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Fredericton, N. B.

The December issue of the Educational Review will be a Vocational Education number. The present administration is to be assisted by Mr. Fletcher Peacock, Director of the Vocational Education Board of New Brunswick.

The present number of the Educational Review contains some Christmas suggestions which it is hoped will prove of value to the teachers. The editor will be glad to be of further assistance to any one in suggesting other plays, dialogues, stories or recitations if you will write directly to the editorial office stating your needs. Walter Baker & Co., 5 Hamilton Place, Boston, publish a number of Christmas plays, dialogues, drills and recitations which may be purchased at a reasonable rate. They are obliging about sending catalogues. If you wish to obtain music for Christmas songs and carols Oliver Ditson Co., Boston, will be able to supply your needs.

Have you found a new device or scheme particularly helpful to you in your work? Won't you share it with your fellow teachers? It will prove as helpful to them as to you.

The editor has received a number of requests for articles on High School methods and problems. We are endeavoring to meet these requests by articles in the near future. We will be glad of contributions by High School teachers, particularly those of the Maritime Provinces.

EDITORIALS

A Canadian Problem

The Smith-Toner Bill before the American Congress, providing for the establishment of a Federal Department of

Education with a minister in the President's Cabinet, should at least arouse a question in the minds of Canadians interested in educational progress in our country. The recently adopted Vocational Education Bill is worthy of all commendation, but are we as a nation only interested in making a living? The needs of vocational education are pressing and immediate but the needs of general educational training in preparation for citizenship, wise use of leisure and character are none the less worthy of our national consideration. That Canada may realize her heritage in this stage of reconstruction, not only must each man be an expert workman, but with increased wages and shortened hours, the need of a wise way to employ his leisure will be paramount. Some old laws will still hold under the new dispensation and the old adage regarding idle hands and mischief is still true.

There is another and purely a fortiori argument in favor of a National Department of Education. We have a Department of Labor with a Minister in the Cabinet. Of course, it is true that there is a growing tendency on the part of teachers' organizations to affiliate themselves with the national labor organizations, but unbiasedly considered is Education of any less importance to a nation than its industries or its methods of transportation?

There are a number of advantages to be gained from such a national recognition of education. The improved status given to education. The improved status given to education by its proper recognition on the part of this Democracy could not but increase the sense of

responsibility and worth in the minds of local administrators in district, county and province. Again, the members of this board freed from the petty details of administration; their knowledge enriched by so wide and varied a field of information would be able to advise and suggest improved methods of administration and additions to curricula, which now come but slowly. This Department would have the opportunity of collecting data of interest from all parts of the Dominion and other countries, as well. A privilege which is not open to the Provincial Boards so occupied with local demands of administration. The pecuniary aid to provincial education from the nation also would prove a beneficial assistance. This Dominion Department of Education might use such aid as a lever to raise the standard of literacy, compulsory education, methods and provincial grants to schools, by subsidizing only those provinces which conformed to the requirements set by the nation.

A Resolution Regarding Compulsory Age On October 21st a resolution was presented to the Canadian Educational Conference meeting in Winnipeg, proposing the extension of compulsory education from fourteen to eighteen years. The first two of the additional years should be spent in general education, the last two devoted to specialization. This resolution urges that the "school period be extended to provide part-time educational work in citizenship and fitness for economic life until eighteen."

The continuation school was to be found in several of the European countries before the War. The Fisher Bill of England, which has been so much discussed, in its original form provided for compulsory attendance in part-time continuation school of girls and boys employed in industry between the ages of fourteen and eighteen for eight hours a week during forty weeks in each year between the hours of seven in the morning and eight in the evening. This proposal met with considerable opposition on the part of employers. But owing to the lack of teachers and educational facilities for regular schools and the difficulties of establishing continuation school for two million and a half additional young people, Mr. Fisher agreed to postpone the full operation of the compulsory provisions as it affects young people over the age of sixteen for seven years from date (1918), on which the act becomes operative and for the present to require only seven hours attendance a week.

France is also seriously considering the organization of part-time continuation schools, which will either provide elementary or higher training.

Surely it is significant that Canadians should consider such a proposal at this time. The resolution was greeted with enthusiasm which augurs well for its acceptance by the Conference.

Libraries Needed

The teachers in the Maritime Provinces labor under a great disadvantage due to the dearth of Libraries. The teacher who simply teaches the text book is perforce a poor teacher. Her point of view is too narrow and her information is limited by one author's discussion. The teacher who tries to supplement her textbook from other sources by purchasing books is at once depriving herself of other necessities of life, due to the inadequacy of salaries. Each teacher should have in her class room, provided by the Board of Trustees, a number of supplementary books on every subject taught. Such schools are rare. The children should be given the opportunity and encouraged to read supplementary material in all their subjects. The school must train their taste in literature, and must give them a breadth of experience which will prove useful in life. One textbook does not afford such opportunities.

One way out of the difficulty would be to make the school library a distinct circulating library. Books of general interest, books on special subjects, agriculture, history, geography, travel, fiction could then be included. One good set of encyclopedia would be a necessity. This distinct library might then be affiliated with a larger, more specialized library in the township or perhaps the county. This in turn should be supplemented by an extensive library in the principal capital. Such a series of libraries would make it possible to have a minimum of opportunity for a teacher to get access to books of a supplementary nature. The district librarian should be able to borrow from the county or provincial library on short time tenures. Such a minimum is much to be desired to the present absolute lack.

Victory Bond of 1919 Again our country calls us to share with her the financial responsibilities of the Dominion. In the other bond issues Canadians gladly contributed to carry on the war. The need was pressing and obvious. The demands of the period of reconstruction are none the less important. Our soldiers and their dependants are our responsibility. Our great resources must be developed; our export trade must be maintained; we must continue to be able to extend credit to those of our Allies who bore the brunt of war and were more seriously crippled than we.

HIGH COST OF EDUCATION

Employer—"For this job you've got to know French and Spanish, and the pay is eighteen dollars a week."

Lord, Mister! I ain't got no edication; I'm after a job in the yards."

"See the yard-boss. We'll start you in at forty."—Life.

RURAL HOME ECONOMICS

SEWING COURSE SUITABLE FOR RURAL SCHOOLS

By Miss Bernice I. Mallory.

The third project introduced is a needle-case, and the following directions can be followed: Cut a piece of cloth $4\frac{1}{2}$ in. x 6 in. for the cover. This cover should be of some firm and stiff material such as canvas or natural linen. Finish the edges of the cover with the overcasting stitch or the blanket stitch, either of which will keep the edges from ravelling. Cut two pieces of cloth $3\frac{1}{2}$ in. x 5 in. for the leaves. This cloth should be soft, in order to hold the needles well, and should not ravel easily; flannel or woolen cloth is good. This can be notched evenly around the edges. To fasten the leaves in the cover, first lay the cover on a table and place the leaves on top of it with all the spaces around the edges even. Pin all the layers of cloth together near the corners. Make a line of chain stitching across the width of the work through the centre. This problem is introduced just before the Christmas problem because it introduces decorative stitches and gives opportunity for originality. The matter of harmonizing colors should never be overlooked. The simplest harmony is sometimes called the one-color or one hue harmony. It is generally satisfactory to combine two or more shades of the same color. Another harmony is complementary or opposite. Blue and orange, purple and yellow, red and green are opposites. It is necessary to use only a small amount of one with a large amount of the other in this case. Touches of black help to harmonize or bring colors together. The child's work bag is now completed, and also the fundamental stitches taught. The next problem is the Christmas one and only suggestions can be made for this. Children love to make little presents of their own for their parents or friends and will probably take more interest in this project than ever, and here can be emphasized the idea of the beautiful. Dainty harmonious colorings will appeal to any girl.

A small guest towel may be hem-stitched or worked with the darning stitch. A simple running stitch in two shades may be most effectively used.

A handkerchief may be finished by rolling the edges and overcasting both ways in a pretty shade or crocheting the edge.

The smaller girls might fancy a crocheted pitcher holder out of woolen left overs, while the older ones might enjoy doing a fancy apron of some kind, such as a fudge apron or a set of cases for knives, forks and spoons, or knitting a scarf, etc. These are only suggestions and more workable ones may be introduced as the opportunity for ideas is limitless.

The writer of these articles would very much ap-

preciate hearing from any of the teachers throughout the province as to the practicability and adaptability of this course or their individual needs.

COOKING COURSE SUITABLE FOR RURAL OR GRADED SCHOOLS HAVING NO HOME ECONOMICS

DEPARTMENT.

By Miss Flewelling.

This course is intended to centre about the Hot Lunch, and is to be used to supplement the Bulletin, "Home Economics in the Rural Schools."

Lesson I. Notes on Foods.

Principles to be taught in the lesson: The five food principles; special function of each principle in the diet; examples of the different food principles.

Lesson II. Beverages.

Principles to be taught: Use of water in the diet; use of fresh fruit in the diet; when cold beverages may be served.

Principles to be given: I. Fruit Punch; II. Lemonade; III. Orangeade.

Have Fruit Punch made and served with the school lunch. This would be suitable in September or June when the weather is warm.

Lesson III. Canning.

Principles to be taught: Methods of preservation; methods of canning; steps in cold pack method; selection of jars, rubbers, product; time of sterilization.

Lesson IV. Notes on Milk; notes on Cocoa.

Principles to be taught: Value of milk in the diet; temperature at which milk should be heated; food value of cocoa; why cocoa should be served in the school room.

Recipe—Cocoa.

Lesson V. Cream Soup.

Principles to be taught: Making a thin white sauce; composition of vegetables; place of vegetables in the diet; ways of cooking vegetables; utensils in which vegetables should be cooked; use of canned vegetables.

Recipes I. Potato Soup. II. Corn Soup. III. Pea or Bean Soup.

USE OF BOOKS

One great object of the school in our time is to teach the pupil how to use the book—how to get out for himself what there is for him in the printed page. The man who cannot use books in our day has not learned the lesson of self-help, and the wisdom of the race is not likely to become his. He will not find in this busy age people who can afford to stop and tell him by oral instruction what he ought to be able to find out for himself by the use of the library that may be within his reach.

PRIMARY EDUCATION

By Inspector O'Blenes.

SUBTRACTION

Teach a subtraction table. This may be done by using the addition table and questioning somewhat as follows, using objects at first.

Q. If 6 books and 3 books are put together how many will there be? A. 9 books.

Q. If 3 books be taken from 9 books how many will be left? A. 6 books.

Q. If 6 books be taken from 9 books how many will be left? A. 3 books.

Question in the same way with all the combinations. Use abstract numbers after the first two or three lessons. While this may be all that is needed with most of the class some may need a subtraction table written on the board and memorized as in the case of the addition table. The following form will be found convenient:

2	from	2	leaves	0
2	"	3	"	1
2	"	4	"	2
2	"	5	"	3
2	"	6	"	4
2	"	7	"	5
2	"	8	"	6
2	"	9	"	7
2	"	10	"	8
2	"	11	"	9

If this form of table should be used, subtraction questions may be given with no number greater than 2 in the subtrahend, as soon as the table of twos has been learned and with 3, 4, 5, etc. in the subtrahend as soon as tables with these numbers have been learned.

There are two methods of doing subtraction when figures in the subtrahend are greater than those in the minuend. One method is to take one from a higher order in the minuend and reduce it to the order required, the other is to borrow from some outside source and pay back. The last method when resolved into a rule is to add 10 to any figure in the minuend when required and then add 1 to the next figure in the subtrahend, or more briefly to imagine 1 placed to the left of any figure in the minuend when needed and to add one to the next figure in the subtrahend.

After examining hundreds of classes in subtraction, and after getting the opinion of many teachers who have used both methods, I find the last method much easier to teach and the pupils who use that method much more accurate in their work. This is especially true in questions that have a number of noughts following each other in the minuend.

A simple method of leading the pupils to deduce the rule with the reason for each step follows:

FIRST METHOD

Place on the table say 3 bundles of tooth-picks, each containing 100 tooth-picks, to the right of it place 4 bundles of tens and to the right of that 5 ones. Write the number on the board thus, 345. The hundred bundles must be made up of ten bundles of tens. Ask the class to take from the tooth-picks on the table 1 bundle of hundreds, 6 tens and 8 ones. Place on the board thus:

$$\begin{array}{r} 345 \\ -168 \\ \hline \end{array}$$

Ask for the 8 ones first. The pupil finds he cannot get 8 ones out of 5 ones. Tell him, if he does not suggest it himself, to take one bundle out of the 4 tens and take the string off. From the one ten he gets 10 ones. He finds 10 ones with the 5 ones and makes 15 ones. He then takes the 8 ones from the 15 ones and has 7 ones left.

Next since he cannot get 6 tens from three tens he takes a hundred bundle, takes the outside string off and has 10 tens which he puts with the 3 tens, making 13 tens, takes the 6 tens away and has 7 tens left. Then he takes the 1 hundred from the 2 hundred and has 1 hundred left.

SECOND METHOD

Place on the table 4 tens and 3 ones and write on the board 43. Ask the class to give you 2 tens and 5 ones. Place on the board thus:

$$\begin{array}{r} 43 \\ -25 \\ \hline \end{array}$$

Ask for the 5 ones first. The class will see that they cannot get 5 ones from 3 ones.

Give one member of the class a few tens.

Borrow from him 1 ten. Take the string off as in the first method and place the 10 ones with the 3 ones, making 13 ones. They then give you 5 ones leaving 8 ones. Arrange on the board thus:

$$\begin{array}{r} 10 \\ 43 \\ -25 \\ \hline 8 \end{array}$$

Next ask for the 2 tens which they will give you and let them pay back the one ten which was borrowed.

Ask how many tens they have taken from the 4 tens and they will answer 3. Arrange thus

$$\begin{array}{r} 10 \\ 43 \\ -25 \\ \hline 18 \end{array}$$

By questioning lead the class to see that the rule would be when the figure in the minuend is smaller than the figure in the subtrahend add 10 to the figure in the minuend or simply place 1 to the left of the figure in the minuend and then increase the next figure in the subtrahend by one.

When the figure in the minuend is larger than the

figure in the subtrahend the next figure in the subtrahend is not increased.

The same reason applies with the higher orders.

To prove subtraction add the remainder to the subtrahend and you will get the minuend, or subtract the remainder from the minuend and you will get the subtrahend.

ENGLISH LITERATURE IN THE GRADES

GRADE I.

AUTUMN FIRES

In the other gardens
And all up the vale,
From the autumn bonfires
See the smoke trail!

Pleasant summer over
And all the summer flowers.
The red fire blazes,
The grey smoke towers.

Sing a song of seasons!
Something bright in all!
Flowers in the summer,
Fires in the fall!

—Robert Louis Stevenson.

1. Preparation.

Do you like a bonfire? Have you had one this fall? Why do people have so many bonfires in the fall? (To burn dead leaves and clear the gardens). Do you remember how the garden looked after that first cold night we had? What did your Mother say in the morning when she looked out? (There was frost last night). What had the frost done to the flowers and vegetables in the garden?

2. Presentation.

There had been frost for several nights. All the flowers in the garden were dead. The trees had lost their pretty bright leaves. The garden and lawn looked so untidy that Mother hired a man to rake up the leaves and pile them with dead plants in a big pile. Little Louis helped to rake the leaves. Soon the man started a bonfire. It was such fun to see the bright flames creeping higher and higher. The wind drew the smoke across the garden; it smelled so spicy that Louis liked it. He looked down the street and saw that ever so many other people had bonfires too. The smoke trailed slowly along across the gardens. It looked very pretty. Louis thought that fall was as nice as summer. In the summer you have bright flowers; in the fall you have bonfires.

[He remembered this and when he grew to be a man he wrote a poem about it.]

The teacher should quote the whole poem in a pleasant, appreciative voice, expressing the child's enthusiasm for his discovery in the last verse.

3. Analysis.

Did you like the poem, children? (Then quote it

again as a whole). Which part do you like best, John? (Quote the stanza). Which did you like Mary? etc., etc. (Call on a number of children). Use this scheme to get repetitions of different verses. One or two full quotations of the poem may be given during this time. Then the teacher may get the children to try to say it with her.

4. Oral Reading.

The poem should be rendered by the children with pleasure, and enthusiasm should be expressed in the last verse.

5. Correlation with Drawing Lesson.

The children may be asked to draw pictures of a bonfire or the tools used in raking a garden.

GRADE II.

MY SHADOW.

I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head
And I see him jump before me, when I jump into my bed.

The funniest thing about him is the way he likes to grow—
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an india-rubber
ball,
And he sometimes gets so little that there's none of him
at all.

He hasn't got a notion how children ought to play,
And can only make a fool of me in every sort of way.
He stays so close beside me, he's a coward you can see;
I'd think shame to stick to nurse as that shadow sticks
to me!

One morning, very early, before the sun was up,
I rose and found the shining dew on every buttercup;
But my lazy little shadow, like an arrant sleepy-head,
Had stayed at home behind me and was fast asleep in bed.
—Robert Louis Stevenson.

1. Preparation.

Do you ever make shadow pictures on the wall at night? Do you know how to make a rabbit? Do you ever see your own shadow? What does it look like? Did you ever see your shadow when it was taller than you? Did you ever notice your shadow when you were playing? How did it look.

2. Presentation.

I know a poem about a little boy who had a shadow. Quote the poem expressing the interest of the first verse, wonder in the second and the disgust in the last two stanzas.

The teacher may have the poem written on the board to have the children listen while she reads it first. Then the verse preferred by various members should be quoted. The teacher should have a care to quote the whole poem, rather incidentally two or three times while talking about the pictures liked best or part preferred.

3. Analysis.

Why does the little boy's shadow jump before him when he jumps into bed? (Because light is back of the little boy). Does it take a long time to grow to be a man? Does the little boy's shadow grow slowly? Is the shadow always the same size?

How does the shadow play? Why does the little boy think the shadow a coward?

Where was the shadow in the early morning? Why did the little boy think the shadow stayed in bed? Why did he not have a shadow before the sun was up?

4. Oral Reading.

The pupils may read the poem from the board, being careful to use the proper expression with the changing idea of each verse.

5. Correlation.

The children may use this as a basis of a drawing lesson. It may also lead to fruitful discussion of shadows and relation of the light to the object casting the shadow in Nature Lessons.

GRADE III.

THE LAND OF STORY BOOKS.

At evening when the lamp is lit,
Around the fire my parents sit;
They sit at home and talk and sing,
And do not play at anything.

Now, with my little gun, I crawl
All in the dark along the wall,
And follow round the forest track
Away behind the sofa back.

There, in the night, where none can spy,
All in my hunter's camp I lie,
And play at books that I have read
Till it is time to go to bed.

These are the hills, these are the woods,
These are my starry solitudes;
And there the river by whose brink
The roaming lions come to drink.

I see the others far away
As if in firelit camp they lay,
And I, like to an Indian scout,
Around their party prowled about.

So, when my nurse comes in for me,
Home I return across the sea,
And go to bed with backward looks
At my dear land of Story-books.

—Robert Louis Stevenson.

1. Preparation.

Do you remember the time we played the Three Bears? (or some story which the class have read together and dramatized). Do you ever play the stories you have read? What games do you play after tea when the lights are lighted, James? Do you like to play you are a hunter, etc.

2. Presentation.

The teacher will read the poem written upon the blackboard. Care should be taken to express surprise in last line of first stanza; caution in second stanza. The description in fourth and fifth stanzas should be given with enthusiasm to portray the reality which the pretence holds for the child.

3. Analysis of the poem.

What time of the year is this? Why? What do this little boy's parents do in the evening? What does the little boy do?

What does the little boy pretend he is? (Hunter). How do you know? Where does he go? Where is it really?

What does he do until "time to go to bed?,"

Tell about the picture in the fourth stanza? What are "starry solitudes?" What is a river's brink?

Where does he play his parents are? -Who knows what a "scout" is? What is the meaning of "prowled?"

What happens to end the game? Does he feel sorry to leave? What words tell you this?

4. Oral Reading and Memorizing the Poem.

The children are now ready to read the poem from the blackboard. Care should be taken that they express the ideas of the poem so clearly that their classmates realize the pleasure the little boy had in his "land of Story-books."

5. Memorizing the Poem.

The children should memorize the poem. Care should be taken to have the children repeat the whole poem several times, spending time on stanzas which offer particular difficulties.

GRADE IV.

THE VILLAGE BLACKSMITH

(See Reader III. for Poem, page 158.)

1. Preparation.

It would be an admirable plan if the children could make a visit to a blacksmith shop the day before this lesson is discussed. They should be encouraged to ask questions. The next day the Village Blacksmith should be taken up after an informal conversation about what the children saw in their visit. Care should be taken to encourage individuals to tell what they saw, in this way helping the children to notice that some of the class saw things, perhaps, which others had overlooked.

2. Presentation.

The teacher may introduce the poem by saying, "Today we are to take up a poem written about a blacksmith. This man is described in one of Longfellow's best poems." The teacher's reading of the poem must be smooth, forcible, and sympathetic. The poem should be read slowly to represent strength and hard work. Care should be taken to indicate the author's admiration for the blacksmith.

3. Analysis of Poem.

Stanza I. Who can tell what we know about Longfellow's blacksmith? What is meant by sinewy? brawny? Was our blacksmith strong, too? Why was word "smithy" used instead of blacksmith's shop?

Stanza II. Who can tell us how the 'smith' looked from Longfellow's description?

Stanza III., IV., V. Read silently by half class, last 3 by another section, noting any words they do not understand. If children have difficulty with meaning of last stanza the teacher may help by reading it again. Bring out that each is like blacksmith, making his life day by day in each act and thought

What new words would we not have known the meaning of if we had not gone to the blacksmith shop? Bellows, forge, anvil, sledge.

What is first picture in poem? Second? Third? Fourth? Who can suggest a title for poem?

4. Memorizing.

Should be used as oral reading lesson. Then it may be memorized and used on a Friday afternoon programme.

GRADE V.

THE BROOK

(See Reader III. for Poem, Page 122.)

1. Preparation.

If there is a brook in the community which all the children know, talk about it. Where it rises? Where does it empty into the river? Talk about the sound of the brook as it rushes over rough places or widens into placid, shallow pools.

If there is no local brook which all know get different children to tell of some brook they know, of pretty places along its bank, of good fishing, etc., how it looks in hot summer day. Get the children to close their eyes and remember how the brook sounds.

2. Presentation.

Many poets have known and loved brooks and some have written about them. One of the most beautiful and best known was written by Alfred Tennyson. The teacher then reads the whole poem through. Care should be taken to read distinctly but never failing to bring out the light, playful idea of the poem.

3. Analysis of Poem.

(This poem will likely need two lessons to cover the analysis.)

Let us all read the first three stanzas silently. What do these tell of? The course of the brook. Where does the brook rise? What is meant by haunt?

What words do you not know the meaning of in this section? Coot? Hern or heron—birds. Thorp? A small village. John, tell us in your own words what you know about this brook.

Read the next three stanzas. What does the fourth

stanza tell us about? What is meant by "chatter in little sharps and trebles?" By "bubble into eddying bays?" Do you think "I babble on the pebbles" a good way to describe the sound of the brook? What does the fifth stanza tell about? What is "fairy foreland?" What is willow-weed? Mallow?

What sort of a spirit does the brook show in the sixth stanza?

Read the next three stanzas.

What do these three stanzas tell about the brook? What word in the ninth stanza shows this? What does "lusty" mean? Waterbreak means a ripple or waterbar.

Read last four stanzas.

The tenth describes the banks of the brook. What are "hazel covers?" Have you ever seen forget-me-nots growing on the bank of a brook? Shut your eyes and see if you can see that picture.

When does the brook "gloom?" When "glance?" Have you ever noticed how the sunbeams seem like a net on the surface of a smooth pool? Why does the poet say "make the netted sunbeams dance?"

John, tell us about the brook at night.

4. Oral Reading.

Teacher should have a care that pupils express the joyousness of brook in their reading.

After oral reading is mastered the children should memorize it, continuing to be careful of their expression.

GRADE VI.

THE BURIAL OF SIR JOHN MOORE AT CORUNNA

Not a drum was heard, not a funeral note,
As his course to the rampart we hurried;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.

We buried him darkly at dead of night,
The sods with our bayonets turning;
By the struggling moonbeam's misty light,
And the lantern dimly burning.

No useless coffin enclosed his breast,
Nor in sheet nor in shroud we wound him,
But he lay like a warrior taking his rest
With his martial cloak around him.

Few and short were the prayers we said,
And we spoke not a word of sorrow;
But we steadfastly gazed on the face that was dead,
And we bitterly thought of the morrow.

We thought as we hollowed his narrow bed,
And smoothed down his lonely pillow,
That the foe and the stranger would tread o'er his head,
And we far away on the billow!

Lightly they'll talk of the spirit that's gone,
And o'er his cold ashes upraid him,—
But little he'll reck, if they let him sleep on
In the grave where a Briton has laid him.

But half of our weary task was done
When the clock struck the hour for retiring;
And we heard the distant and random gun
That the foe was sullenly firing.

Slowly and sadly we laid him down,
From the field of his fame fresh and gory;
We carved not a line, and we raised not a stone—
But we left him alone with his glory.

—Charles Wolfe.

1. Preparation.

Tell story of Sir John Moore, great English general. He was born in 1761, died in 1809. Fought in Corsica and Spain. He was given charge of a large army of English soldiers in Spain in 1808 to help the Spaniards fight Napoleon, who was trying to conquer all of Europe. The other Spanish army was defeated by Napoleon's forces and Sir John Moore was forced to retreat to the coast because Napoleon had 70,000 troops and he had only 25,000. The army had to retreat 250 miles in the early winter over rough, mountainous country. Just as they reached the coast at Corunna the French army overtook them and they had to fight. In spite of the larger army of the enemy and the terrible hardships the English army had gone through, they defeated the French in the battle of Corunna. Sir John Moore was mortally wounded just as victory was assured. He asked to be buried in Spain that night before the troops embarked. This is the story of the funeral, told by one of the soldiers. Moore's soldiers honored him and loved him.

2. Presentation.

Teacher must read poem slowly and feelingly to express the sorrow of the soldier that his chief had fallen, yet be careful to express the honour and love felt for Moore.

3. Analysis of Poem.

Stanza 1. Why does the soldier comment upon no drum beat, nor funeral note, nor farewell shot? What are meant by each of these? Speak of the customs in a military funeral.

Stanza 2. The soldier felt resentful that this great hero should be buried in such a hurried and secret way. How does he express this? How did they dig the grave?

Stanza 3. Tells of the way in which Moore lay sleeping as a soldier in his "martial coat." Meaning of "martial coat?" Did the soldiers think this a proper way or not? How can you tell? (Bring out soldier's approval here).

Stanza 4. Why was the service so short? Why did they not speak a "word of sorrow?" Bring out soldier felt that it was glorious for general to die in victory. Which lines in this stanza tell that the soldier loved his general?

Read 5th and 6th Stanzas.

What is meant by "little he'll reckon?" What does the author mean by the last lines of 6th stanza?

Read 6th Stanza.

Discipline must be regarded. Although they had hurried "taps" sounded and made them hasten to finish. What lines tell how the enemy felt?

Read 7th Stanza.

What is meant "the field of his fame fresh and gory?" Why did they not carve a line or raise a stone?

How do you think the soldier felt as he went away? What do you think he meant to express in the last line?

4. Oral Reading.

Pupils should read this poem slowly and in a dignified manner to portray the soldier's sorrow, yet the pride in the victory won by his honoured general. Poem should be memorized.

GRADE VII.

TO A WATERFOWL.

(See Reader IV. for Poem, Page 155.)

1. Preparation.

Have you noticed any swallows lately? Why not? Are there as many birds about as there were a month ago? etc. Talk of migration of birds, reason for migration. Talk of wild ducks and wild geese that go in flocks, etc.

2. Presentation.

Teacher may either read poem to children or ask them to read it silently, first.

3. Analysis of Poem.

What is there unusual about this water-fowl? What words in 1st stanza show this? What time of day is it? Prove from poem.

Meaning of fowler? Is the bird flying near the earth? Describe the picture given in the second stanza?

What is meant by "plashy brink of weedy lake?" What more common word would we use for "marge?"

Read stanza 4. Tell what it means? Who is meant by a "Power?"

Why does the author speak of "cold, thin atmosphere?" What two facts about the waterfowl impress Bryant in these two stanzas?

Do you think Bryant saw this bird in the spring or fall? Why? What is the bird's destination to be?

Read last two stanzas. What lesson did Bryant get from the lone waterfowl?

4. Oral Reading.

Pupils should read distinctly and clearly at moderate rate. They must appreciate the beauty of the pictures in order that they may interpret the poem. The last two stanzas should be read seriously and thoughtfully to express the idea gained from this experience. The poem should be memorized.

GRADE VIII.

BREATHES THERE A MAN.

I.

Breathes there a man, with soul so dead,
Who never to himself hath said,

This is my own, my native land!
Whose heart hath ne'er within him burn'd,
As home his footsteps he hath turned,

From wandering on a foreign strand!
If such there breathe, go, mark him well;
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim;
Despite those titles, power, and pelf,
The wretch, concentrated all in self,

Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonor'd, and unsung.

— Sir Walter Scott.

1. Preparation.

Informal discussion of patriotism should introduce this poem to the class. Reasons why one should love his native land and sacrifices which persons make because of love of country may be recalled. Reference to "Oh, Canada" and other poems expressing patriotism will be of service here.

2. Presentation.

The pupils should read this poem silently to grasp the poet's meaning.

3. Analysis.

This poem is short and the meaning is so plain

that it may be taken up in class discussion without further study by the pupils.

What is meant by "foreign strand?" Talk of the ancient custom of Minstrels wandering about singing songs of heroes. What is meant by the line "for him no Minstrel raptures swell." Who can give the meaning of the next five lines in a short sentence? Meaning of pelf? concentrated? forfeit? renown? Why does the author say "doubly dying?" What does he mean? Do you think the author uses "vile dust" here to show what he thought of such a man? Give the meaning of the last three lines in a sentence.

Have one of the students give Scott's message in this poem in his own words.

4. Oral Reading and Memorizing.

The poem should be read with considerable conviction and the latter half with fine scorn of the ungrateful man. Pupils should memorize.

CHRISTMAS SUGGESTIONS FOR SCHOOL ENTERTAINMENTS

The Christmas festival holding so great significance for us of Christian lands deserves a dignified observance. Each teacher owes to her pupils the obligation of teaching them some of the more familiar and best loved Christmas carols, as, "It Came upon a Midnight Clear," "Oh Come All Ye Faithful," "Holy Night," "Oh, Little Town of Bethlehem," and others. The poems included in this issue have been chosen with considerable care. Many of them are worthy of remembering, others are light and humorous and may be used to sustain the interest of the programme.

A unique and interesting entertainment may be arranged by a teacher of Grades VII. or VIII. on the Christmas customs in other countries. Early in November the teacher may assign to individual members the customs of certain foreign countries. These investigations should be reported and discussed in class so that each pupil understands them. Then the pupils, under the supervision of the teacher, may write a little Christmas play to give as their class programme. A Christmas Fairy, or some other wonder-worker, may be employed to waft the guests from their homes to visit a group of Canadian children on Christmas Eve. Representative Christmas songs may be woven into the plot to give variety. The costumes of the countries will add much to the pleasure of the actors and to the beauty of the spectacle. Such an exercise as this will yield information, and valuable training in English, and develop literary appreciation.

Informal programmes for individual rooms may be satisfactorily worked out by the use of some well known Christmas story, as Van Dyke's "Other Wise

Man." The variety of Christmas legends and stories yields a fruitful source of material. Stories may be assigned to individuals to prepare and tell to the group. This is valuable exercise for the story-teller and provides entertainment for the audience. One or two such stories may be included in a general programme of carols and recitations.

A humorous number can be worked up from "the Ruggles" in Kate Douglas Wiggin's *Birds' Christmas Carol*. Mrs. Ruggles training her children in manners, if dramatized, is exceedingly funny. The dinner party, also, makes a delightful second scene. One or two of O. Hewey's stories lend themselves to easy dramatization and are delightfully entertaining. Two such are, "The Gift of the Magi," and "The Cop and The Anthem."

CHRISTMAS EVERYWHERE

Everywhere, everywhere, Christmas tonight!
Christmas in lands of the fir-tree and pine.
Christmas in lands of the palm-tree and vine.
Christmas where snow peaks stand solemn and white.
Christmas where cornflakes lie sunny and bright!

Christmas where children are hopeful and gay,
Christmas where old men are patient and gray,
Christmas where peace, like a dove in his flight,
Broods o'er brave men in the thick of the fight,
Everywhere, everywhere, Christmas tonight.

For the Christ-Child who comes is the Master of all;
No palace too great and no cottage too small.

—Phillips Brooks.

CRADLE HYMN

Away in a manger, no crib for a bed,
The little Lord Jesus laid down His sweet head.
The stars in bright sky looked down where He lay—
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying He makes.
I love Thee, Lord Jesus! look down from the sky,
And stay by my cradle till morning is nigh.

— Martin Luther.

WHY?

Why do bells for Christmas ring?
Why do little children sing?

Once a lovely shining star,
Seen by shepherds from afar,
Gently moved until its light
Made a manger cradle bright.
There a darling baby lay,
Pillowed soft upon the hay;
And its mother sang and smiled,
"This is Christ, the holy Child."

Therefore, bells for Christmas ring.
Therefore, little children sing.

—Eugene Field.

* A CHRISTMAS ACROSTIC.

M for Mistletoe, merry and bright,
E for Evergreen, Santa's delight!
R for the Room where we hang up the hose,
R for Red Ribbon for Red Ribbon bows;
Y for the youngsters who scurry to bed.

C for Candy Canes, yellow and red;
H for the Holly that shines through the pane,
R for the Reindeer we seek for in vane,
I for the Ice of the valley and hill,
S for the stockings for Santa to fill—
E for the Tinsel that hangs on the Tree,
M for the Music of laughter and glee;
A for the Absent, remembered and dear,
S for the Season's glad greetings of cheer!

—Mabel Livingston Frank.

* NOTE.—This acrostic should be given by fourteen children, each holding a letter made of evergreen.

* I DO! DON'T YOU?

"Summer," said the humming Bee,
"Summer is the time for me!
Richest fields of luscious clover,
Honey cups all brimming over,
Not a cloud the long day through!
I like Summer best—don't you?"

Said the dainty Primrose sweet;
"Summer is the time of heat,
In the Spring when birds are calling
And the crystal rain is falling
All the world is cool and new!
I like Springtime best—don't you?"

Said the Apple: "Not at all,
There's no season like the Fall!
Golden skies thro' soft mists glowing
Where the golden-rod is growing,
Reaping done and harvest through—
I like Autumn best—don't you?"

Said the Holly: "It is clear
Of all seasons of the year
Winter is the best and dearest,
Winds are stillest, skies are clearest—
Snowballs, sleigh rides, Christmas—whew!
I like Winter best—don't you?"

—Isabel Ecclestone MacKay.

* A SMALL ORDER

This is all that I expect
Santa Claus to bring to me:
One large boat—my old one's wrecked;
One large, lovely Christmas tree;
Then I need a larger drum,
That says "boom" instead of "tum;"
And I want a nice long whip
That will make our tom-cat skip;
Then I hope to get a ball
That will dent the hardest wall,
And a bat that will not split
Every time that it is hit;
Next I'd choose a pair of skates
Just as nice as Sister Kate's,
And a bright, large monoplane
That will carry rag-doll Jane;
Then I'd like a lot of things
That are run by hidden springs—
Rats and spiders and the like;
And I need a bran-new "bike"
With a coaster-brake that will
Make work easy down a hill.
There! that's all I asked him for,
Still, I'm hoping (Since he's Dutch)
That he'll bring a few things more,
As I have not asked for much!

PROOF

What you reckon? Johnnie told me
Strangest thing that ever was;
Said there wasn't such a person
In the world as San'a Claus

* Copied by permission of the St. Nicholas Magazine.

But he couldn't fool me gracious!
 I know 'bout as much as he;
 Doesn't Santa always bring me
 Presents sure as sure can be?
 'Sides, last night when I was lying
 On the rug before the grate
 (No one had time to undress me,
 And 'twas getting awful late),
 I heard something in the chimney
 Saying "oo, oo," like a drum,
 Someone whistled, as though asking:
 "Are you ready? Must I come?"
 Now, my father says that Santy
 Does not like for us to peep;
 Says he does not like to come down
 Chimneys till the children sleep.
 So, though I was awful frightened,
 I sat on the rug, and said:
 "No, Sir; no, Sir, Mister Santy!
 For I haven't gone to bed!"
 Then there was a funny racket—
 Something tumbled close to me—
 Something made my middle finger
 Black as black as it could be.
 Johnnie said I only dreamed it,
 Said no Santa Claus could come,
 Yet right on the rug this morning
 Was a whistle and a drum!

—Margaret A. Richard.
 (Written for the Speaker).

WHEN PAW WAS A BOY

I wisht 'at I'd been here when
 My paw he was a boy;
 They must of been excitement then—
 When my paw was a boy;
 In school he always took the prize,
 He used to lick boys twice his size—
 I bet folks all had bulgin' eyes
 When my paw was a boy.
 They was a lot of wonders done
 When my paw was a boy;
 How grandpa must have loved his son,
 When my paw was a boy;
 He'd git the coal and chop the wood,
 And think up every way he could
 To always jist be sweet and good—
 When my paw was a boy.
 Then everything was in its place,
 When my paw was a boy;
 How he could rassle, jump and race,

When my paw was a boy!
 He never, never disobeyed;
 He beat in every game he played—
 Gee! What a record then was made
 When my paw was a boy!

I wisht 'at I'd been here when
 My paw was a boy;
 They'll never be his like agen—
 Paw was the mæddle boy,
 But still last night I heard my maw
 Raise up her voice and call my paw
 The worst fool that she ever saw—
 He ought of stayed a boy!

S. E. Kiser.

A CHRISTMAS CAROL

"What means this glory round our feet?"
 The Magi mused, "more bright than morn?"
 And voices chanted clear and sweet,
 "Today the Prince of Peace is born!"

"What means that star?" the shepherd said,
 "That brightness through the rocky glen?"
 And angels answering overhead,
 Sang, "Peace on earth, goodwill to men!"

'Tis eighteen hundred years and more
 Since those sweet oracles were dumb;
 We wait for Him, like them of yore;
 Alas, He seems so slow to come!

But is was said in words of gold,
 No time or sorrow e'er shall dim,
 That little children might be bold
 In perfect trust to come to Him.

All round about our feet shall shine
 A light like that the wise men saw,
 If we our loving wills incline
 To that sweet Life which is the Law.

So shall we learn to understand
 The simple faith of shepherds then,
 And clasping kindly hand in hand,
 Sing, "Peace on earth, goodwill to men!"

And they who do their souls no wrong,
 But keep at eve the faith of morn,
 Shall daily hear the angel-song,
 "Today the Prince of Peace is born!"

—James Russell Lowell.

PICCOLA

Poor, sweet Piccola! Did you hear
 What happened to Piccola, Children dear?
 'Tis seldom fortune such favor grants
 As fell to this little maid of France.

'Twas Xmas-time, and her parents poor
 Could hardly drive the wolf from the door,
 Striving with poverty's patient pain
 Only to live till summer again.

No gifts for Piccola! Sad were they
 When dawned the morning of Xmas-day;
 Their little darling no joy might stir,
 St. Nicholas nothing could bring to her!

But Piccola never doubted at all
 That something beautiful must befall
 Every child upon Christmas-day,
 And so she slept till the dawn was gray.

And full of faith, when at last she woke,
 She stole to her shoe as morning broke;
 Such sounds of gladness filled all the air,
 'Twas plain St Nicholas had been there!

Now such a story who ever heard?
 There was a little shivering bird!
 A sparrow that in at the window flew,
 Had crept into Piccola's tiny shoe!

"How good poor Piccola must have been!"
 She cried, as happy as any queen,
 While the starving sparrow she fed and warmed,
 And danced with rapture, she was so charmed.

Children, this story I tell to you,
 Of Piccola sweet and her bird, is true.
 In the far-off land of France, they say,
 Still do they live to this very day.

—Celia Thaxter.

THE LITTLE GRAY LAMB

Out on the endless purple hills, deep in the clasp of
 somber night,

The shepherds guarded their weary ones—guarded their
 flocks of cloudy white,

That like a snowdrift in silence lay,
 Save one little lamb with its fleece of gray.

Out on the hillside all alone, gazing afar with sleepless
 eyes,

The little gray lamb prayed soft and low, its weary face
 to the starry skies:

"O moon of the heavens so fair, so bright,
 Give me—oh, give me—a fleece of white!"

No answer came from the dome of blue, nor comfort
 lurked in the cypress-trees;

But faint came a whisper borne along on the scented
 wings of the passing breeze:

"Little gray lamb that prays this night,
 I cannot give thee a fleece of white."

Then the little gray lamb of the sleepless eyes prayed to
 the clouds for a coat of snow,

Asked of the roses, besought the woods; but each gave
 answer sad and low:

"Little gray lamb that prays this night,
 We cannot give thee a fleece of white."

Like a gem unlocked from a casket dark, like an ocean
 pearl from its bed of blue,

Came softly stealing the clouds between, a wonderful
 star which brighter grew

Until it flamed like the sun by day
 Over the place where Jesus lay.

Ere hushed were the angel's notes of praise the joyful
 shepherds had quickly sped

Past rock and shadow, adown the hill, to kneel at the
 Saviour's lowly bed;

While, like the spirits of phantom night,
 Followed their flocks—their flocks of white.

And patiently, longingly, out of the night, apart from the
 others—far apart—

Came limping and sorrowful, all alone, the little gray
 lamb of the weary heart,

Murmuring, "I must bide far away;
 I am not worthy—my fleece is gray"

And the Christ Child looked upon humble pride, at
 kings bent low on the earthen floor,

But gazed beyond at the saddened heart of the little gray
 lamb at the open door;

And he called it up to His manger low and laid His
 hand on its wrinkled face,

While the kings drew golden robes aside to give to the
 weary one a place.

And the fleece of the little gray lamb was blest:
 For, lo! it was whiter than all the rest!

In many cathedrals grand and dim, whose windows
 glimmer with pane and lens,

Mid the odor of incense raised in prayer, hallowed
 about with last amens,

The infant Saviour is pictured fair, with kneeling Magi
 wise and old,

But his baby-hand rests—not on the gifts, the myrrh,
 the frankincense, the gold—

But on the head, with a heavenly light,

Of the little gray lamb that was changed to
 white.

—Archibald Beresford Sullivan.

THE RUGGLESES DINE OUT

STAGE: A barren kitchen. A door at the back
 and to the right a row of chairs, seven in number, with
 the woodbox and coal hod, are placed diagonally across
 the stage, the coal hod nearest the door. A single chair
 is facing the row of chairs. When the curtain rises Mrs.
 Ruggles is seated stiffly on this chair with the nine little

Ruggles ranged on the chairs, Larry sitting on the coal hod.

CHARACTERS: Mrs. Ruggles—poorly dressed woman—part may be taken by a tall girl.

"Nine Ruggles"—Sara Maud, Peter, Susan, Kitty, Peoria, Cornelius, Eily (girl), Clem, Larry.

PROLOGUE: Carol Bird, the invalid child from the "big house" nearby has invited the nine Ruggles to take dinner with her on Christmas night. The children are not accustomed to dining out so Mrs. Ruggles feels the necessity of giving them some preliminary training in manners. They have just finished dressing when the curtain rises and "Solomon in all his glory" could not excell the "little Ruggles."

Mrs. Ruggles: (wiping her forehead with the corner of her apron)—"Well! if I do say so as shouldn't, I never see a cleaner, more stylish mess o' children in my life! I do wish Ruggles could look at ye for a minute! Larry Ruggles, how many times have I got to tell yer not to keep pullin' at yer sash? Haven't I told yer if it comes ontied yer waist and skirt'll part company in the middle, 'n then where'll yer be? Now look me in the eye, all of yer! I've of'en told yer what kind of a family the McGrills was. I've got reason to be proud, goodness knows! Your uncle is on the po-lice force o' New York city; you can take up the paper most any day an' see his name printed right out—James McGrill—'n' I can't have my children fetched up common, like some folks'; when they go out they've got to have clo'es and learn to act decent! Now I want to see how yer goin' to behave when yer git there tonight. 'Tain't so awful easy as you think 'tis. Let's start in at the beginning' 'n' act out the whole business. Pile into the bedroom, there, every last one o' ye, 'n' show me how yer goin' to go int' the parlor. This'll be the parlor, 'n' I'll be Mis' Bird."

(Children hurry out of the room through door at back. Mrs. Ruggles draws herself up proudly. Great noise in outer room. Door opens, children file in giggling. Sarah Maud, at head, looks embarrassed. Larry, anxious to get in, pushes ahead of the others and falls head foremost.)

Mrs. Ruggles (severely)—"There, I knew yer'd do it in some sech fool way! Now go in there and try it over again, every last one o' ye, 'n' if Larry can't come in on two legs he can stay ter home, d' her hear?"

(Children back out, frightened. Come in again, Indian file, lock step, each with scared expression of face.)

Mrs. Ruggles (with despair)—"No, no, no! That's worse yet; yer look for all the world like a gang o' pris'ners. There ain't no style ter that; spread out more, can't yer, 'n' act kine o' careless like—nobody's goin' to kill ye! That ain't what a dinner-party is!"

(Children come in a third time with greater success and take seats).

Mrs. Ruggles (impressively)—"Now yer know there ain't enough decent hats to go round, 'n' if there was I don' know's I'd let yer wear 'em, for the boys would never think to take 'em off when they got inside, for they never do—but anyhow, there ain't enough good ones. Now, look me in the eye. You're only goin, jest round the corner; you needn't wear no hats. none of yer, 'n' when yer get int' the parlor, 'n' they ask yer ter lay off yer hats, Sarah Maud must speak up 'n' say it was sech a pleasant evenin' 'n' sech a short walk that yer left yer hats to home. Now, can yer remember?"

All Children— "Yes! Marm."

Mrs. Ruggles (severely)—"What have you got ter do with it?" Did I tell you to say it? Warn't I talkin' ter Sarah Maud?"

All Children (weakly)—"Yes, Marm."

Mrs. Ruggles—"Now we won't leave nothin' to chance; git up, all of ye, an' try it. Speak up, Sarah Maud."

(Sarah Maud tries, but cannot speak)

Mrs. Ruggles—"Quick!"

Sarah Maud (falteringly)—"Ma thought—it was—sech a pleasant hat that we'd—we'd better leave our short walk to home."

(Giggles from all the children during this speech).

Mrs. Ruggles (despairingly)—"Oh, what shall I do with yer? I s'pose I've got to learn it to yer word fer word!"

(During the following speeches Eily and Larry unconsciously repeat to themselves what their mother is saying to Sarah Maud. Larry repeats her gestures. While Mrs. R. is teaching S. M., Peter screws his scarf pin, Kitty flips her curls and straightens her skirt, Peoria borrows the handkerchief on Kitty's lap.)

Mrs. Ruggles—"It was sech"

(Sarah Maud repeats)

Mrs. Ruggles—"A pleasant evening"

(Sarah Maud repeats)

Mrs. Ruggles—"and sech a short"

(S. M. repeats)

Mrs. Ruggles—"walk that we"

(S. M. repeats)

Mrs. Ruggles—"left our hats to home."

(S. M. repeats).

Mrs. Ruggles—"Now!"

(S. M. repeats the whole speech).

Mrs. Ruggles—"Now, Cornelius, what are you goin' ter say ter make yerself good comp'ny?"

Cornelius (amazed)—"Do? Me? Dunno!"

Mrs. Ruggles—"Well, ye ain't goin' to set there like a bump on a log 'thout sayin' a word ter pay for yer vittles, air ye? Ask Mis' Bird how she's feelin' this

evenin' or if Mr. Bird's hev'in' a busy season, or how this kind o' weather agrees with him, or somethin' like that. Now we'll make b'lieve we've got ter the dinner—that won't be so hard, 'cause yer'll have somethin' to do—it's awful bothersome to stan' round an' act stylish. If they have napkins, Sarah Maud, down to Peory may put 'em in their laps, 'n' the rest of ye can tuck 'em in yer necks. Don't eat with yer fingers—don't grab no vittles off one 'nother's plates; don't reach out for nothin', but wait till yer asked, 'n' if yer never git asked don't git up and grab it. Don't spill nothin' on the tablecloth, or like's not Mis' Bird'll send yer away from the table—'n' I hope she will if yer do! Susan, keep your handkerchief in your lap where Peory can borrow it if she needs it, 'n' I hope she'll know when she does need it, though I don't expect it. Now we'll try a few things ter see how they'll go! Mr. Clement, do you eat cram'bry sarse?"

Clement (with gusto)—"Bet yer life!"

Mrs. Ruggles—"Clement McGrill Ruggles, do you mean to tell me you'd say that to a dinner-party? I'll give you one more chance. Mr. Clement, will you take some of the cram'bry?"

Clement—"Yes, marm, thank ye kindly, if you happen ter have any handy."

Mrs. Ruggles (approvingly)—"Very good, indeed! But they won't give yer two tries tonight, yer just remember that! Miss Peory, do you speak for white or dark meat?"

Peoria (bridling)—"I ain't perticuler as ter color, anything that nobody else wants will suit me."

Mrs. Ruggles—"First-rate! Nobody could speak more genteel than that. Miss Kitty, will you have hard or soft sarse with your pudden?"

Kitty (airily)—"Hard or soft? Oh! A little of both, if you please, an' I'm much obliged."

(During Kitty's speech all children point finger of shame at her and Peter grunts)

Mrs. Ruggles—"You just stop your gruntin', Peter Ruggles; that warn't greedy, that was all right. I wish I could git it inter your heads that it ain't so much what yer say, as the way you say it. And don't keep starin' cross-eyed at your necktie pin, or I'll take it out 'n' sew it on Clem or Cornelius; Sarah Maud'll keep her eye on it, 'n' if it turns broken side out she'll tell yer Gracious! I should'nt think you'd ever seen nor worn no jool'ry in your life. Eily, you an' Larry's too little to train, so you just look at the rest an' do's they do, 'n' the Lord have mercy on ye 'n' help ye to act decent! Now is there anything more ye'd like to practice?"

Peter (gloomingly)—"If yer tell me one more thing, I can't set up an' eat. I'm so cram full o' manners now I'm ready ter bust, 'thout no dinner at all."

Cornelius—"Me, too."

Mrs. Ruggles (sarcastically)—"Well, I'm sorry for yer both, if the 'mout o' manners yer've got on hand now troubles ye, you're dreadful easy-hurt. Now, Sarah Maud, after dinner, about once in so often, you must git up 'n' say, 'I guess we'd better be goin';' 'n' if they say, 'Oh, no' set a while longer, yer can set; but if they don't say nothin' you've got ter get up 'n' go. Now, hev yer got that int' yer head?"

("Once in so often" brings look of despair to five older children's faces.)

Sarah Maud (mournfully)—"Seems as if this whole dinner-party set right square on top o' me! Mebbe I could manage my own manners, but to manage nine mannerses is worse 'n stayin' to home!"

Mrs. Ruggles—"Oh, don't fret. I guess you'll git along. I wouldnt' mind if folks would only say, 'Oh, childern will be childern,' but they won't. They'll say, 'Land o' Goodness, who fetched them childern up?' It's quarter past five, 'n' yer can go now—remember 'bout the hats—don't all talk ter once—Susan, lend yer han'k'chief ter Peory. Peter, don't keep screwin' yer scarf-pin. Cornelius, hold yer head up straight. Sarah Maud, don't take yer eyes off o' Larry, 'n' Larry you keep holt o' Sarah Maud 'n' do jest as she says, 'n' whatever you do, all of yer, never forgit for one second that yer mother was a McGrill."

(During the scene the children should act restless, excited and conscious of their unaccustomed finery. Kitty's hair should be done in thirty-four ringlets; Peoria, Susan, Eily in two braids, Sarah Maud's in one tight short pigtail, Peter has a large conspicuous scarf pin in his necktie which he continually twists and tries to look at).

(Adapted from Kate Dogulas Wiggin's "Bird's Christmas Carol"—Houghton Mifflin Company.)

A CHRISTMAS DRILL

Music—Any marching song. Some Old English Folk Songs would be very satisfactory.

Snow—Six girls dressed in white Mother Hubbard dresses and white caps. Also carry sprays of evergreen trimmed with cotton wool and star dust.

Icicles—Six boys in white suits, plain blouse and short trousers, with pointed frill about twelve inches in depth around waist and white pointed caps. All carry long twists of paper, or the like, to represent icicles.

Mistletoe and Holly—Four girls in green Mother Hubbard dresses with white caps. Four boys in green suits made as those of icicles, with frill of red and with red caps. All carry wreaths of holly and mistletoe. (Paper ones may be made in school.)

Figure 1. Enter girls (Snow) at right and boys (Icicles) at left. March in two large circles, girls to right and boys to left centre stage. Leaders meet at

center rear, after circle, raise arms to form arch; second couple passes under, then halts, raises arms to form arch; so on until the six couples have passed under and formed arches. Remain standing with arms raised to form arch. As arch is complete Mistletoe and Holly enter (girls right, boys left), pass under the arches and each couple forms arch after they have passed under the arches.

Figure 2. Lines turn facing on the first count of the music and advance four short steps (4 counts, one measure). Retire four counts. Repeat this, advancing and retiring.

Figure 3. Dos 'a Dos. All partners advance, march around each other, back to back, right shoulders passing, and retire. Eight counts brings partners back to original position. Repeat with left shoulders passing.

Figure 4. Turn front and 1st two couples of Mistletoe and Holly take two gliding steps to left. 1st two couples of Snow and Icicles take two gliding steps to right; 2nd two couples of Snow and Icicles take two

gliding steps to left; 3rd group of Snow and Icicles stand in place.

Figure 5. The girl of couple one in each group gives right hand to the boy of couple two. The girl of couple two gives right hand to the boy of couple one. Skip in circle for eight counts round. All give left hands across and skip for eight counts in opposite direction. Give hands on first count of skipping.

Figure 6. Four at centre rear raise arms to form arches. 2nd couple of Snow and Ice on right skip under arch shortest way off stage. Second couple of Snow and Icicles on left starting 2 counts later skip under arch and follow. First couple of Snow and Icicles on right (4 counts later) skip under arches; first couple of Snow and Icicles on left (6 counts later) skip under arches, and so on alternately for the two groups of Holly and Mistletoe. First couple of the group forming arches lower arms and follow last couple of Holly and Mistletoe. Second couple follow first.—Lucy Proudfoot.

SCHOOL AND COLLEGE

Mr A. D. Jonah, formerly Principal of the Florenceville Consolidated School, is now Principal of the Grand Falls Superior School.

James W. Burns, B. Sc., of Fredericton, is at Queens University, carrying on Research Work in Chemistry.

Mrs. J. D. Waterhouse, of Vancouver, B. C., (nee Miss Nellie Williamson) until last June on the staff of the Fredericton schools, passed away on Oct. 27th, following an operation for appendicitis. The remains were brought to Fredericton for interment. The sympathy of the teachers is extended to the bereaved.

The School Board of Edmundston, N. B., will open evening classes in vocational work about the beginning of December. A vocational committee is being appointed and a director selected. Edmundston is also planning to erect a new school building next year, and if the plans now being considered are carried out, ample provision will be made in this new building for Vocational Education.

Lt. Col. Snow recently inspected the physical training classes at the Provincial Normal School

The Westmorland County Teachers' Institute met in annual session at Sackville on the 23rd and 24th of October. The attendance was large and an excellent program was fully carried out. Papers were read by Prof. Perry B. Perkins, Ph. D., Miss Clara Milner, Miss Laura Tingley, H. H. Stuart, Miss Muriel Seeley, Miss Jeanette Thomas, Walter E. Wells, Miss Ethel

Murphy and H. V. Colpitts. Interesting lessons were given by Inspector O'Blenes and Miss Beulah Brothers. On Thursday evening a very interesting and well attended public meeting, addressed by Rev. Hamilton Wigle, D. D., President of Mt. Allison Ladies' College, on "The Romance of the Mind," was held in the Assembly Hall of the High School.



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It was decided to unite with the Albert County Teachers for the next Institute at Moncton in 1920.

A resolution was passed respecting a government grant to the department presided over by Mr William McIntosh, in connection with the Natural History Society of St. John


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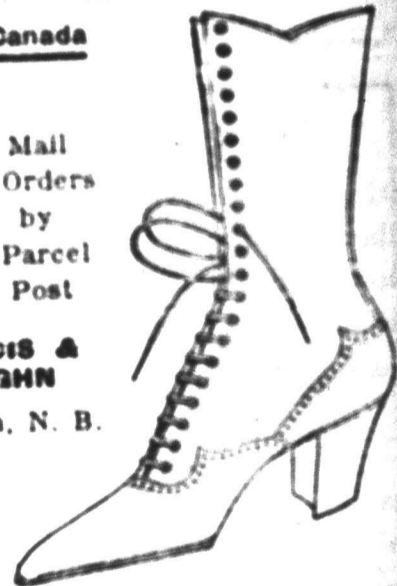
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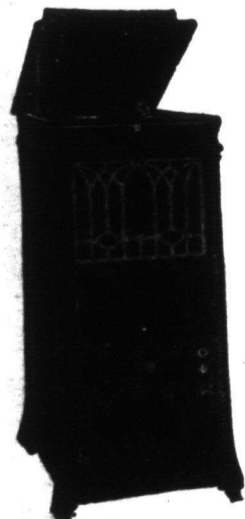
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New Brunswick School Calendar

1919—1920

1919 FIRST TERM

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

1920 SECOND TERM

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

N. B. OFFICIAL NOTICE

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

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

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

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

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

W. S. CARTER,

Chief Superintendent of Education.

Education Office, Fredericton, N. B.,

Dec. 26th, 1918.

OFFICIAL NOTICE

TYPOGRAPHICAL ERROR: Grade VIII. Teachers will please note that Chapters VII. and IX. of the N. B. High School Algebra, not VI. and IX. as stated in the 1919-1920 School Register, are to be omitted in the Grade VIII. algebra course.

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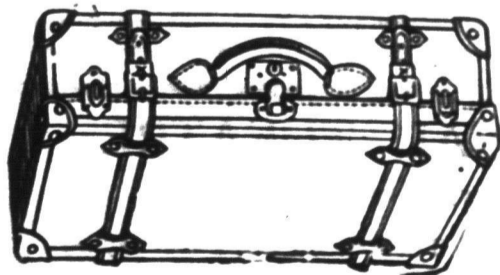
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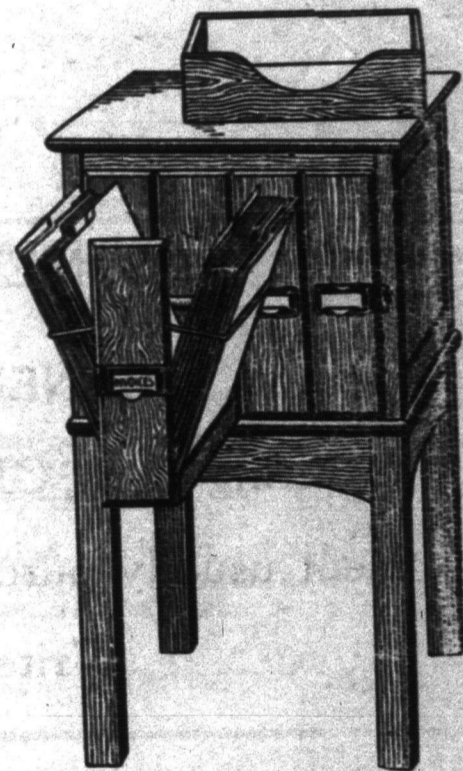
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