the condition of the soil. After this the plot should be made very fine and level by means of the garden rake. The edges may then be trimmed off up to the garden line and the trimmings raked level in the adjoining walks. The plot is now ready for planting and the line may be removed.

Planting day is the most delightful of all school days. It is the day towards which the young gardeners have been looking and for which much preparation had been made. Every one should be joyful on planting day. The school programme should be adjusted to suit the outdoor exercises. This is the only "arbor day" that needs to be observed. All kinds of planting may be carried on in the garden and about the grounds. If all preparations have been made as suggested in this as well as in a previous article, there will be no confusion or unforeseen difficulties to be met. The necessary tools are ready, the seeds

in bottles plainly labelled, a few boards about 5 feet long and 12 inches wide to use in packing the top soil after planting, and the plans for the individual plots. Each pupil knows from his plan exactly what he is to plant. It must be decided beforehand how far apart the rows are to be made in the plots. A dozen small slats, such as pieces of lath cut to the correct length, are very useful in measuring the plot off into rows. These are usually from 12 inches to 14 inches long. The end rows should be 6 inches in from the ends of the plot. Each pupil should mark the drills or their position before putting in the seed, in order to make it come out right at the end. The measuring stick should be pointed at one end, and can then be used for making the drill for the seed, using the handle of a rake as a straight edge and guide. If the seeds to be planted are large, the drills should be made deep; otherwise they should be from one-half to one inch deep.

The teacher herself should distribute the seeds to the pupils as soon as the drills have been prepared, but not sooner. She should have her seed bottles arranged on a table or box placed beside the garden but not amongst the plots. Each pupil when ready will apply for the kind of seed required, stating how many feet of row he requires a certain kind of seed for. The teacher then pours out into his left hand the amount of seed necessary to sow the number of feet stated, at the same time giving a word of instruction as to the thickness of seeding and the depth to which the seeds should be covered. To allow for failure in germination and accidents generally, it is safe to plant at least three times as many seeds as the required number of plants to fill the space. Too thick seeding, however, is the usual mistake. The pupil should be encouraged to do the work very carefully, taking only a few seeds at a time between the thumb and forefinger of the right hand. Very fine seeds should have but little covering, about one-quarter to one-half inch being sufficient for most flower seeds and small vegetable seeds.

Most children like to cover the seeds with their hands rather than with the back of a rake, and for fine seeds the former is much the safer plan. When the seed planting is finished, the plots may be pressed down by the use of boards or with the back of a shovel or spade. The plots should not be sprinkled

after planting, as this tends to the forming of a crust over the soil and also encourages shallow rooting. If a crust forms after rain, as it always does in clay soil, the plots should be gone over carefully with a light rake or claw weeder in order to break up this crust. Young and inexperienced pupils need careful supervision in this particular garden exercise lest they injure the germinating seeds. Frequent shallow cultivation between the rows is in every way preferable to sprinkling such as is done in about 99 per cent. of the gardens that one sees.

Transplanting should be undertaken only by pupils of the higher forms (Forms III and IV). The space reserved for transplanting either flowers or vegetables should be carefully marked off. Flowers should be set six to eight inches apart in the row; cabbage requires to be set about two feet apart, and tomatoes two and a half to three feet. If the sun is bright, shingles may be set in such a way as to shield the plants during the hottest part of the day. If the soil is very dry, some water should be used in transplanting.

In conclusion, there are a few principles that should be emphasised. The garden in the planning and the making is to be used for the benefit of the pupils. They will learn many interesting and useful lessons from day to day in connection with the work done. New interests will be brought into their lives, interests that are sure to give direction to subsequent conduct and attitude towards nature and towards industry. This attitude will be noticeable at home in an increase of interest in the work of the home as well as in added efficiency in its accomplishment. The pupils, therefore, are to have first consideration throughout. Over-anxiety simply to get a garden made in the school grounds must, therefore, be strongly guarded against.

It is well-nigh impossible for one person to tell another just how school gardening should be carried on. General instructions are of little value to one who has never undertaken the work. For this reason the writer has given with some detail such suggestions as he has himself many times proved to be practicable and successful in the making and planting of a school garden.

The Formal Aspect in English Composition

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THAT the study of English composition merits regular and anxious attention in school is so obvious as to call for no further remark; and yet how very few would confess to any really definite views upon the subject. In most cases we drift along, acquire a style unconsciously, or never acquire a style at all. "Le style est l'homme", I grant you, but no part of man's nature is incapable of progressive development under prudent and expert supervision. Least of all can we apply the principles of "wholesome indifference" to a child's progress in the art of expression. Now, just at what stage direct instruction in the more formal aspects of composition may safely be begun it would be hard to say: perhaps, to judge from the admirable series of Alexandra Readers, Grade VIII may not be considered too young and inexperienced to appreciate those of a simple and elementary nature. This certainly is the last opportunity in our Public Schools to attempt any initiation into the mysteries of literary criticism. It will be observed that I am for the moment interested in the form rather than the subject-matter, if only because the ethical significance of a simple poem or prose-extract is sufficiently obvious to the nascent intelligence of our pupils, and also because such seems to be the sole concern of many excellent teachers.

A true conception of the formal aspect in literature, like the geological aspect in scenery, is most easily acquired in the broad outline; *i.e.*, by hearing standard passages read aloud. *That the ear should appreciate the beauty and rhythm of language is the first and main essential, for the ear constitutes the one infallible guide to criticism, just as it is the only reliable test of good composition.* This being so, it will perhaps be acknowledged that rhetorical passages are, for practical work, of the last importance. Such, at least, was the opinion of the ancients, whose schools of rhetoric were the only avenues for linguistic training then available. We may, indeed, in passing, remind

our readers that systematic Latin prose owed its inception to the practice of rhetoric and its peculiar excellence to a long line of orators, reaching the limit of its achievement in the works of Cicero. It is not, of course, advisable to inflict translations of the classics upon our pupils at any stage of their career, but material from modern orators and historians is everywhere at hand and may be safely used, not only to delight the ear (I can think of sentences in, say, *De Quincey*, that sound like an organ-peal), but also to instruct the understanding in the rhetorical question, antithesis, chiasmus, direct and indirect speech, to mention only a few amongst many. A child's appreciation of rhythmical cadence and sound argument will not be lessened, but rather increased, by even a nodding acquaintance with the secrets of rhetoric, the "tricks of the trade", as it were.

For example, opening *Alexandra Reader*, Book V, at page 374, we find these words: "If such a prophecy had been made, it would have been considered as the hallucination of some visionary dreamer. But to-day that dream is a reality, that prophecy has come true". Now, it is entirely in the right direction to point out that the arrangement, "prophecy, dreamer, dream, prophecy", *a b b a*, is the result of a studied effort on the part of the speaker. I have even quoted from a letter, "rain, mist, fog; fog, mist, rain" to my pupils, and urged them without hesitation to add this arrow to their quiver.

The objection may here be raised that rhetorical passages form only a small part of our Reader. Quite so; one must not always be aiming at effect, but the foundations of a bright, crisp and fluent style can, for the general average of mankind, only be well and truly laid thus early in life by some such method as I have indicated above. The dangers of exaggeration of style need not be denied or altogether ignored. The tendency to over-emphasise any salient features, and the weakness for "double-barrelled" expressions and a riotous undergrowth of adjectives—in a word, the leaning towards the worst excesses of the Asiatic school, is so inherent in human nature as to be regarded with more or less indifference. I have heard a very successful English master encourage the tendency on the ground that it promoted fluency and obviated

that stiffness and barrenness of literary grace to which otherwise children are so prone. As a mild corrective to the exuberance of spirit which arises from an exclusive devotion to such models as Burke, Prescott, or Motley, we may read aloud at intervals, as a supplementary reading lesson, a passage or two from Irving, Froude, or Addison. But the best corrective to all excess is the discipline of life itself, which will hereafter strip our pupils of all proneness to extravagance in any sphere of human activity, not to speak of language only. So it is that the style will be the outcome and revelation of the man.

In conclusion, I would gravely suggest that continuous attention to the formal aspect in composition must not only create a fine taste for neatness of expression, but must eventually inspire the adult mind with an almost fastidious instinct for nobility of utterance and purity of diction, than which no sermon at all on the choice of books can exercise so potent an influence towards the contemptuous rejection of the ignoble and worthless in literature.

BACKWARD, TURN BACKWARD!

Backward, turn backward, O Time, in your flight;
 Make me a child again just for to-night;
 Give me a go at the food that they fry;
 Let me make bold with the green apple pie;
 Then let me sink in my innocent rest,
 Free from all care as to what I digest;
 Confident, even in moments of pain,
 That mustard or ginger will soothe me again.

Fain would I seek with a juvenile zest
 The cupboard instead of the medicine chest,
 And drink from the spring where the germs roam at will,
 Instead of from crystal drafts, foaming or still;
 Give me not wealth or the badge of the proud,
 Nor a place on the platform high over the crowd;
 But give me, O give me, my old appetite!
 Make me a boy again just for to-night!

—*Washington Star.*

Historical Pictures

(Continued from the March number.)

W. E. MACPHERSON, B.A., LL.B.

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Henry Graves & Co., Ltd., 6 Pall Mall, London, S.W. The large general catalogue, 150 pages, illustrated, contains many pictures of historic as well as artistic value. Sizes and prices vary greatly. The "Armada Series", for instance, consists of three prints on India paper:

1. The Sailing of the Armada, from Ferrol. Size, $15\frac{3}{8}$ inches by 27 inches. Cost, £1 1s.
2. The Armada in Sight, Plymouth Hoe. Size, $24\frac{1}{8}$ inches by $35\frac{1}{4}$ inches. Cost, £2 2s.
3. The Decisive Battle of Gravelines. Size, $15\frac{1}{4}$ inches by 27 inches. Cost, £1 1s.

Perry Pictures Co., Malden, Mass. Their pictures vary in size and price as follows:

$5\frac{1}{2}$ inches by 8 inches, 1 cent each.

Some 7 inches by 9 inches, 2 cents each.

Some 10 inches by 12 inches, 5 cents each.

This catalogue offers thousands of reproductions of famous pictures, many of which are of historic interest. The photographs of ancient and mediæval sculpture and architecture are particularly useful.

The Cosmos Picture Company, 119 West 25th St. The Cosmos Pictures number over 2,500. The series includes pictures of buildings in ancient and modern Rome, in Italy and Greece, English cathedrals and castles, etc. They are made in two sizes, 6 inches by $8\frac{3}{8}$ inches, and a large size either 9 by 15, or 10 by 13, as the shape of the original requires. Ten of the standard size are sold for 25 cents, or 50 for \$1.00; four of the large size are sold for 25 cents, or 20 for \$1.00.

E. W. Elson & Co., 146 Oliver St., Boston, Mass., publish large carbon photographs of Greek and Roman architecture

and sculpture, and famous cathedrals and castles. Price, \$3.00 to \$12.50, according to size, which varies from 11 inches by 15 inches to 24 inches by 36 inches.

W. A. Mansell & Co., 405 Oxford St., London, W., publish a series of over 400 portraits of British worthies and notorieties. Printed with few exceptions in sepia by the carbon process. The subjects are made in several sizes, mostly 6 inches by 4 inches, at 1s., and 14 by 11, at 4s. 6d.

The Emery School Art Co., 372 Boylston St., Boston, Mass., publish sepia photographs varying in size from 10 inches by 12 inches to 40 by 60, and in price from \$1.25 to \$32.00. These can also be obtained hand-painted, if desired. Some of the many subjects are:

Nelson in the Cabin of the Victory, Lucy.

The Fighting Temeraire, Turner.

Chivalry (4 subjects), Leighton.

Vox Populi.

The Dedication.

The Accolade.

Godspeed.

The Colosseum.

Claudius entering the Roman Senate, Maccari.

Cicero's Oration against Catiline, Maccari.

Athens, the Modern City and Acropolis.

Parthenon.

Charles I of England, equestrian. National Gallery, London. Van Dyke.

The Prang Educational Co., Boston. Have carbon photographs, 28 inches by 38 inches, at \$5.00, including such subjects as Westminster Abbey, Amiens Cathedral, Baptistery at Pisa, Parthenon, The Temple of Jupiter, The Coliseum, Rome, etc. They have also in size 22 inches by 28 inches at \$1.25, carbon photographs of many English cathedrals, others at \$1.00.

Miss B. in Primary class—"Why, Moses, you've got your shoes on the wrong feet!"

Moses, after contemplating the shoes—"I ain't got no other feet."

Supplementary Reading in the Primary Grades

MABEL F. SABINE

Otterville, Ont.

OLIVER WENDELL HOLMES being asked, "When is the proper time to begin the child's training?" answered "Start with his grandfather". As there are few teachers who have that privilege, we must start as soon as possible, the first day of the child's school life, to create and later to stimulate the desire and love for reading. This aim must always be kept in view. While the child is becoming acquainted with the written or printed vocabulary, he should be made to realise that this preparation is all leading to greater pleasure for him in the future.

Until he has sufficient words at his command to build sentences, his mind should be quickened and broadened by means of the oral story. The story period will be the brightest time of the whole day for both pupil and teacher. It will be the greatest pleasure for the teacher to see the surprise and satisfaction with which the child accepts the altogether new ideas of the story and makes them his own.

Finally, when he is ready to do a little for himself, the story may become also a reading lesson without losing the interest for the child, and without his suspecting the teacher of any designs other than his entertainment. For instance, in telling the story of *The Three Pigs*, the teacher tells the story up to a certain very interesting point, such as where the pig meets the man with the load of straw; then she writes or prints on the board what the pig said: "Please, Mr. Man, will you give me that straw to build a house?" The children are asked to read it. You may be very sure every pupil will be very anxious to find out what the pig said. They will read that sentence with the one idea of getting the thought. So throughout the story these written sentences may be inserted, and almost before the teacher realises it the pupils are beginning to look to reading for a part of their day's pleasures.

The most distinctive characteristic of the child's mind is curiosity. How often it has led him into trouble. The very fact that he does not know seems to be incentive enough for him to make the attempt to find out. This is true until he

too frequently discovers that the things he has striven so hard to find out, in his opinion are not worth knowing. Then his curiosity dies an untimely death, and he becomes mentally lazy. It is the duty of the teacher to guard against this danger. Every sentence put before the pupil should contain some thought which will repay him for the effort he must put forth to read it.

A game that I very often play with my Primers is the Secret or Whisper Game. I write a sentence, or a "story" as I tell them, on the board. As soon as they can read it they whisper it to me. They have great fun seeing who will be the first to find out the secret.

The stories should be on different subjects in order to broaden the child's knowledge and interests. Nature stories will be very popular because they may be taken from the children's own experiences. They will be delighted to bring a plant or a fruit or perhaps a discarded bird's nest, on which the story may be based. The history and geography stories with their inexhaustible fund of new ideas, will be just as popular. They may be a little more difficult to present intelligibly to the child mind because they are (especially the history) quite foreign to his experience. But the child loves new thoughts as well as new toys, and, with the aid of a few pictures, he will readily grasp the ideas.

Possibly there is no better method of presenting these history and geography stories than by means of the sand-board. If the stories are about the North American Indians, the little Indian village of brown-paper teepees surrounded by a forest of cedar and pine twigs, will surely appeal to the dullest mind.

The little ones will be delighted with the plasticine chief floating down the clear crystal stream in his tiny bark canoe. Think of the wonderful battles that can be fought right there before the eyes of the class. They themselves can take part in the capture of Quebec and the battle of Queenston Heights. History will never be dull to these children. Thus the teacher not only creates in the child a love for reading, but guides his taste toward the formation of such habits as will be of the greatest value.

Every school library should be selected with careful regard

to the special needs of the pupils of each class or grade. The books should be so selected that each pupil will find some book of particular interest to himself. If this is done the library will be no longer a mere ornament. When first I went to my present school I found that the pupils were making little or no use of the library. Only two or three had ever read a book through. On looking over the books to discover the cause I found that there were only three or four which would appeal to the average Public School child. These three or four might be read by a Third or Fourth class pupil if he were fond of reading. The whole library had been selected for *readers*. No thought had been given to the problem of inducing *non-readers* to read. As soon as possible I had a number of books put in, suitable to the various ages—books of fairy stories and adventure. The older pupils never became enthusiastic. Some read books intended for the Primers and Juniors. They had been denied these stories at the proper age. Others could be induced to read certain books only after having part of the story related to them. But the Primers and Juniors fully appreciated the library, if the Seniors did not.

Primers especially love to get books from the library. They take great pride in carrying home a book to read themselves or to have read to them. Very often they will plod through the book themselves. One mother was telling me about her six-year-old boy who had taken the story of "Jack the Giant Killer" home. She said she had to tell him nearly every word, but when he got through, he started at the first and went through it again. He did this several times, and when he returned the book I heard him recommending it to the other boys. He pronounced it "a dandy".

Once the Primers get a taste for reading, they will be very patient about puzzling out a story. When they can do a little for themselves the supplementary reading will be the most profitable as well as the most enjoyable busy work that can be given them. When they get into the senior classes the teacher will never regret having spent a little time on them, as Primers create the love for reading.

The supplementary reading will, to a great extent, eliminate the problem of school discipline. Pupils become mischievous when their minds are allowed freedom to range or to wander

where they will. It is a noticeable thing that the brightest pupils are generally the most mischievous. This is because they can get through with their work with the least effort and in the shortest time, and "Satan will find some mischief still for idle hands to do". But if a number of books are where the pupil can get them as soon as his work is finished, his thoughts are directed along safe channels. The bright pupil may feel that he is being kept back for the weaker members of the class, and he may show his resentment by being a nuisance. If the teacher could prescribe a course of reading for these pupils they would not feel that they were being kept back, but that they were advancing along the most attractive and profitable paths of learning.

CUT DOWN.

Little Donald, five years old, was at school. The teacher had been reading about "sheep", and was questioning them regarding their habits and uses. Upon being told they were useful for their wool, she said: "Yes, and can any one see anything here made of wool?"

One little boy said, "Donald's coat," whereupon Donald said, indignantly: "'Tain't, either; it's made out of one of grandpa's old ones."

HE LOVED THEM.

"Johnny, don't you love the pretty, pretty robins with their sweet, sweet songs?" asked a Los Angeles teacher.

"Yes'm," replied Johnny; "only I can't never hit the darned things."—*Philadelphia Record*.

A school teacher who was giving a lesson on the feeding of children was interrupted by one of his pupils.

"Please, sir," he said, "Jimmy says he knew a baby that was brought up on elephant's milk and it gained ten pounds in weight every day."

"James ought not to tell you such rubbish," said the teacher. "Whose baby was it that was brought up on elephant's milk?"

"Please, sir," answered Jimmy, "it was the elephant's."



In the Little Red Schoolhouse

F. H. SPINNEY

Principal Alexandra Public School, Montreal

(A series of articles relating to the work of the rural school—yet suggestive for all teachers. Have you read the previous numbers?)

VI. HIGH IDEALS

AS the younger children went home at 11 o'clock, the teacher was enabled to devote her entire attention to the senior classes. The first lesson was writing. Many teachers of miscellaneous schools make the mistake of allowing the class to practise writing while other classes are engaged in recitation. Writing, more than any other subject, demands the vigilant supervision of the teacher. To be able to write rapidly and legibly is one of the most desirable faculties that a child can develop. If writing is apparently of little importance to the teacher, it will be of little importance to the child.

"All in good position", was the first direction given by the teacher. The pupils sat in a natural position with the arms on the desks.

"Take up your pens, holding them loosely, in this manner": The teacher illustrated with a pen in her own hand.

"Look carefully at the copy on the board. Let us write it in the air." The teacher and pupils wrote it in the air several times.

"Now, you may write it just *once* in your exercise books." The teacher moved about among the pupils, to make sure that all were in good position. She explained that the copy at the board was written only the *once*, because she had observed that when writing the second line the pupils were very likely to copy the first line—the consequence being that the second line was usually not so well done as the first.

"Now write the copies assigned for to-day." The pupils were writing in exercise books. Each class was using a different copy, written on narrow strips of cardboard. The copy was moved down the page as each line was written. The pupils were thus always writing from the perfect copy, and never copying their own lines. These strips of cardboard were in a series, and had been purchased from some publishing house the name of which I have now forgotten. I have seen other teachers make use of a similar plan by cutting out copies from old copybooks. The cardboard copies are better, as they are more easily preserved.

At the end of fifteen minutes the pens were laid aside, and the pupils stood near their seats and spent just one minute in lively physical exercise—chiefly bending of the body and raising and lowering of the arms, with deep breathing. Miss Brown explained that this exercise was to put them in good condition for the "test" which was to follow. What a splendid method of procedure in any line of work! We frequently hear of it in boxing matches and football games; but seldom in preparation for the useful work of life.

On slips of paper, supplied for the purpose, the pupils wrote the following sentence, as many times as possible, in exactly five minutes, with reasonable care as to legibility:

"This is the very best that I can do to-day."

Miss Brown explained that the writing lesson was given three times a week, and the "test" exercise once a week. The "test" slips were kept on file, in order that the progress of each pupil could be readily noted from week to week. Each child was thus in competition with himself. The Tom of to-day was in rivalry with the Tom of yesterday—a species of rivalry that no eagle-eyed critic could possibly condemn!

The spirit of doing the *very best* was characteristic of all the

work done by the pupils that morning. It was also characteristic of their play. It was characteristic of Miss Brown's teaching. Very likely that fact accounts for her splendid enthusiasm. Some reader may wish to interrupt that I have stated the matter inversely. But, allow me to say, reader, if you are lacking in enthusiasm, try a very interesting experiment. Begin to-day to put into every item of your work your *very best* effort; and be sure that it *is* your very best. Permit no handicap from late hours, foul air, or lack of out-door exercise. Fit your body and mind to do your *very best*; and then do it for one month without missing a single day. You will be surprised at the enthusiasm that you develop in that time. You will also be so delighted that you will keep right on developing more and more enthusiasm; and the more you develop, the more intense will be the enjoyment of your work.

There is a great deal of criticism these days concerning the Public Schools. Nearly all the magazines and newspapers are having a finger in the pie. Such a state of affairs is bewildering to all teachers, but more especially to beginners. However, we need not have one moment of uneasiness; because there is one course that is always safe—no matter how thick the volley of destructive criticism—to keep ourselves in the fittest condition for our work, and then do it our very best, and instruct and encourage the children to acquire a like habit. If a sufficient number of teachers hold to this policy, the mass of destructive criticism may be treated with deserving unconcern, and the profession will take a standing in the eyes of the public that its immeasurable importance so justly deserves.

It has been shown in previous issues that Miss Brown had a tastefully furnished class-room; that she had collected a library of interesting books; that her discipline was productive of satisfactory results; that her methods of instruction held the attention of her pupils; that she had won their love and esteem: yet more important than all these, she had a PERSONALITY that worked its silent yet persistent influence during every hour of the day, and planted in the minds of the children the seeds of those characteristic principles, which, if properly nourished and developed, would in reality determine the very nature of their lives.

Whether a teacher can develop a personality may be an indeterminable question; but as to one point there can be no shadow of a doubt—that no personality can be developed without persistent enthusiasm, high ideals, daily growth, and a zealous desire to render to mankind a valuable form of service. My opinion is that each one of us may have the personality if we are but willing to pay the price.

I fear I shall be accused of deserting the desk for the pulpit. Begging the reader's pardon, I descend. In the next issue I shall endeavour to confine myself to a practical outline of other splendid features of Miss Brown's work in the little red schoolhouse.

Q.—Would you kindly explain what is meant by a Torrens title?

A.—A Torrens title is a deed to property whose validity is guaranteed by the government. When land is held under the Torrens system the government issues a certificate with every change of ownership, and the purchaser is not under the necessity of searching the registry office to make sure that the title is good. The Torrens system is named after an Australian lawyer who first introduced it.

Mamma—Tommy, you are a very naughty boy for slapping baby. Why did you hit him?

Tommy—He drunk all the ink and he won't eat a piece of blotting paper.

Returning from school the other afternoon, little Edith proudly informed her mother that she had learned to "punctuate".

"Well, dear," said mamma, "and how is it done?"

"You see, mamma," explained Edith, "when you write 'Scat', you put a hatpin after it, and when you ask a question then you put down a button-hook."

The Early Spring Wild- Flowers



Blood Root

THERE is a certain wooded hillside which I like to visit in early spring, better than the rest, for, as it faces the south, it gets the first bright rays of spring sunshine, and the first warm April rains, so that the flowers seem to bloom here a little sooner than almost anywhere else.

It is high and dry, for the most part, but in a dip in the centre there are a number of springs, and at this point for a short distance the undergrowth is thick, and the ground is wet and marshy. Along the edge of this marshy spot, even before the snow and ice have disappeared, I am sure to find the first skunk cabbages of the season pushing through the frosty ground, and a few weeks later the swampy hillside is yellow with a profusion of marsh marigolds; and then I know that it is time to look for the hepatica and the anemone, and the spring beauty on the drier slopes of the hill, and that somewhere in the moist and sheltered hollows I may find the trillium and the blood-root, and the pretty little harbinger of spring.

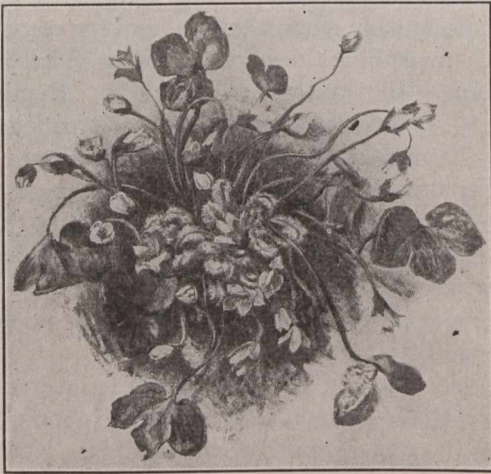
Our first expedition in the spring, in early March, is in search of the skunk cabbage, which has already pushed its way through the wet, frosty ground. There are no leaves as yet—only the tough, reddish, fleshy-looking cup, which is called a “spathe”, and contains the flowers and protects them from the cold and frost. If you should venture to examine one of these spathes, you would find the flowers inside to be very small, and not especially interesting. But the spathe itself is attractive, for, coarse as it is, it has beautiful veinings of red, not to speak of its strong “skunky” smell, which no boy, after all, really dislikes. Both the red colour and the strong, pungent odour help to attract the black meat flies that carry the pollen from flower to flower. It is in the early spring that the skunk

cabbage appears to the best advantage; later in the season its leaves are large and conspicuous, but not especially attractive, and in the autumn if you care to pick your way through the marsh to examine the cabbage itself, you will find it to be a piece of slimy, disagreeable pulp, with the coarse, round seed curiously imbedded in its fleshy sides.

The skunk cabbage is out very early, but it is generally the latter part of April before

“The winking Mary-buds begin
To ope their golden eyes,”

—for that is Shakespeare’s way of telling us that the marsh marigolds are in bloom. How gorgeous they make the marshy



The Hepatica

hillside appear, and is it any wonder that the children are tempted to go out in crowds to gather “cowslips”, as they call them? But alas! it means almost without fail a pair of wet feet and then, perhaps, a scolding at home. And besides, the marigolds look more beautiful, after all, in the marsh, stretching away in bank after bank among the dead reeds and tangled undergrowth, than they do in hand, for the stems are coarse and thick and the individual flowers are often disappointing. But there is some compensation at least in the fresh April sun, the beautiful soft blue of the sky, and the call of the redwinged blackbird as he flits like a flame of fire across the marsh.

Even before the marsh marigold has appeared, the hepatica, which is commonly spoken of as the earliest spring flower, may be found pushing up through the protecting leaves on the sheltered hillside. It is strange that this delicate flower should appear before the leaves have ventured out; but it is perhaps not so bold as it appears at first sight, for, if you look closely you will see that it has protected itself from the cold by a fine "fur" coat of fuzzy hair. The leaves, too, you will find, like the flower, spring from the root, and this may help to explain why they are longer in coming. Practically all the early spring flowers are scentless, and depend solely on their white or yellow colour to attract the insects, but the hepatica is an exception, and is the only one that is really fragrant.

On the same hillside slope there is another common spring flower, which resembles the hepatica, and which has a very beautiful name—the anemone, which in English means "wind-flower". No one is sure why it is called anemone. Perhaps it is because it flowers in the windy season—perhaps because it opens when the wind blows. At all events the Greeks had a very pretty story connected with it. Venus, the Goddess of Love, was enamoured of a beautiful youth, Adonis. He was slain in the chase of the wild boar. Venus wept for his loss, and wherever a tear fell, a white anemone with a delicate flush of pink sprang up to mark the spot.

The most delicate, and perhaps the most interesting, early spring flower is the bloodroot, which is found in moist, sheltered places among the undergrowth of the hillside. Nothing could be more lovely than the ten or twelve pure-white petals, so delicate that it takes scarcely more than a touch to make them fall. And how careful Mother Nature is to protect the beautiful blossom from the cold. The bloodroot has only one single leaf, which comes up first and curls around into a protecting sheath to guard the flower from sudden frost until it is strong enough to protect itself. But the most curious thing is that a plant with so delicate a blossom should have such red life-blood. Break the stalk off close to the root, and note the blood-red stain that oozes out—so deep and enduring a red that the Indians in early times made use of it as "war paint" for colouring their faces.

But now the time has come for the trillium, the wake-robin,

and the yellow adder's tongue or dog-tooth violet, all of them belonging to the lily family. The trillium, or white lily, is the spring flower which the boys and girls know best of all; but probably most of them prefer the wake-robin—the lily with the deep purple colour, that is supposed to bloom when the robin first returns. When I was a boy, I used to think that this purple lily was just the same as the white, only coloured by the sun, like the cheeks of a red apple. But if I had been a better observer, I should have noticed that the wake-robin stands up bold and erect, while the white lily droops, and that the red lily has a disagreeable, sickening odour, while the white trillium has no scent at all. It is supposed by some that the reddish colour and the disagreeable smell are intended to attract the meat flies.

The yellow adder's tongue, the third of the lily group, is generally found not far from the edge of a stream. Perhaps the most interesting thing about this flower is its trick of hanging its head—not for modesty, although it is modest—but so that the ants, who are unwelcome visitors because they carry away no pollen, may not be able to climb in and rob it of its store of sweets. Some people prefer to call it the fawn lily or trout lily, because of its beautifully mottled leaves, but by whatever name we call it, it is one of the children's favourite flowers of spring, and for the children more than the rest of the world it seems as if the flowers were made.

“Pop.”

“Well.”

“What's a fortification?”

“A big fort.”

“Well, pop, is a ratification a big——”

“Willie, go to bed at once,”

One evening Tommy's father asked: “What are you learning at school now?”

“Oh, gozinta, chiefly,” replied Tommy.

“What's that? A new language?”

Tommy (wearily): “No, just gozinta—one gozinta two, two gozinta four, three gozinta six, like that.”

History and Current Events

WOMAN SUFFRAGE

A MONTH ago we were expecting that within a couple of weeks the government of Great Britain would give a definite pronouncement on the question of the extension of the franchise to women. A franchise bill was to be introduced as a government measure, and Premier Asquith had promised that an opportunity would be allowed any member to introduce as an amendment a clause giving the vote to women, and that if such a clause won the support of the House of Commons, it would be put through as part of the government measure. The time came. The franchise bill was introduced. The amendment was ready. The time of triumph seemed at hand, for it was generally thought that a majority of members favoured the bill, and the House of Commons had repeatedly declared itself in previous years in favour of such a measure. Then came the surprise. Mr. Speaker, in reply to an innocent question of Mr. Bonar Law regarding another amendment, volunteered the information that he would consider an amendment in favour of extending the franchise to women to be out of order, as it would introduce practically a new principle into the bill. It would, therefore, require to be brought in as a separate bill. He quoted so many precedents in support of this that one wondered why none amongst the many skilled parliamentarians interested in the measure had foreseen this complication. Rather than pursue the matter further the government dropped the franchise bill entirely. The supporters of woman suffrage demand now nothing less than that some government be found that will introduce their bill as a government measure direct.

It is interesting to notice the remarkable change in recent years in the attitude of the public toward the question of woman suffrage. It is reflected largely in the different arguments used by those opposed to it. We hear very little now about the constitutional difference of the feminine mind, its supposed tendency to be emotional and impulsive, and so on. It was pointed out that the very difference was an added reason why, under a pure democracy, woman should have a vote. It was obviously impossible for man properly to represent the interests and feelings of a being so different from

himself. The late Mr. Stead summarised this argument by stating that woman had an immortal soul, and that settled the matter. He further suggested that some franchise ought also to be extended to children, to be exercised during their tender years by their parents in some way or other.

Then it was argued that government rests ultimately on force, and that until women became soldiers and police, they should not vote. If they did, there might come a time when men might refuse to enforce a law passed by a majority of women. In reply it was pointed out that few men ever served in the army or police force, and that a great number of them would be rejected as physically unfit to do so; also that many laws were now being enforced without difficulty, though carried by a majority of women voters. Moreover, where a ballot is secret, how can one really be sure of the make-up of any majority?

The latest stronghold of the practical men who decline to advance the cause of woman suffrage is that, as a matter of fact, the great majority of women do not want the vote, and would not use it if they had it, and that there is no general demand for it. Such is the stand taken lately by the Premier of England and by the Premier of Ontario. What truth there is behind this argument bids fair to disappear before the work of numerous suffrage societies and the endorsement of the International Council of Women. It is pointed out, too, that in countries such as Australia and New Zealand, where women already have the franchise, they vote in almost the same proportion as the men.

How far have modern states already granted equal political rights to women? In Canada and in England women have the municipal ballot and the school ballot. In Australia, New Zealand, Norway, and Finland, women have all the privileges of the franchise. In the United States, women had, in 1912, the school ballot in half the states, and had in six states—Colorado, Utah, Wyoming, Idaho, Washington, and California—the same voting rights as men. There are now (March 15th) awaiting the consideration of the legislature of Ontario, some four bills in favour of various extensions of the provincial franchise to women.

A Lesson in Geography

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COLOURS OF THE SKY

Experiment 1.—Cut a square hole in each end of a long pasteboard box, and a rectangular hole along one side. Cover these holes by glass attached to the pasteboard by gummed paper. Paint the inside of the box black. Smear the bottom of the box with glycerine or any other sticky material. Let it stand for several days, when all dust particles will have settled. Let a ray of light from a lantern, or from the sun through a hole in a window blind, in a darkened room, pass through the box from end to end. This ray of light, as it passes through the air outside the box, illuminates it by striking the dust particles and being reflected. But its course through the air in the box is absolutely dark as seen through the glass in the side. Draw from this experiment the conclusion that sunlight illuminates air containing dust particles, but not air free from such material.

Experiment 2.—Nearly fill a large glass vessel, such as an aquarium, with clean, clear water, and add a few lumps of sodium thiosulphate* to it. Pass a beam of light from a lantern or from the sun through it from end to end; let the beam, after emergence, be received on a white screen. The beam has a faint white colour in the water, owing to a few coarse particles or air bubbles being suspended; and the patch on the screen is white. Now add to the water any acid such as sulphuric or hydrochloric. This causes a precipitate of sulphur to form in the liquid. The sulphur particles are at first very small, but increase in size as the precipitate becomes denser. The path of the light through the liquid now becomes a beautiful light blue, and the patch on the screen changes first to light yellow, then to deeper yellow, then to orange, and even to red;

*The druggist calls this "hypo", and it can be purchased for 10c. a pound.

the blue colour changes gradually to white. If the eye is held in the path of light the ray looks a brilliant red, like the setting sun. A ray of white light passing through very fine, solid particles, scatters the blue light and transmits the yellow and red light. As the rays passing through the water strike the very fine particles of sulphur, the blue rays are scattered outward and this gives the colour to the liquid, but the red and yellow rays are allowed to pass and give the characteristic colour to the light on the screen. As the particles get larger, they scatter nearly all the light, only the extreme red end of the spectrum being allowed to pass. So the liquid changes from blue to white, and the patch on the screen from yellow to red.

Application.—If there were no dust particles in the air, the sky on a bright day would be perfectly black, like the dustless air in the box, and the sun would be a luminous ball in a black sky, and the stars would be visible. The sun's rays, striking the dust particles in the sky, scatter the blue rays which come to the eye. The reason the sun does not usually look red is because its rays are so intense that the dust particles are not numerous enough to sift out an appreciable number of the blue ones; but if the dust particles are larger and more numerous, as when there is a dense smoke, then the sun has a lurid, red appearance.

We may consider the air to be a sphere surrounding the earth. A ray from the vertical sun will pass through a much thinner layer of atmosphere than will a ray from the sun when near the horizon. The course of the latter ray will also be largely through the lower layers of air, which are well laden with dust particles. Hence the rising and setting sun, whose rays penetrate such long layers of dust-laden air, have all the blue light scattered, and only the red reaches the eye. For the same reason, the rising moon looks red. Twilight is due to the rays from the sun just below the horizon being reflected from clouds and dust particles; they show the brilliant reds and yellows for a similar reason. After the eruption of the volcano of Krakatoa in the East Indies, when immense quantities of dust were shot into the air for miles and remained in the upper air for months, passing around the earth at least three times, a set of the most brilliant sunsets was observed throughout the autumn in all parts of the world.

Some Thought Problems for Pupils to Answer.

(1) Dust particles are all heavier than air. What keeps them floating in the atmosphere for months?

(2) The sun produces twilight until it gets 18° below the horizon. Take a globe for the earth and a distant candle for the sun, and see if you can explain why there is much longer twilight in summer than in winter in Canada.

(3) In relation to the information given in (2), why is twilight very short in the tropics, and why is it continuous for weeks within the Arctic Circle?

(4) Read some recent text in physical geography, and try to find the part played by dust in production of clouds and rain.

First School-teacher—Does Edith's little girl ever make any bright answers?

Second School-teacher—No; she always knows her lessons.

The teacher asked: "When did Moses live?"

After the silence had become painful, she ordered: "Open your Old Testaments. What does it say there?"

A boy answered: "Moses, 4000 B.C."

"Now," said the teacher, "why didn't you know when Moses lived?"

"Well," replied the boy, "I thought 4000 B.C. was his telephone number."—*Tit-Bits*.

Mr. Bryce, the British Ambassador, tells a brief story to illustrate the exalted opinion that he thinks Americans generally have of their nationality.

It was in a schoolroom, and during a review of history since the creation.

"Who was the first man?" the examining teacher asked.

"Washington," hastily replied a bright boy, quoting a familiar slogan, "first in war, first in peace, first—"

"Wrong. Adam was the first man."

"Oh," the pupil sniffed disgustedly, "if you are talking about foreigners—."—*New York Tribune*.



"Sweet and Low"

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A Lesson in Literature

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"SWEET AND LOW"

IN previous lessons you have learned that there are many different ways of conveying thought from one person to another, and that the artist's way is through the picture. I have here a picture, and I wish to see how quickly and accurately you can suggest the thought the artist has for us.

Presentation.

STEP I.—To give the class a general appreciation of the thought content of the picture, viz., "Mother-love".

Present picture for a moment.

- Q. What attracted your attention first? A. The woman.
Q. Around what, therefore, does the thought of this picture evidently centre? A. This woman.
Q. What other things attracted your attention? A. Some: A baby in a cradle. Others: The scene through the open window.
Q. What relationship exists between this woman and child? A. The woman is the child's mother.
Q. What is the chief characteristic of all mothers; take your own mother as an example? A. Love.
(Here expose picture, and leave it for class to examine.)
Q. Suggest a suitable name for the picture. A. Mother-love.
(Write on blackboard.)
Q. What thought, then, does the artist wish to convey to us in this picture? A. The love of a mother for her child.

STEP II.—To lead the class to see that the attention of the mother is divided, and her thoughts running in two directions.

- Q. Is the mother giving her whole thought and attention to the child? A. No.
Q. What evidence is there that she is giving it some of her thought and attention? A. Her hand is on the cradle.
Teacher: Yes, her right arm indicates one direction in which her thoughts are running, viz., towards her babe.

Q. What else, in your opinion, is claiming the thoughts and attention of the mother? A. The father of the child.

Q. What is there in the picture that suggests this? A. She seems to be looking far out to sea, and her face wears an anxious expression.

Teacher: Yes, her left arm indicates the other direction in which her thoughts are running, viz., towards her husband.

Q. Then this larger picture which tells of "mother-love" has how many little thoughts or pictures within it? A. Two.

Q. What indicates, fairly well, the direction in which those thoughts are flowing? A. Her arms.

The teacher, by means of placing a pair of finders (a framework of paper or pasteboard) first around the window and then around the cradle, shows the class that each of these would be a fairly complete picture in itself, but that each would lose its value and significance the moment it lost its connection with the mother.

STEP III.—To have class suggest the mother's thoughts in each case, *i.e.*, to have them suggest the thought content of each stanza of the poem.

A.: Let us see if you could suggest the thoughts that are running in this direction (teacher follows direction of the left arm), towards the father.

Q. What is the father's occupation? A. A fisherman.

Q. Give your reasons for so thinking. A. Boat lying on rocks, nearness to sea, interior of house, etc.

Q. What time of day is it? A. Evening.

Q. How do you know? A. The sun is setting.

Q. Give reasons why you think it is sunset rather than sunrise.

A. In the morning the mother would be busy with her work, not resting. The child would, in all likelihood, be in its cot, and not in its cradle.

Q. In what direction is the mother looking? A. Toward the west.

Q. Why are her eyes turned in that direction? A. She is looking for the father.

Q. If she expects him at any moment, how do you account for the anxious expression upon her face? A. She remembers the dangers to which he has been exposed during the day.

Q. At such times what is the only source of comfort and help?
A. God.

Q. Under such conditions what is she likely to do? A. Pray.

Q. What would be the burden of her prayer? A. That he may return in safety.

Q. What kind of boat does the fisherman use? A. A sail-boat.

Q. Upon what, then, does his return depend? A. A west wind.

Q. What would be the character of the wind she would ask for? A. A gentle, soft breeze.

Q. To sum up, what is the prayer? A. "That a gentle, soft breeze may blow him back in safety." (Teacher writes this on blackboard.)

B.: Let us see if we can follow the thought along this other arm.

Q. Naturally the mother will allow her thoughts to run out over the sea until something suddenly arrests them and calls her back. In all probability what will this *something* be? A. The babe wakes from sleep.

Q. What will the mother now endeavour to do? A. To hush it back to sleep.

Then we have at least part of the thought, viz.: "The mother hushes the child asleep". (Teacher writes this on blackboard.)

Q. Suggest how she would likely do this. A. Pick the child up in her arms and sing to it.

Q. Other than the mere telling of the child to go to sleep, could you suggest any other thought which might come into the song? A. Something about the father.

Q. What would this be? A. Perhaps that he would soon come home.

Teacher adds this to summary, viz.: "The mother hushes the child to sleep, telling it that its father will soon return".

Q. What name do we give to such a song? A. A lullaby.

Q. For what is a lullaby noted? A. Its music.

Q. What is peculiar about its music? A. The tender feeling that it expresses.

Teacher: Yes, the mother is putting her whole soul into it.

STEP IV.—Review of thoughts indicated in blackboard summary.

STEP V.—Reading of Poem.

Tennyson, many years ago, thought out these simple thoughts that we have here on the blackboard, and put them into one of our sweetest lullabies. Four or five years ago a Mr. Taylor tried to represent this little lullaby in this picture that we have been studying to-day. I wish you to listen now, and see how well the artist has embodied the thought of the poem in his picture.

At this point, while the class still watches the picture, the teacher endeavours to read the poem in such a way as to bring out the music and the tender feeling that it expresses.

The class next open their readers at the proper page, and a boy whom the teacher knows to be capable of doing the poem justice is asked to read.

With this the lesson ends.

(NOTE.—Of course we are all agreed that literature, in the last analysis, is spiritual and not intellectual. Being spiritual, the best that is in literature can never be put down on paper, but must always remain an intangible presence that haunts the class-room. However, if the child is ever going to acquire this power of "spiritual interpretation", he must early acquire the ability to do what W. L. Taylor has done for us in connection with this beautiful little poem, viz., the ability to organise the thought content in its true perspective, and at least mentally visualise the thought of the poem. Personally, I am a great believer that one of the best aids in the developing of such ability is to take a picture and lead back into the poem as we have endeavoured to do above. The opposite procedure is perhaps equally good, *i.e.*, after the literature of a lesson has been taken, to give the class an opportunity to correlate their art and literature, and express their ideas through drawing.)

Teacher—"How many sexes are there?" Little Boy—
"Three." Teacher—"Three? What are they?" Little Boy—
"The male sex, the female sex, and the insects."

Suggestions for the Class-Room

Punctuality and regularity in attendance are desirable and even essential, as the basis of all other habits. If a pupil is habituated to tardiness and staying out days, motive must be found to arrest the bad habit and substitute the correct. Pupils will be present at school and on time if the teacher understands how to interest and bring them.

The best evidence that a school is not much of a school and the teacher not much of a teacher is a long list of tardiness and absence. The successful business head does not tolerate such. Not a bit of it. School is a business, and is training for practical living. And there can be no practical living without the virtues of punctuality and attendance.—*School News*.

Word Recognition in the Primary Grade.—A device which arouses a high degree of interest is that of writing sentences on the blackboard, telling some one to do something. At first, it will be well to have the directions general, thus requiring each pupil to work out the sentence, as any one of the class may be asked to do the thing desired, thus: "Run to me". Some one who shows by his position that he is ready to do it is called upon. A second and even a third pupil may be called to do it, before the teacher says the actors did the right thing. Other sentences are :

Run around the room.

Walk to the window.

Fly to the door.

Get our books from the table.

Bring the books to me.

Pass the books, Sam.

Choose a story, Rhoda.

Many of the words the pupils are already familiar with, but they must make sure by sounding the words.

Continue in the reading lessons to suggest phonograms found in new words, thus encouraging pupils to look for phonograms they know.

A little device which arouses a great deal of interest and which may be used equally well with words or phonograms, is this:

Arrange the same words in two columns but in different order, as—

when	ran
work	we
play	work
we	play
are	when
ran	are

Two pupils with pointers stand before the columns. As the teacher pronounces the word each pupil tries to find it first. The child finding the greater number of words first wins the game. Several pairs of pupils can play this before interest is lost.—*School News*.

Reading Lessons in the Second Grade.—When March came, the second grade children in Miss C.'s room learned "The Wind" (Robert Louis Stevenson). Miss C. printed each line separately on strips of oak tag, numbering them in succession. The first verse, for instance, read:—

1. I saw you toss the kites on high,
2. And blow the birds about the sky;
3. And all around I heard you pass,
4. Like ladies' skirts across the grass—
5. O wind, a-blowing all day long,
6. O wind, that sings so loud a song!

Two verses served for the first day's reading lesson. The strips were given out at first in regular order, and read in turn. The second day they were mixed up before distribution. Each pupil had then to pay strict attention so as to get his line in the correct place. Failure to do so meant forfeiting the slip. At the fourth lesson the numbers were erased and then greater vigilance was necessary. The third and fourth verses were then added and treated in like manner. Before long most of the children knew all the verses perfectly. Then Miss C. erased from each line the important words, as, in the first two lines—

I saw you——the——on high,
And——the——about the——;

To supply the missing words was a sort of game which kept up the interest until all had learned the entire poem.—*Primary Plans*.

Low Marks on Examinations.—Did your pupils on the whole take low marks on their Easter examinations? If so, are we wrong in supposing that you took them to task for their poor work? Did you accuse them of not having paid attention, and of not having studied? Did you tell them that you never had a class that was so careless, so lazy and so stupid? Or did it occur to you that there might be other causes for the poor results? What kind of examination paper did you set? Was it hastily prepared? Did it cover the work fairly? Was it a real test, or was it catchy and tricky? Was it too long? Were the questions clearly stated? Did your class have sufficient notice of the examination and sufficient opportunity to review their work? Perhaps your own methods were at fault. An examination is a test of your teaching as well as of the pupils' work. Did you cover too much ground before testing your class? Are you sure your teaching was both clear and thorough? Did you teach for only the bright pupils in your class, and leave the dull ones to manage for themselves? It is a safe working rule that if the average percentage of your class is below 60, there is something wrong either with the paper you have set or with the way in which your class has been prepared.

Evaporation of Water.—By placing some water in vessels and allowing them to stand in the room, it will be possible for the children in the third and fourth grades to do some experimentation in evaporation. They may already know that a vessel containing water, if allowed to stand for a considerable time, becomes dry, but they probably do not know that the area of the surface exposed has much to do with the rate of evaporation. They could, therefore, take equal volumes of water, say, two pints, and put one in a vessel in which the water surface would be large, and the other pint in a vessel in which the surface would be comparatively small, and then put the two vessels side by side so that each would have an equal chance, so far as temperature is concerned. In this way it would be a very simple matter for them to determine that the rate of evaporation will depend upon the area of the exposed surface of the evaporating liquid. An application of this experiment may be made at any subsequent time; for example, in evaporating fruit juices for jelly.

Hints for the Library

BOOK REVIEWS

A Practical English Composition, by Gerrish and Cunningham. Cloth. 428 pages. \$1.00. D. C. Heath & Co., Boston, Mass. For work in the third and fourth years in the High School, this is the best book we have yet seen. The arrangement of the material in the book is excellent. The authors have presented the essentials of English composition and rhetoric in a clear and concise form, and the passages for illustration and exercise are well chosen. The book contains excellent chapters on letter-writing, spelling, figures of speech, poetic form, punctuation and supplementary reading.

O. J. S.

Tales by Victor Hugo, edited by H. N. Adair, M.A. One of Bell's Illustrated French Readers. 112 pages, exercises and vocabulary. Price, 1s. London: G. Bell & Sons. Eight "situations" of intense dramatic interest have been selected from Hugo's "Travailleurs de la Mer", and have been woven together to form a connected series. Twelve illustrations are furnished with questions on each, to be used as "picture-study" exercises in connection with the narrative. Copious exercises are appended. This book should be of value in improving the style of students of French, and the illustrations make an excellent basis for oral work.

W. J. D.

BOOKS RECEIVED

Elementary Algebra, by Baker and Bourne. Cloth, 582 pages. 4s. 6d. One of the Cambridge Mathematical Series. G. Bell & Sons, London.

Elementary Historical Geography of the British Isles, by M. S. Elliott. 172 pages. 60 illustrations. Cloth, 1s. 6d. A. and C. Black, London, England.

How to Speak and Read, by J. B. Alston. 120 pages. Cloth, 2s. Blackie & Son, London, England.

Black's Sentinel Readers, Book VI. Cloth, 253 pages. Illustrated in colour. 1s. 9d. A. and C. Black, London, England.

Notes and News

ONTARIO

Mr. P. F. Munro, B.A., Classical Master at Jarvis Street Collegiate Institute, has resigned his position, and intends to enter upon the study of law.

Miss Sadie Bigelow, of Queen's University, Kingston, has been appointed assistant in the continuation school at Durham.

Miss Hattie Tremeer has resigned her position on the staff of the Wallaceburg Continuation School, and Miss Clara Hulse, formerly of Orangeville, has been appointed her successor.

A. H. Hutchison, M.A., of McMaster University, has accepted a position on the staff of the Barrie Collegiate Institute for the balance of the academic year.

Miss L. M. Rankin, B.A., of Toronto, has been appointed to the position of second assistant on the Grimsby High School staff.

Mr. James A. Mutter, of Winnipeg, Man., has been appointed director of Manual Training in the Brantford (Ont.) schools in place of Mr. T. Howard Jenkins, resigned.

Miss Bertha F. Srigley, of Dovercourt School, and Miss Jessie Archer, of Victoria School, have been appointed supervisor and assistant supervisor respectively of physical training in the Toronto Public Schools.

Miss Lizzie Hughson, of Kingston, has been appointed kindergarten director in the Stratford Public Schools.

The citizens of St. Thomas recently celebrated the opening of a splendid addition to their Collegiate Institute, containing several class-rooms and a large auditorium. Addresses were delivered by Principal Voaden and others.

Mr. Wilson Taylor, B.A., mathematical master in the Chatham Collegiate Institute, goes to Peterborough in a similar capacity. His place in Chatham has been filled by the promotion of Mr. O. V. Jewett, B.A., assistant mathematical master. Mr. G. J. Katzenmeier, Principal of West Lorne Continuation School, takes the position vacated by Mr. Jewett.

The Toronto Board of Education has recently made some important changes in the salaries of its teachers. The schedule

is now as follows: High School Principals, minimum \$2,500, maximum \$3,200; High School assistants, minimum \$1,400, maximum \$2,400. All High School assistants receive an advance of \$200 this year. Principals of Public Schools of 15 rooms or more, minimum \$1,600, maximum \$2,400; Principals of 14 rooms, minimum \$1,600, maximum \$2,200. A new schedule also comes in force for female assistants, for kindergarten teachers, and for inspectors.

Much has been written of late regarding the possible use of the cinematograph in teaching. Thomas Edison, whose knowledge of electricity is perhaps more profound than his insight into pedagogy, has expressed the opinion that before long "moving pictures" will play a predominant part in the work of the class-room. It may be of interest to note that the first experiment in this direction in Canada is being made in the Cathedral School, Hamilton. A cinematograph has been installed in a specially designed class-room, and is used as an aid in teaching history, geography, nature study, physical science, writing and art.

THE WEST

The following appointments have been made by the Edmonton Board of Education to the staff of the city schools: J. W. Whiddon, Collegiate Institute, Port Arthur, to be manual training supervisor; W. J. Moffatt, St. Thomas, Ont., to be manual training supervisor; J. E. Wilkinson, Smith's Falls, Ont., to be principal of Parkdale School.

Mr. T. E. Perrett, Superintendent of the Public Schools in the city of Regina, attended a meeting of the Department of Superintendents of the National Educational Association held in the city of Philadelphia from February 24th to March 1st.

The Provincial Teachers' Association of Manitoba held its annual convention in the Kelvin Technical High School, Winnipeg, on March 24th and 25th.

The following resolution was passed by the Manitoba Horticultural and Forestry Convention which met recently in Winnipeg:

"Resolved, that we most heartily approve of the action of the Manitoba Department of Education in the appointment

of an official to encourage horticultural and agricultural efforts in connection with our rural schools."

The Department of Education and the teachers of the city of Regina entertained the delegates at the Provincial Educational Association in the Parliament Buildings on Tuesday, March 25th.

Mr. Geo. D. Ralston, Principal of the Moosomin High School, has been appointed Inspector of Schools for Saskatchewan, and will enter upon his duties immediately upon the close of the spring school term.

It is probable that Saskatchewan will be face to face again this year with a serious shortage of teachers, and that it will be necessary to issue a large number of provisional certificates or permits. Salaries in rural districts are paid at the rate of \$720 to \$900 per annum.

The following Inspectors of Schools from Saskatchewan are taking the special course in Physical Training at Toronto: J. F. Hutchison, Kinistino; J. T. M. Anderson, Yorkton; J. S. Huff, Davidson; H. G. Everts, Canora; and W. T. Hawkings, Moose Jaw.

It is the intention of the Department of Education this year to hold the Grade VIII examinations at certain centres throughout Saskatchewan, notice of which will be given in a short time. The reading of the answer papers in connection with the High School examinations will take place at Regina early in July. The answer papers for the Grade VIII examinations, however, will be read at certain points in the province under the direction of the Inspectors of Schools.

In order to meet the demand for teachers for rural schools, the Department of Education for Saskatchewan is granting Provisional Certificates valid until December 31st, 1913, to English-speaking undergraduates of a Canadian or other British university upon their submitting to the Department the following: (a) Satisfactory evidence of being at least nineteen years of age; (b) official evidence of having completed the standing of at least the First Year in the Faculty of Arts, and of having written upon the Second Year examination in Arts and (c) a certificate from a member of the Faculty of the University respecting fitness for teaching.

The regular Departmental examinations for teachers' diplomas and for Junior and Senior Matriculation will be held at various points in the province of Saskatchewan, beginning on June 23rd, instead of July 2nd, as formerly. The Grade VIII examination will be held on June 24th, 25th, 26th, and 27th. Teachers having candidates for any of the above examinations are reminded that all applications for Grade VIII examinations must be received at the Department not later than May 1st, and that those for the teachers' examinations not later than May 15th. Blank forms and time-table for this purpose, may be had at any time after April 1st, on application to the Department of Education, Regina.

THE EAST

The Department of Public Instruction in Quebec constantly urges the necessity of consolidating the many small Protestant rural schools of the province. In the second week of February, Mr. J. C. Sutherland, Inspector-General, assisted by Inspector Taylor, held a series of meetings in Brome and Shefford counties on behalf of consolidation; and in every case the principle was approved by the audiences, after the explanations had been given. The impossibility of securing qualified teachers for small schools of eight and ten pupils is now being more fully realised, and the objections to consolidation are rapidly passing away. In most municipalities three or four schools can be united into one, and the greatest distance that the pupils have to be conveyed is seldom over five miles.

Lieutenant A. Sterling MacFarlane, M.A., instructor in English Language and Literature in the Provincial Normal School, Fredericton, N.B., left here last week to take the Course in Physical Drill at Toronto, provided by the Minister of Militia for the purpose of increasing the number of persons qualified to instruct in Physical Training at Normal and Training Schools throughout Canada. The course will probably last about four weeks. During Mr. MacFarlane's absence his work in the Normal School will be taken by Mr. A. E. Floyd, B.A.

The improvement of rural education in Quebec is impeded

quite seriously by the division of many communities into school sections, because of difference in race and language. Where assessment values are small it is quite impossible to maintain two efficient schools in one parish. So there are many small English schools which have never been able to pay sufficient salary to attract a professionally trained teacher. An effort is being made to provide a remedy for this defect. One proposal is to establish local Summer Schools through the province to give brief courses in teacher training. Another proposal is to institute a short course in connection with the School for Teachers at Macdonald College. Such a course would last from three to four months, and would aim to qualify teachers especially to teach in such schools as those mentioned. Domestic Science, Manual Training, and Agriculture would form a considerable part of the curriculum, and the diploma granted would be a Rural Teachers' Diploma. It has been suggested that a part of the Dominion grant for agricultural education might well be expended in assisting students to take this course if it be established.

BUSINESS NOTES.

THE SCHOOL will be glad to answer inquiries as to School Decoration, and to give recommendations as to purchases, where it can be of assistance.

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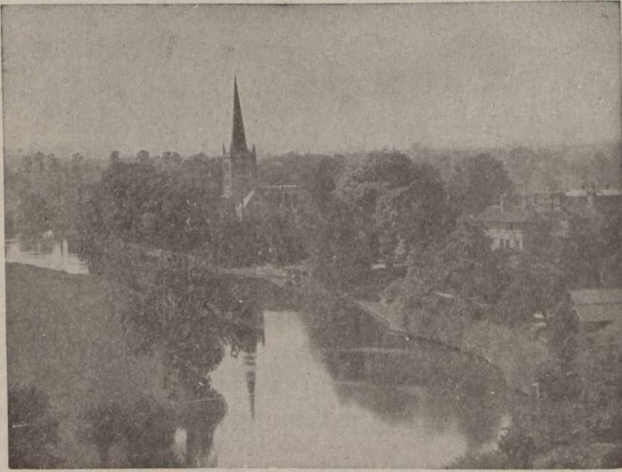
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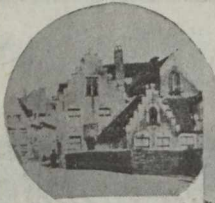


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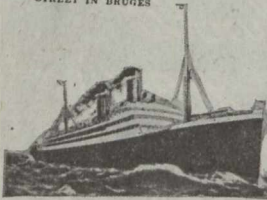
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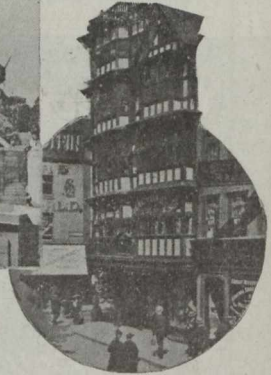


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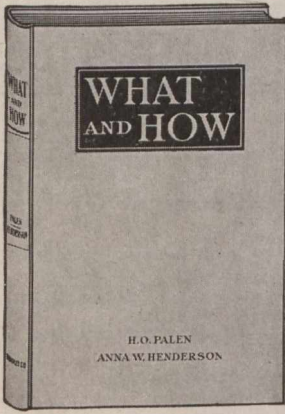
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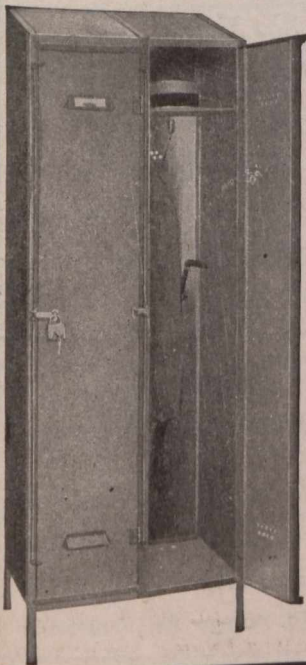
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Ontario Department of Education

TEACHERS' MANUALS

The Department is publishing Manuals for Teachers, dealing with methodology and containing supplementary material for their use in class. These manuals are distributed free amongst the school libraries, and teachers may obtain copies at the prices indicated :

For Continuation and High Schools and Collegiate Institutes

- (1) The following has been published :
A Manual of Suggestions for Teachers of Science
 50 cents
- (2) The following will be published at an early date :
A Manual of English Composition

For Public and Separate Schools :

- (1) The following have been published :
Primary Reading, 10 cents
Ontario Readers, Books II., III., IV., 25 cents
Arithmetic, 15 cents
Grammar, 15 cents
- (2) The following will be published at an early date :
Geography
History
Literature
Nature Study and Elementary Science
- (3) At a later date the following will be published :
Composition and Spelling
Manual Training
Art

The manuals named in lists (1) have already been distributed amongst the schools.

The manuals named in lists (2) and (3) will be distributed as soon as they are published.

SPECIAL NOTICE TO TEACHERS AND SCHOOL BOARDS

The teacher himself may use any book, pamphlet, or magazine he wishes in preparing the lesson for his class; but he has no authority to use as text-books in his class-teaching any other publications than those whose use is authorized in the text-book circular, No. 14, or which are listed in the catalogue of the school library with the approval of the Inspector. Nor can Notes on History, Geography, etc., School Helps, School and Home, or similar publications be used by his pupils in their work at school; and neither the teacher nor the Board has any authority to require or induce pupils to buy any of such prohibited books, pamphlets, magazines, Notes, School Helps, School and Home, or other similar publications.

Ontario Department of Education

Teaching Days for 1913

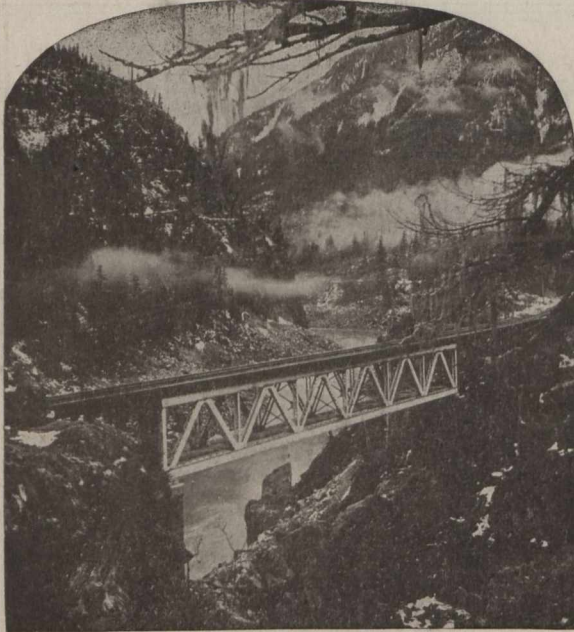
High, Public and Separate Schools have the following number of teaching days in 1913:

DATES OF OPENING AND CLOSING

Open.....3rd January	Close.....20th March
Reopen.....31st March	Close.....27th June
Reopen.....2nd September	Close.....22nd December

January..... 21	July.....
February..... 20	August.....
March..... 15	September..... 21
April..... 22	October..... 23
May..... 22	November..... 20
June..... 19	December..... 16
119	80
Total.....199	

NOTE—Christmas and New Year's holidays (23rd December, 1913, to 4th January, 1914, inclusive), Easter holidays (21st March to 30th March, inclusive), Midsummer holidays (from 28th June to 1st September, inclusive); all Saturdays and Local Municipal Holidays, Dominion or Provincial Public Fast or Thanksgiving Days, Labour Day [1st Monday (1st) of Sept.], Victoria Day, the anniversary of Queen Victoria's Birthday (Saturday, 24th May), and the King's Birthday (Tuesday, 3rd June), are holidays in the High, Public and Separate Schools, and no other days can be deducted from the proper divisor except the days on which the Teachers' Institute is held. The above-named holidays are taken into account in this statement, so far as they apply to 1913, except any Public Fast or Thanksgiving Day, or Local Municipal holiday. Neither Arbor Day nor Empire Day is a holiday.



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SWIFTHOLM

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Swiftholm, formerly the homestead of Louis J. Swift, is now a beautifully laid out summer resort. Mr. Swift staked his claim to this land about twenty years ago, and one of the most interesting stories of a fight for a homestead can be written in regard to the strenuous campaign he had to carry on before he finally secured from the Canadian Government his patent for the land, which is now traversed by the Canadian Northern and the Grand Trunk Pacific Railways.

When first we saw the place, we thought here is the natural place for a townsite in the great Yellowhead Pass, where in the nature of things there are only a few suitable sites available. Our second and best thought was that Swiftholm had a double value, first as a townsite and also as an ideal place for a playground in the mountains, surrounded by the most magnificent scenery, with beautiful Pyramid Lake within easy walking distance to the west, the great Athabasca River forming part of its south-easterly boundary, while on every side in their rugged splendour the Canadian Rockies rear their snow-capped peaks. So it came to pass that we finally completed arrangements with Mr. Louis J. Swift, pioneer homesteader of the Yellowhead Pass, and sole owner of property in Canada's National Park, to offer to the public his homestead as a townsite and playground in the Rockies.

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