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# TEACHERS MAGAZINE

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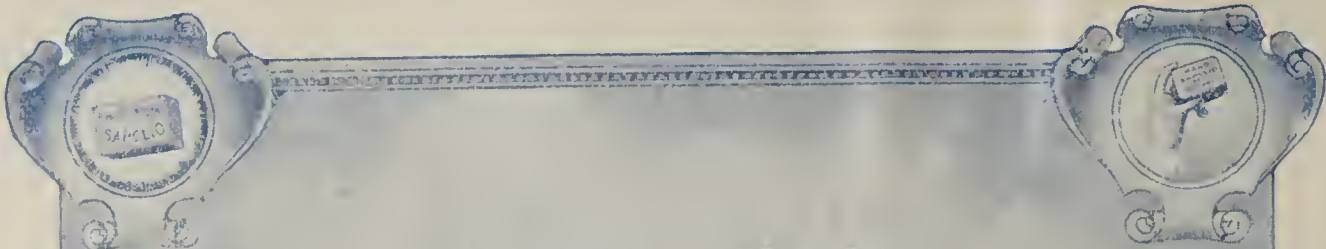


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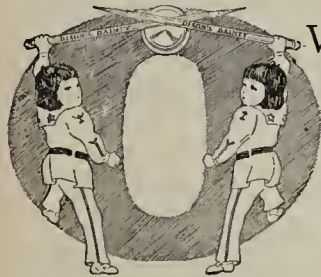
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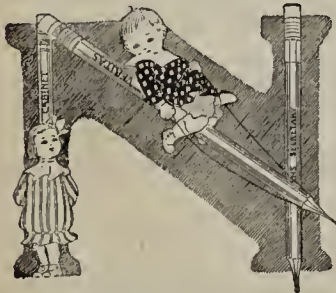
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Miss Harriet E. Peet's suggestions on English Composition have been pronounced the best things on composition ever written for grammar grades, so we shall have more of them.

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Of course, Miss Bush, of Iowa, will stay with us. She seems to have an inexhaustible supply of delightful helps for school entertainments with the young pupils.

The nature stories by Miss Flint, of Minnesota, have been commended by many. We shall have more of them, and—they will be better than ever, Miss Flint writes.

Miss A. T. Quinn, a teacher in an orphan school for boys, has worked out a unique plan for teaching civics. Her boys have a government of their own, which is working splendidly in practice. Just how she has arranged all the details will be described in TEACHERS MAGAZINE this year.

Dr. Emily Noble, who has spent several years in India and has formulated a "method for the millions who only half breathe," will give us a remarkable series of illustrated talks on "The Use We Live In." Her method will be found of highest vitalizing effect upon teachers. It will give them new life, good health, vigor, cheerfulness, and greater power to resist disease. Besides, lessons can be transmitted to pupils and be made of equal benefit to them.

Mrs. Margaret Small Dodge will give us more of her delightful child studies.

Mrs. Flora Helm Krause will add to her interesting lessons in civics some practical suggestions, thoroughly tested in her own school at Chicago, for developing civic helpfulness and co-operation among pupils.

Suggestions are always welcomed. If you will write us your wishes they will receive due consideration. This magazine is planned to help YOU.

Mr. Thomas Tryon, who is very much interested in a large club of New York boys, has had remarkable success in teaching his protégés "something about art." What he has been doing and how he has done it he is going to tell the readers of TEACHERS MAGAZINE. Mr. Tryon's talk is so charming that it is certain to be made good use of in many school-rooms.

Dr. James H. Harris, Supervisor of the Grammar Grades in Minneapolis, is to give us a series of outlines on United States History. As these outlines were prepared for actual use with the upper grades of the Minneapolis public schools, they are sure to be very practical.

Mr. Cheshire L. Boone, Supervisor of Manual Training in Montclair, N. J., will give in TEACHERS MAGAZINE a series of articles on constructive work. Mr. Boone's work in Montclair is so interesting that many teachers have made visits to his schools in search of points for their own work. For the benefit of the thousands of teachers who cannot visit Montclair Mr. Boone consented to show just what his teachers and their pupils are doing from day to day, in constructive work and manual training.

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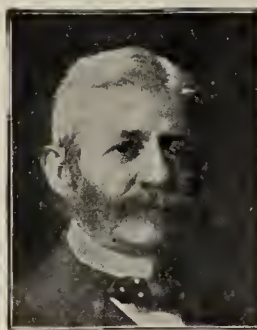
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# TEACHERS MAGAZINE

SEPTEMBER 1907

## CONTENTS

BEGINNINGS—The Editor . . . . .	1	DENIZENS OF DOGTOWN—Margaret Small Dodge . . . . .	28
THE HOUSE WE LIVE IN—Dr. Emily Noble . . . . .	2	SPELLING—L. V. Arnold . . . . .	30
A CALENDAR OF MEMORY GEMS—L. H. Humphrey . . . . .	4	WHAT CAN BE DONE WITH GOURDS—Anna J. Linehan . . . . .	31
OUR SCHOOL OUT OF DOORS—Edward F. Bigelow . . . . .	6	AMUSEMENTS FOR CHILDREN AND CHILDREN AS AMUSERS—Mrs. James Farley Cox . . . . .	32
SONG MUSIC—Alys E. Bentley . . . . .	10	CHILD WORLD: THE BURR PARTY—Mary Ellason Cotting . . . . .	23
THE SWING—Song . . . . .	11	UNITED STATES HISTORY IN THE GRAMMAR GRADES—James H. Harris . . . . .	34
CHILDREN OF OTHER LANDS—Dorothy Wells . . . . .	12	HOW BOYS WERE TAUGHT TO OBSERVE— Thomas Tryon . . . . .	35
DOLLS OF MANY LANDS . . . . .	14	PIECES TO SPEAK . . . . .	37
ENGLISH COMPOSITION IN THE ELEMENTARY SCHOOL—Harriet E. Peet . . . . .	16	CO-OPERATIVE GOVERNMENT IN SCHOOL— Amos M. Kellogg . . . . .	38
LIVE LESSONS IN CIVICS—Flora Helm Krause . . . . .	18	HINTS AND HELPS . . . . .	40
DRAMATIZED STORIES—Agnes C. Gormley . . . . .	20	LETTERS . . . . .	45
ILLUSTRATED HOME GEOGRAPHY—Sarah E. Scales . . . . .	21	COSTUMES FOR TEDDY BEAR PAPER DOLLS . . . . .	46
SEED-DISPERSAL—Amy Lincoln Phelps . . . . .	22		
NATURE STORIES—Lillian C. Flint . . . . .	27		

### TO OUR READERS IN CANADA

The Canadian Government has raised the price of postage on American periodicals from 1 cent to 4 cents per pound.

Naturally, having accepted subscriptions at the regular rates postpaid we will fulfil the obligation, but hereafter extra postage will be charged, which, in the case of **TEACHERS MAGAZINE**, will be 20 cents per year.

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**A. S. BARNES & COMPANY, PUBLISHERS**

ELIZABETH, N. J.

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# The House We Live In

TALKS TO TEACHERS ON THE CARE AND BETTER UPBUILDING OF THE HUMAN BODY—  
"THE HOUSE FASHIONED FOR MAN."

By DR. EMILY NOBLE.

## Talk I. Better Lung Development for Children

**I**N these talks to teachers I shall base my statements on incontrovertible facts.

*First:* We must recognize that we and our bodies are separate entities, hence the body can only express itself as far as *we* control its functions.

*Second:* That *breath is life*, inasmuch as it controls the double function of the blood stream, and the chemical affinity of the three natural sources of life, *i. e.*, air, food, and water.

*Third:* That a fertile source of tuberculosis among school children originates in a lack of physical resistance caused by insufficient use of normal lung development.

Very few school children are using normally even half, their normal breathing capacity. A very large percentage of school teachers of both sexes are shallow breathers; many of them even *reversing* Nature's own method of rhythm in breathing, which every human being is born with, whether born prince or pauper.

It is my desire to present my views in these talks to teachers with a heart-to-heart friendliness, realizing that, excepting the maternal, there is no office on earth higher than that of the teacher. Then, too, these papers will be written in a spirit of "first aid" common-sense helpfulness, and with no aim to add to the already

over-burdened days of the average school teacher. By permission of the editor, teachers will be invited to ask questions in this department.

We know that the *cause and cure of tuberculosis* is being actively investigated by the most scientific medical men in the country. We know, too, that that most appalling menace to the lives of children is terribly on the increase in the public schools of large cities.

*The prevention of tuberculosis* rests largely in the hands of mothers and school teachers who, in the cultivation of better lung power, and resistance to disease in the little ones, hold the solution to the greatest problem the modern world has to face.

Let us consider the key to daily physical regeneration; and plan that more should be done for the daily care of the health of the children in the homes and the kindergartens. Take first the key to life itself: the function of breathing.

Rhythmic breathing controls not only the lung power and the double function of the blood stream, but every organ and nerve-center in the body, including the brains.

A great writer has said, "The brains demonstrate that our noblest powers are incarnate, real, and progressive; that which is the secret of the brains is the open letter of the lungs."

Ancient Eastern literature speaks of the nine gates of the human body—the nostrils and the mouth are the direct gateways towards the lungs. The mouth is the portal common to the chest and abdomen, too often, alas, left ajar! But the nostrils were designed by Nature to have special route to the lungs by way of an inner portal in the throat known as the glottis, which opens into the larynx—the sound chamber—marvelously filled with membranes and muscles, all requisite for the articulation of the human voice. The larynx terminates in the windpipe, or trachea, which extends from below the middle of the throat a short distance downwards, where it divides into two tubes called the bronchi, which run on either side of the lungs, each dividing as it goes into many subdivisions and ramifications of smaller and smaller tubes, until they end in the air cells themselves.

The lungs should fill the chest cavity excepting for the small space occupied by the heart. They are conical in shape and their lower edge rests upon a muscle called the diaphragm (opposite the belt line). When they expand normally, they press a little downwards upon the diaphragm, causing it, with every normal inhalation, to take a rhythmic dip into the abdominal cavity. This in turn causes a natural vibration with every breath of all the organs in the abdominal cavity energizing their blood supply and governing the quality of their secretions. The same breath also causes a little outward rhythm of the abdominal walls.



A six-year-old child who still breathes naturally. Note the roundness of arms, neck, and face.



It is only about twenty-five years since the tubercle bacillus was discovered, and all medical experts agree that respiratory exercises and correct breathing is the only absolute preventative of its invasion.

It is always possible, thru fear or ignorance, to attach too much importance to the germ theory of infection, and too little significance to resistance to disease, which in normal health can easily be made a daily habit. It is only in cases of run-down, debilitated nerve force, or impaired nutrition of the body, that infection from any source is possible.

A normal rhythm of breathing which vibrates the whole body is the birthright of every child of high or low degree, but we of the Occident have lost this rhythm, and altho all children are born with it they lose it at a very early age thru imitation.

In spite of the enormous effort and large expense connected with the education of public school children in the item of physical culture, it can readily be proved, scientifically and anatomically, that very few of the children or teachers are using more than a small percentage of their natural breathing capacity when the muscles are in repose.

Even trained athletes, in many instances; from lack of a knowledge of Nature's rhythm, are reversing and over-taxing their lung capacity.

He who only half breathes only half lives.

Fortunately for the rising generation the natural rhythmic breath can easily be taught, and once re-established will take care of itself automatically, and without conscious muscular effort.

In the Orient it is a matter of religious duty on the part of parents and teachers to see to it that the children never lose the natural rhythm of the breath they are born with, which is Nature's own method for compelling full lung development and sufficient oxygenation of the blood at the same moment.

In the accompanying illustration will be seen a recent photograph of a kindergarten boy of six who has not yet lost the natural rhythm (and who still uses his nostrils for breathing). The average school girl of ten, in fair average health, has lost the natural rhythm; and is in the habit of using one high chest breath with open mouth. She is really using about ten per cent. normal lung capacity. Her flat chest and ill-poised body speaks for itself.

I know these are startling statements, but a little practical investigation along these lines will soon convince the most sceptical of health and school board officials that not only has the average school child acquired the wrong method of breathing, and as a consequence is only half alive, but that in one month's time any child of any age could be taught to re-establish his birthright of rhythmic breathing, and make rapid gain in weight and strength.

Miss Alys E. Bentley, the well-known Director of Music in the public schools of Washington, D. C., writes: "I have investigated this system and believe it to be the most effective in placing the voice (the speaking voice and the singing voice). Moreover, I believe this rhythmic breath can easily be re-established in children of any

age or grade, and that it should be taught in all our schools. It would take but a few minutes each day, and no one can estimate the value of the work to little children."

I know whereof I speak, for since my return from the Orient I have proved what right or wrong breathing means among many thousands of all sorts and conditions of people, and during a long sojourn in the Orient I found, from well-authenticated statistics, nasal and pulmonary troubles to be comparatively rare because of the correct use of the lungs, even in the most densely populated portions of the globe, and where sanitation and climate are equally undesirable.

Control of the breath means also control of the nerves, and is the secret of the calm stoicism, the dignity of bearing, the dynamic energy and splendid physical endurance of both sexes among the Oriental races.

If we own a beautiful home on some grand avenue, and something goes wrong with its drainage, how quickly we recognize it as a menace to our health. And if we should neglect its impaired condition how very soon the municipal authorities would be notified, and take up the matter as a menace to our neighbors. And yet, in the real house we live in, "The house fashioned for man, the city of nine gates," how we suffer thru ignorance, or perhaps indifference to Nature's laws, permitting thru self-neglect our own most complex system of irrigation, drainage, and sewerage, to become clogged with waste material and accumulating debris, setting up in the house we live in conditions of auto-infection which not only menace our own health but also that of our nearest and dearest.

All the functions of the body are co-related, and the body is *built* by what we eat, drink, and breathe, and *destroyed* by what we allow to accumulate in the system. It is *we* who are responsible for the ease, or disease, of our bodies. A better lung development means at once an increased activity and altered quality of the blood stream.

### Sympathy.

(From "Ion," Act I, Scene 2.)

'Tis a little thing  
To give a cup of water; yet its draught  
Of cool refreshment, drained by fevered lips;  
May give a shock of pleasure to the frame  
More exquisite than when nectarean juice  
Renews the life of joy in happier hours.  
It is a little thing to speak a phrase  
Of common comfort which, by daily use  
Has almost lost its sense, yet on the ear  
Of him who thought to die unmourned 'twill fall  
Like choicest music, fill the glazing eye  
With gentle tears, relax the knotted hand  
To know the bonds of fellowship again;  
And shed on the departing soul a sense,  
More precious than the benison of friends  
About the honored death-bed of the rich,  
To him who else were lonely; that another  
Of the great family is near and feels.

—SIR THOMAS NOON TALFOURD.

# A Calendar of Memory Gems

By L. H. HUMPHREY, New York.

## A Thought for Every Day.

SEPTEMBER 1.

We have not wings, we cannot soar;  
But we have feet to scale and climb  
By slow degrees, by more and more,  
The cloudy summits of our time.

—HENRY W. LONGFELLOW.

SEPTEMBER 2.

He prayeth best, who loveth best  
All things, both great and small.

—SAMUEL T. COLERIDGE.

SEPTEMBER 3.

Oh, should my gentle child be spared  
to manhood's years like me,  
A holier and a wiser man I trust  
that he will be.

—JOHN MOULTRIE.

SEPTEMBER 4.

In dusty pods the milkweed  
Its hidden silk has spun.

—HELEN HUNT.

SEPTEMBER 5.

It is ever true that he who does nothing  
for others, does nothing for himself.

—J. W. VON GOETHE.

SEPTEMBER 6.

The fire upon the hearth is low,  
And there is stillness everywhere,  
And like wing'd spirits, here and there  
The firelight shadows fluttering go.  
And as the shadows round me creep,  
A childish treble breaks the gloom,  
And softly from a further room,  
Comes, "Now I lay me down to sleep."

—EUGENE FIELD.

SEPTEMBER 7.

Look at me with thy large, brown eyes,  
Philip, my King!  
For round thee the purple shadow lies  
Of babyhood's regal dignities,  
Lay on my neck thy tiny hand  
With Love's invisible scepter laden;  
I am thine Esther, to command  
Till thou shalt find thy queen-hand-  
maiden.

Philip my King!

—DINAH MULOCH CRAIK.

SEPTEMBER 8.

The boy is indeed the true apple-eater,  
and is not to be questioned how he came  
by the fruit with which his pockets are  
filled; whether he be full of meat or  
empty of meat he wants the apple just  
the same — JOHN BURROUGHS.

SEPTEMBER 9.

And now at last the sun is going down  
behind the wood,  
And I am very happy for I know that  
I've been good.

—ROBERT LOUIS STEVENSON.

SEPTEMBER 10.

Hir litel child lay wepying in hir arm,  
And knelynge, pitously to hym she seyde,  
'Rees litel sone, I wol do thee noon harm!  
With that her kerchief of her heed she  
breyde,

And over hise litel eyen she it leyde,  
And in hir arm she lulleth it full faste  
And into hevене hire eyen up she caste.

—GEOFFREY CHAUCER.

SEPTEMBER 11.

Cruel children, crying babies,  
All grow up as geese and gabies  
Hated as their age increases,  
By their nephews and their nieces.

—ROBERT LOUIS STEVENSON.

SEPTEMBER 12.

I saw her in childhood—  
A bright little thing,  
Like the dawn of the morn  
Or the dews of the spring;  
The daisies and hare-bells  
Her playmates all day;  
Herself as light-hearted  
And artless as they.

—H. F. LYTE.

SEPTEMBER 13.

Woodman, spare that tree!  
Touch not a single bough!  
In youth it sheltered me  
And I'll protect it now.

—GEORGE POPE MORRIS.

SEPTEMBER 14.

Work like a giant blocked the path—  
I trembled in dismay,  
Till Method urged, "Attack in parts"!.  
Work is but a dwarf to-day.

—ADELBERT F. CALDWELL.

SEPTEMBER 15.

Little Bell sat down amid the fern;  
"Squirrel, to your task return,  
Bring me nuts," quoth she.

—T. WESTWOOD.

SEPTEMBER 16.

Lord, let me make this rule,  
To think of life as school,  
And try my best  
To stand each test,  
And do my work  
And nothing shirk.

—MALTBIE D. BABCOCK.

SEPTEMBER 17.

O hush thee, my babie, thy sire was  
knight,  
Thy mother a lady, both lovely and  
bright;  
The woods and the glens, from the tower  
which we see,  
They all are belonging, dear baby, to  
thee.

—ENGLISH CRADLE SONG.

SEPTEMBER 18.

(On the Vowels.)

We are airy little creatures,  
All of different voice and features,  
One of us in glass is set,  
One of us you'll find in jet,  
T'other you may see in tin,  
And the fourth a box within.  
If the fifth you should pursue,  
It can never fly from you.

—JONAEHAN SWIFT.

SEPTEMBER 19.

My heart leaps up when I behold  
A rainbow in the sky:  
So was it when my life began,  
So is it now I am a man.

—WILLIAM WORDSWORTH.

SEPTEMBER 20.

Eat at your own table as you would  
eat at the table of the king. —CONFUCIUS.

SEPTEMBER 21.

But pray, at meals, remember this,  
The French are so polite,  
No matter what you eat and drink  
"Whatever is, is right!"  
So when you're told at dinner-time,  
That some delicious stew  
Is cat, instead of rabbit, you  
Must answer, "*Tant mi-caix eux.*"

—THOMAS HOOD.

SEPTEMBER 22.

My mother says I must not pass  
Too near the glass;  
She is afraid that I will see  
A little witch that looks like me,  
With a red, red mouth, to whisper low  
The very things I should not know.

—SARAH M. B. PIATT.

SEPTEMBER 23.

So here hath been dawning  
Another blue day:  
Think, wilt thou let it  
Slip useless away?

—THOMAS CARLYLE.

SEPTEMBER 24.

led in a maze of dolls and bricks  
and Miss May, *aetat* six  
nde, blue-eyed, frank, capricious,  
sorbed in her first fairy book,  
m which she scarce can pause to look,  
ause it's "so *delicious*."

—AUSTIN DOBSON.

SEPTEMBER 25.

It's guid to be merry and wise,  
t's guid to be honest and true.

—ROBERT BURNS.

SEPTEMBER 26.

e's to thee, old apple-tree  
ence thou may'st bud, and whence  
thou may'st blow  
l whence thou may'st bear apples  
enow!  
s full! Caps full!

Bushel—bushel—sacks full,  
Old parson's breeches full,  
And my pockets full, too!  
Huzza!

—Devonshire "Apple Tree Song."

SEPTEMBER 27.

Sleep and rest, sleep and rest;  
Father will come to thee soon.  
Rest, rest on mother's breast;  
Father will come to thee soon.  
Father will come to his babe in the nest;  
Silver sails all out of the West  
Under the silver moon;  
Sleep, my little one, sleep, my pretty one,  
sleep.

—ALFRED TENNYSON.

SEPTEMBER 28.

Thirty days hath September,

April, June, and November,  
February has twenty-eight alone  
All the rest have thirty-one,  
Excepting leap-year, that's the time  
When February's days are twenty-nine.

—ANON.

SEPTEMBER 29.

Bright yellow, red and orange,  
The leaves come down in hosts;  
The trees are Indian princes,  
But soon they'll turn to ghosts:  
The leathery pears and apples  
Hang russet on the bough;  
Its autumn, autumn, autumn late,  
'Twill soon be winter now.

—WILLIAM ALLINGHAM.

SEPTEMBER 30.

*Home*, a world of strife shut  
out; a world of love shut in.



Care of the Sick and First Aid to the Injured form part of the Practical Training in Domestic Economy which a girl may obtain in the common schools of New York City.

# Our School Out of Doors

By EDWARD F. BIGELOW, Stamford, Conn.

The sultry summer past, September comes;  
Soft twilight of the slow, declining year.

When the first frost sharpens the air then come new zest and vigor into the blood. The lover of nature no longer cares to lie on his back and watch the birds and the clouds. The horizontal has lost its charm for him, and he is eager for the perpendicular—the progressively perpendicular. Nothing will satisfy him now but a good, vigorous tramp. He must stretch his legs over hill and dale for hours at a time, rejoicing in the fresh energy breathed in sparkling air after a hoar-frost has whitened the grass.

JAMES BUCKHAM.

**S**EPTEMBER is a transition month. It marks the changes to the newness and the crispness of autumn. This is all the more refreshing and inspiring because August has been a supplemental month—a long, drawn-out, listless end of July. But now the band plays a more sprightly air. The katydids chirp briskly and tell us that no longer shall the monotonous hum of small insects and the sleepy zee-e-e-e of the cicadas hold the keynote of the season.

All the year we travel in a great museum of Nature's wonders. Now we shall have gradually merging in storehouses and art galleries.

September is the beginning of fruits and autumn tints, and there is nothing more interesting than to watch the gradual forming of the ripening fruits, and the first blushes of the dainty tintings.

Nature lovers, honey bees, and a myriad of smaller forms of life have been reveling in the sweetly perfumed, long, terminal spikes of the smooth sumach. Now watch the gradual formation of the small, one seeded drupes. The trouble with most of us is that we see only extremes. Nature has to "whack" many people with a club of intensity. We respond to the

blow of the club, but seem to have most of our senses dormant between times.

To illustrate:

Every member of my Class Out of Doors would readily notice the beautiful flowers of the sumach



The Cat-Brier with Bluish-Black Berries.



The Beautiful Flowers and Leaves of the Sumach.  
"Now watch the gradual formation of the small, one-seeded drupes."

in the middle or last of August. They also exclaim over the terminal spikes of small red fruits that are so attractive in the last of September. But the spirit of the student is to notice carefully how one extreme merges slowly into the other. And that is the work of our class right here in the first week of September. And, by the way, in hunting among the smooth sumach, one may often find the velvety twigs and petioles of the staghorn sumach, the *Rhus hirta*. These velvety hairs will well repay careful examination under the microscope.

"What is the matter with those leaves; look



Smooth Oak Galls.

as if they had bits of string thrown on them?" inquired a pupil who was putting into practice the advice for close, detailed observation. And yet no microscope was needed to see these string-like formations. To discover the real cause a pocket magnifier and the leaf held up between the microscope and the bright sky was helpful. It was then seen that the "strings" were only transparent, zigzag lines of the leaf, and these were due to the removal of the green, pulpy portion of the leaf, between the two thin, epidermal layers of the leaf, by tiny insects. In the end of each "string" an insect was seen busily at work.

And there's never a leaf nor  
a blade too mean  
To be some happy creature's  
palace.

Many such palaces can be found, and most of them need no careful searching.

Here on the hillside is a small hackberry tree, almost every leaf of which is covered with the small palaces of insects. The mother insect "stung" the leaf and placed within it an egg. As the egg hatched and the larva grew, the leaf formed around it beautifully "painted" globular "palace."

Members of the class easily interviewed these inhabitants by cutting open several of the globes, finding within

the psyllid gall, not only the interesting "wiggler," but noting also the strange, spongy formation of the plant tissue. On other nearby plants, notably on the leaves of the willow, were found steeple-like "palaces."

On some of these the pinnacle of the steeple was beautifully colored.

On the nearby oak trees were found two kinds of galls of especial interest — tho a "palace" not exactly within the leaf, yet so closely associated as to come within the scope of the Lowell reference. They are all interesting insect homes within plant tissue. In the fuzzy oak gall, the coloring rivaled that of a flower, and the covering fibres were marvels of beauty to even the unaided eye, but more especially so with the aid of a pocket microscope.

In the smooth covered gall the lack of especial beauty on the exterior was fully made up by the wonderful formation and beauty of the interior. In one a central, globular chamber was held firmly in the center by innumerable radiating, spongy fibres. In one of these galls of smooth exterior, the center was a mass of formations suggesting tiny seeds.

When one's mind gets into a certain line of



Interiors of Two Forms of Oak Galls.

The one at the right has a small, hollow sphere in the center; the one at the left is like masses of small seeds.

thought, it is easier to see things within that realm than in any other. Homes in leaves and other plant formations being under consideration, it was easy to find them everywhere. Some of these homes seemed a fruiting of the plant. This was particularly true of the mossy galls of the rose. The coverings of these galls were so thorny as to especially harmonize with the thorns of the branches. However, a careful examination showed that the thorns of the rose galls were only thorns in appearance, and were not stiff enough to act like thorns. Indeed, they suggested merely a little intensifying of the spongy covering of the fuzzy galls of the oak.

Among the ferns was found a curious rolling down of the end of the frond—"like little cabbages," as one of the pupils expressed it. Several of these insect-afflicted fronds were picked and pinned on the back of a nearby tree and the accompanying photograph was taken.

"How did the insect roll the frond?" was the inquiry.

That, indeed, is the puzzle. How does any leaf-rolling insect do the rolling? It does not seem to be an irritation causing the frond to coil as does a tendril of a plant when it touches some support. The rolling is too regular, too compact and firm. But shall we admit that the tiny insect has the power to force over the main stem and the branches and actually, by its strength, to draw all into the compact mass? It seems that the frond does not coil wholly by the irritation, yet it must to some extent "voluntarily" assist in the work of the insect, for none of the ribs of the frond are broken or even cracked as they would be if rolled by our fingers. How does the insect roll a leaf or a frond? Perhaps you and your class will be able to answer. In any case, such examples of leaf-rolling are well worthy of careful attention.

In sandy roads, in especially the early part of the month, it is very interesting and instructive to study the burrows of the sand hornet. Many a cicada's song has been suddenly stopped by the formidable sting of the sand hornet. The hornet has dug a hole in the ground, by a method not unlike that of a woodchuck—digging with its "paws" and repeatedly backing out of the hole, pushing out the dirt that has been loosened. The cicada that has been killed or paralyzed is placed in this burrow. The hornet lays an egg on the cicada and scratches back the earth, thus burying the cicada, as food for the "hatching" larva hornet. Mr. Peckham, of Milwaukee, who has carefully studied wasps, discovered that the *Amophila urnaria*, after scratching as much dirt as

possible back into the burrow and finding that not all will go in, leaving a little mound to betray the place of the burrow to other insects, takes a small grain of sand "pebble," in her mouth, and pounds down the mound. In doing this, the wasp uses a tool as much as does a carpenter in pounding a nail with a hammer. What other form of life, excepting man, do you recall as having learned to use a tool? Mother Nature has queer methods of providing for her hungry young offspring.

One of the strangest, and from our point of view, the most cruel, is the egg sack of a spider.

In September, the eggs of the *Argiope riparia* spider are laid in large, pear-shaped cocoons with a brown, paper-like surface, hung by threads among the grasses and bushes. The young hatch during the winter and remain in the cocoon until May. It is probable that the adult spiders all die before winter. At any rate it is very difficult to find one after about October 1. Now what happens within the cocoon? When the spiders first hatch there are innumerable little ones. Opening other cocoons later, the spiders are larger but fewer! It is evident that we have here an epitome of the Darwinian "struggle for existence" and the "survival of the fittest."

At first thought this is cruelty in the extreme by Mother Nature. But it also tends to increase the strength and heartiness (in fact, one might almost say the good health) of spiders in general. Those spiders that do emerge from the cocoon in the spring are well equipped to fight the battle of life. In fact, they already have fought the most important and critical battles.

In September, the flying spiders begin to make their appearance, and innumerable threads on some warm day may be seen streaming from fences, from bushes, and the tips of grasses, or floating thru the air.



Egg Cocoon of the *Argiope* Spider.

What struggle for existence takes place within that bag-like structure. "Cats shook up in a bag" doesn't equal it.

It is interesting to watch the spider climb to some elevated point and stand on the tip of its feet, holding itself as high as possible, as it spins out silk to float in the breeze. This performance of holding itself up always reminds me of the child pressing down with his hands on the seat of a wagon. Upon inquiry he explained: "I want to hold myself up to make the load lighter for 'Bonnie' going up hill." Of course, the principle upon which the spider acts is a little different. Holding itself up on the tips of its feet does not make less weight, but it does expose more surface and to better advantage for the wind to get "hold" to float the spider away. It is closely analogous to a sailor putting up all canvas to let the wind get as firm hold as possible.

But, without looking at this secondary point of view, the first thought of the spider holding itself up for lightness is ludicrous. These spiders travel for long distances and are often seen at sea many miles from land.

It is also very interesting to study the webs of the funnel-web weavers. Even the most careful observers do not ordinarily realize what a large number of webs there are upon the grass in the fields. Occasionally these webs are made conspicuous by an early morning dew, and then it is seen that the grass is almost entirely covered by a continuous carpet of silk. Most of these webs consist of a concave sheet of silk with a funnel-shaped tube at one side. All is supported by numerous single lines to nearby spears of grass. This tube is a hiding-place for the spider. From its retreat the spider can readily rush out to seize and make fast any insect that becomes entangled in the web.

It is close connection in thought from these animal webs to the plant "webs" of many climbing, twining plants. The dodder is very similar in its action to the spider and its web. The dodder entangles other plants and sucks their life juices. Then there are decorative entanglements of vines, well worth our careful attention. The Virginia creeper, the poison ivy, smilax, green brier, and confusions of other vines are like huge webs on fences, trees, and stumps.

The fruiting in August and September of the cat-brier is especially beautiful. The berries in close, firm, hard clusters are at first green, and then turn to bluish-black. This beautiful plant by its beauty in the autumn makes full amends for the disagreeable odor of its blossoms in June. Then we called it the carrion flower. The plant is closely related to the smilax, green brier, or bull-brier. The bull-brier has thorns, but the cat-brier has none. Hence it may be easily handled. This fact, with the gorgeous tints of the leaves and the rich coloring of the berries,



'Among the ferns was found a curious rolling down of the end of the frond, like little cabbages as one of the pupils expressed it.'

makes it beautiful for school-room decoration.

One of the pleasures in September for the School Out of Doors, is to watch the flight of birds between us and the full disk of the moon; also to listen for their calls to one another in the Southward migrations. Strange, isn't it, that we think more of bird migration in the spring than in the autumn. But sunset is no less beautiful than sunrise, and old age no less beautiful than youth!

### One Lad's Lady.

By MARTHA BURR BANKS.

Now, Billy, he likes brown hair best, 'cause Betty's hair is brown,  
And Betty's nicer than the rest of all the girls in town;  
Jack, he likes black, and Ted likes red, 'count of their aunts and mothers,  
But "No, sir; gold's the thing," says Fred, "same as my baby brother's";  
But when they look at me and call, "What's Charlie's choice?" I say,  
"My grandma's better than them all, so I like gray."  
For grandma's cookies, my, they're good! the crispy, sugary kind;  
And who but little grandma would say, "Well, dear, never mind,"  
When I've torn my Sunday coat, or p'r'aps have made a horrid noise?  
Or whisper, when I've spoiled her naps, "Of course boys must be boys"?  
I know a fellow missed her when once she went away,  
So—brown's all right for your sister, but I choose gray.  
Her gloves are great for snowballs, her skating-caps can't be beaten,  
And I'm sure her crullers and dough-balls are the finest that ever were eaten;  
Then she thinks my jokes are funny, when nobody else will smile,  
And she knows that a little money's mighty handy, once in a while;  
So, when we're choosing colors, Fred and all of us chaps in play,  
I think of grandma's silver head, and I choose gray.

# Song Music

Conducted by ALYS E. BENTLEY, Director of Music in the Schools of Washington, D. C.

## What the Song Can Do for the Reading Lesson

**G**IVEN the proper material for the music lesson in a primary grade, much can be done with the singing to the direct advantage of the reading lesson. The rhythm and action of a good song are quickly impressed upon a child, and in its setting of movement, melody, and rhyme, the vocabulary of a song is as easily acquired, even tho it contain new and difficult words. The following suggestive lesson is an appeal for the conservation of all of the facility of expression and dramatic force acquired in learning the song, for application to and extension of power to read.



Take, for example, the accompanying song, "The Swing." Let the children sing the song lightly and in the true movement of the swing. (The teacher must watch this.) Talk about the swing. Let two or three children give the movement of a swing.

When the song has been sung several times, so that all have the movement, let different children sing selected phrases alone, *e. g.*:

- "Here we go up in a swing."
- "Higher and higher we go."
- "Swinging! Swinging!"
- "If we could all live in swings."

With the aid of the rhythm and the swing of the song, they will put these phrases or *song sentences* together with surprising ease and quickness.

Now write the following words on the blackboard.

Swing	Below
Go	Swings
Swinging	Trees
	Breeze.

Let the children sing the different phrases of the song, and as these words are sung, point to them, thus associating the written or printed symbol of the word with the sound of it in its melodic and rhythmic setting. Great care should be taken to keep the rhythmic movement of the song during the pointing.

The children may then study all of the words on the blackboard, the teacher testing their knowledge of the song vocabulary by erasing different words, calling upon them to name the word erased. This should be continued until all know this part of the song vocabulary.

Then words associated with the initial beat of the verse may be selected, *e. g.*:

Here	If
Higher	Birds
Swinging	Oh
Leaving	Sleep

Repeat the study suggested for the first word table.

When these words have been mastered, always in association with the rhythmic impulse of the verse, and with the melody, there is foundation for a fine bit of expressive reading, dramatically expressive, if you please. The movement of the song, which now cannot be dissociated from the text, will conquer most of the difficulties, and the reading will be done with freedom and ease.

Try the children on such

supplementary sentence work as:

- "Here we go up high!"
- "Higher and higher we swing!"
- "The ground is far below."
- "We are swinging, swinging, like birds!"
- "Oh! How nice it is to swing."
- "I can see the birds."
- "I can feel the breeze."

We can call this a reading lesson or a music lesson, it matters little which. The point is, that this sort of a lesson will carry over into the reading the dramatic and rhythmic impulse of the song. The song, on the other hand, will stand for more in the child's school-day, since it is related to the business of learning to read.

Once this relation is thoroly established we can make the music in the primary grades serve its legitimate duty. How many times a day would we not now turn to a song to wake up tired minds, or refresh lagging spirits, were it not for the pressure of other lessons. When the song can be made as recreative as now, and yet serve at the same time to broaden the field of the reading, and increase its spontaneity and power, it will have been recognized in its largest and best use.

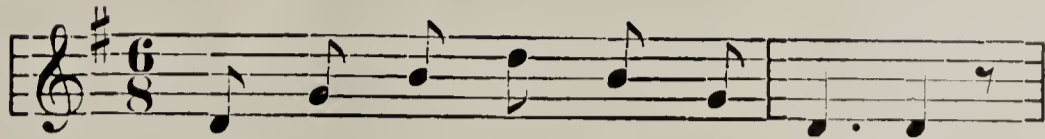
### For the Blackboard

Swing	Below
Go	Trees
Swinging	Breeze

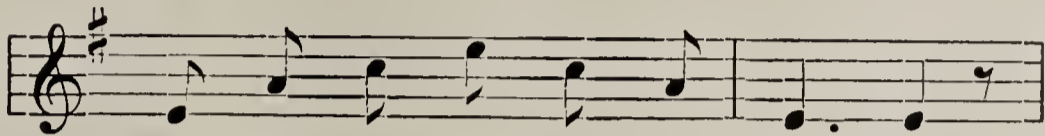
Here	If
Higher	Birds
Swinging	Oh
Leaving	Sleep



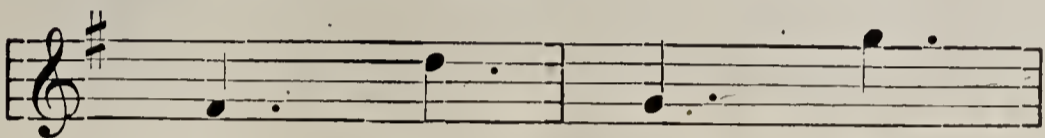
## THE SWING.



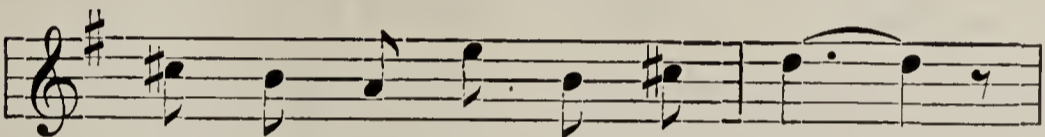
Here we go up in a swing,



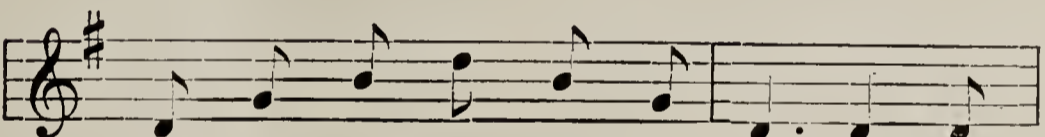
High-er and high-er we go;



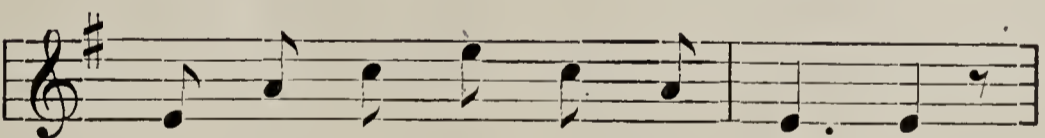
Swing - ing, swing - ing,



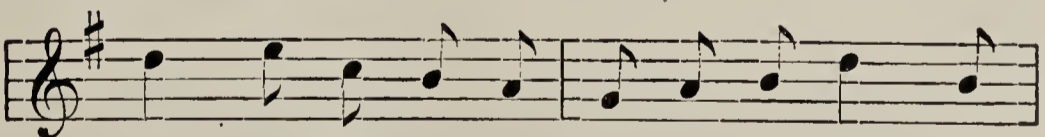
Leav-ing the ground far be - low.



If we could all live in swings, Like



birds in their nests in the trees,



Oh! how nice it would seem to be rocked to



sleep By the swing in the breeze.

# Children of Other Lands

By DOROTHY WELLS, New Hampshire.

## Boys and Girls of Sweden.

**O**N the mantel in my dining-room I have a brown and yellow bowl. With it there is a spoon to match, with a thick handle and large round bowl like a soup or gravy ladle. Dish and spoon are Swedish. They were made to hold porridge or other soft food, and they are of wood covered with a varnish so smooth and so hard that they could be washed every day for years in hot dish-water without losing their polish or even becoming warped, so I have been told.

And almost everything in Sweden is made to last well. When I was little we had a girl come to us from Sweden to help take care of me and my sister, and I shall never forget how substantial all the things she brought with her were. Her dresses were made of heavy, thick woolen goods, her stockings were knit of the strongest home-made yarn, and even her trunk was a heavy wooden box that the careless baggage or expressman would find it difficult to break.

Hilda, for that was her name, was a light-haired, blue-eyed, red-cheeked lass, almost as strong as her stout wooden trunk. She was, like all the Swedish people, a hard worker and very industrious. She was never idle, and she had no patience with idleness in others. Tho I was only seven years old she thought I ought to learn something useful, so she taught me how to knit. I suppose that is the way the little girls in her country are taught the lessons in industry that stand them in such good stead all thru their lives.

Sweden covers a little less area than the three states, California, New Jersey, and New Hampshire, taken together. The population in 1900 was only about twice that of New York City. The country is largely a high plateau, with numerous small hills and a great many lakes. It is said that about one-eighth of the entire surface is water, most of it small lakes. Lake Vener, the largest of them all is, however, the third largest of the lakes of Europe.

The Swedish winter is very cold, the summer very hot. The soil is poor, only a small part of the land being fit for cultivation. The cereal crops are oats, rye, barley, and wheat. The principal trees are the pine, fir, birch, and in the south the lime, elm, ash, willow, and oak.

The country is ruled by a king and a parliament. The parliament, like our national Congress, is made up of two bodies, the First Chamber corresponding to our Senate, the Second Chamber to our House of Representatives. King Oscar, the present ruler, has reigned for thirty-five years. He and Queen Sophia celebrated their golden wedding early in June.

Stockholm is the capital of Sweden, and the royal palace stands almost in the center of the city. This is the home of the Crown Prince as well as of the King and Queen. King Oscar is dearly loved by his people, and he is really a great man. Every Tuesday morning he is at home to

anybody who wishes to see him. A list of the visitors to the palace is laid on a table in the entrance hall, and each awaits his turn to see the King. Oscar greets each one with a smile and a kind word, even if he cannot grant all the requests that come to him.

The Swedish people are very religious, all, including the children, being expected to go to church. The church is the largest and most imposing building of the country village. It usually stands on a hill, where its high square tower may be seen for miles away. Some of the people go as far as twenty-five miles and back again on Sunday, to attend church. They often row to the village in large boats. Some of these boats hold as many as thirty or forty people at one time. It would seem very queer to us to go to church in a row boat, would it not?

You would perhaps like to know what the children wear when they are dressed in their best. If you should see a little Swedish girl step in at the church door in the country—in the cities everybody dresses about as we do—you would notice first of all her apron, with its gay horizontal or upright stripes of yellow, red, and black. Then you would see the peaked cap on her head and her sleeveless jacket with the white sleeves below. Her brother walks sedately by her side in his long coat and knickerbockers, with white stockings covering his legs from knee to ankle.

Most of the Swedes are farmers. The farms vary from a few acres in extent to great landed estates. The people do not collect in villages much, but farms and farm-houses are strung along thru the country, much as in many of the rural sections of our own New England. The house of the ordinary farmer is rather small. Often it is built of logs or rough timbers, and the roof is thatched. Even the pastor of the church and the village schoolmaster are farmers. The teacher of the village school lives in the school-house or in a cottage attached to it, and he has a good-sized garden and possibly a cow and a few hens.

The children study in school, reading, writing, arithmetic, geometry, history, science, religion, singing, drawing, gymnastics, and sloyd. The boys have, besides, gardening, the girls cooking and needlework. At fifteen years of age they may leave school, if they like, and begin work on the farm or in the shop, or learn a trade.

Preparation for confirmation takes place in the church. The ceremony itself is an important one in Swedish life. After confirmation the boy discards knickerbockers and the girl arrives at the dignity of long skirts, and she may thereafter do up her hair. The young folks have for the rest of their lives become responsible themselves for what they shall do.

In old times, before the days of railroad trains and trolley cars, news used to be carried from one part of Sweden to another by skid-runners. A skid is a piece of wood about twelve feet long and



AT THE WELL.

This charming photograph shows the pretty Costumes of the girls of Sweden, tho it does not give the bright colors.

four inches wide. It is fastened to the foot about like a long skate. Tho skid-runners are no longer necessary as messengers, gliding over the snow-covered fields is still considered great sport. On a sunny afternoon in winter the woods around the towns are alive with young people gliding about in bands. The movement is rapid and graceful. The runners not only go on level ground on skids, but they slide down hill or make long jumps.

A favorite sport is to slide on skids drawn by a horse. A rope is attached to the horse's traces and then fastened to the belt of the runner. The weight is very slight for the horse, while all the driver has to do, to slide very fast, is to balance himself on the skids.

Naturally in a country where there are so many lakes and where winter is long and severe, skating is a national sport. Every town and village has its skating common, and even the young children are quite at home on skates. The champion skaters of Europe and the world are Swedes. Ice hockey is a popular sport. The matches between the best teams of Upsala and Stockholm are as great events as the Yale-Princeton football game is here.

Sailing on skates is another enjoyable play. A sail four or five yards square is mounted on bamboo sticks. This is held against the shoulder, and the skater sails about on the ice at his pleasure, his skates serving as rudder. Ice sail-boats are used by men, but are too dangerous for children.

Tobogganing is enjoyed by the children quite as much as skating. There are toboggan slides in the larger towns, but children in the country are contented with any places that allow of an incline down which they may slide.

The summer games of the boys and girls are about the same as those of other countries. Football, wheeling, fishing are some of the sports

enjoyed. The Crown Prince is a fine tennis player, and largely thru his interest in the game a high standard of play is kept up.

As Sweden extends far to the north, the days are very short and the nights correspondingly long in winter, while the days are long and the nights are short in summer. On the twenty-first of June, the longest day of the year, one can read without the aid of a lamp or gas until ten or eleven o'clock at night. This is known as Midsummer's day, and the evening as Midsummer's eve. It is celebrated as one of the great holidays of the year. The following story about one of the old customs still prevailing in some country places, is taken from "Our Little Swedish Cousin," a book by Claire M. Coburn. The story is told by Miss Eklund, governess to the "Swedish Cousin."

"The young girls out in the country where I used to live will have a merry time of it to-night (Midsummer eve). I wonder if they still make pancakes. I was about sixteen years old the night I tried it with two other girls, for the charm would not work unless there were three. Together we took the bowl from the cupboard, beat the eggs, and added the flour. All three of us stirred it at once and threw in the salt at the same time. Of course, we got in too much salt. Not one of us must speak or laugh the whole time. That was the hardest of all.

"After we had poured out the batter and cooked it, each of us ate a third of the very salt cake. But we could not drink before we went to bed. The older girls had told us that in our dreams a young man would appear to us and offer us a glass of water."

There is a regular "dance around the May-pole" in Sweden on Midsummer's day, only it is a June-pole, of course, that is dressed in green leaves for the merry-making.

# Dolls of Many Lands

## Little Folks from Sweden.

**T**HE costume for the girls, exactly like that of their mothers and older sisters, consists of full white bodice with flowing sleeves, finished at the wrist with a cuff. Over the bodice is worn a garment resembling a sleeveless bolero of colored silk or velvet.

A full skirt of heavy woolen material reaches to the ankles, and, altho the general costume varies in some parts of Sweden, an apron of some fancy material seems inevitable. The gayest of these, perhaps, consists of stripes, some having the stripes vertical, others horizontal.

Another design consists of plain material with a broad band of gay figured material across the hem, and with this apron gay ends hang from the belt, making it a very decorative affair. Another is made of fine pink lawn with rows of insertion above the hem.

Colored stockings and low-cut shoes are worn, and occasionally white stockings.



The headgear forms an important feature of the costume, the one given here representing one type, another consists of a loose kerchief of very fine material loosely knotted under the chin, another resembles a large double bow-knot with loose ends hanging down the back,

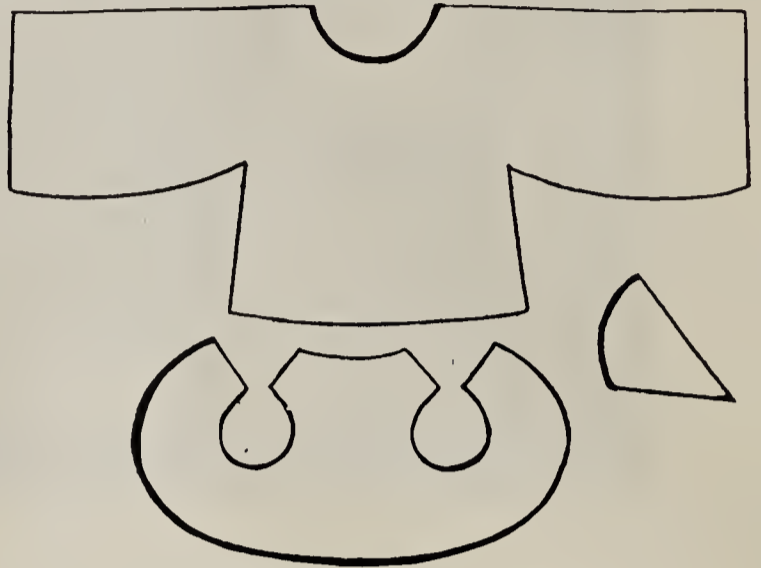


and this is made of soft white lawn, or some other sheer material. Another consists of a soft cap, like a fez, with tassel drooping over the side of the head.

The women generally have very luxuriant hair, and perhaps because of pride in its possession,

they wear it hanging loosely, and in many cases it reaches far below the waist-line.

The boy's costume consists of gay colors also. The coat and waistcoat of bright blue velvet, both garments edged with red; yellow trousers ending at the knee, and finished here with col-

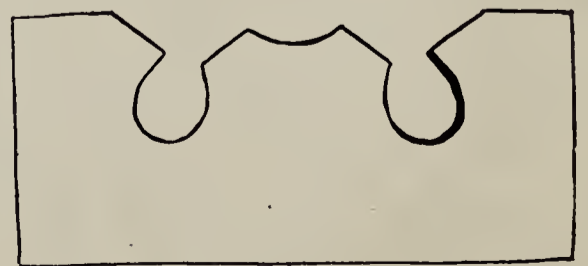
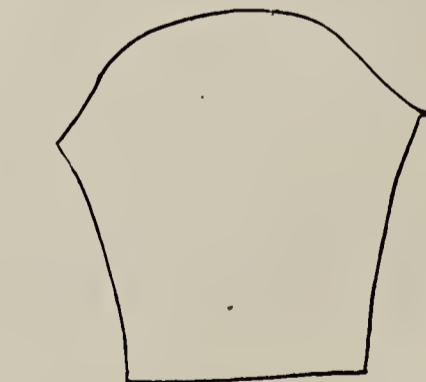
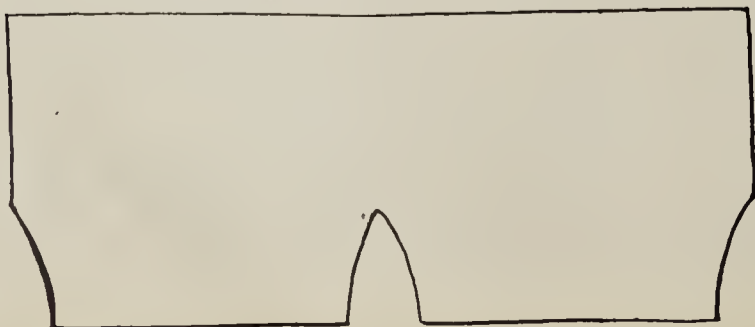
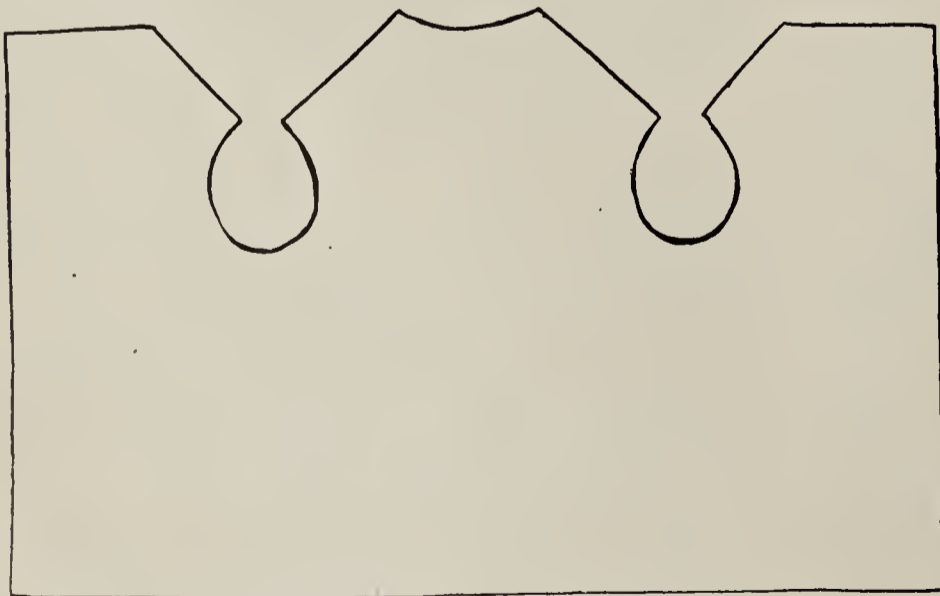


Swedish Girl's Costume.

ored cord and tassel; a low-crowned, broad-brimmed hat, with band of red; low-cut shoes, and either colored or white stockings complete this outfit.

If the cap for the girl is cut from this pattern, it should be of blue velvet, corded with red where the seam is made, and finished with a white ruching around the face. Lay the pattern on double of the goods, and join the seam running from the forehead to the nape of the neck. The pattern for the bodice can be laid on the double of the goods, then the under-arm seams joined, the wrist gathered into a band, the neck and waist gathered to fit the doll.

The jacket to be worn over this should be cut



Swedish Boy's Costume.

double, the shoulder seams joined, and all edges finished neatly, with a cording of another color if liked.

The skirt should be of a straight piece of goods eleven inches by three and one-half inches; the apron of a straight piece of striped or figured material two and three-quarter inches by two inches,

both garments gathered into a band at waist-line.

The boy's coat and waistcoat may be cut on a fold of the goods, each having the shoulder seams joined, and the sleeves added to the coat. The trousers are to be cut from a straight piece of goods, the seams joined, and plaits taken to make them fit at the waist and knee.



SEPTEMBER						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

# English Composition in the Elementary School

By HARRIET E. PEET, Chicago.

## On the Selection of Material from Literature

**T**HE study of literature stimulates the artistic sense of the children by making them sensitive to subtleties of thought and feeling, and to the sound of things, all of which are important elements in the formation of a good style. Much of the work in composition will grow out of the daily experiences of the children and from their studies in science and history; but, because literature has this valuable influence upon style, and because it offers, at the same time, many rich opportunities for work that is imaginative and creative, it should form the chief basis for the work.

When a teacher first looks about her in the field of literature, she finds an embarrassment of riches. She realizes that the success of her work is very dependent upon her choosing the right thing. How is she to limit her field so as to find the things best suited to her work?

As she reads she will come across much that is ennobling in theme, optimistic and healthy-minded in tone, and childlike in character. She will retain these things and exclude, in the first place, all literature which is written down to children, without substance and in colorless language, such as we often find in the school readers about Tom and Nannie, and with it, all melancholy selections on death, those things which bring out the brutalities of war, all love stories, and all that is narrowly moralizing.

In the second place, since the teaching of literature is not an exercise in logic nor the imparting of facts about a thing, but rather the interpretation of thought which must be felt to be understood, the teacher will exclude all that she herself does not find rich in meaning, and all that is beyond her power of communicating.

While the children are in the elementary school they pass thru three periods of growth, each of which has its own peculiar interests and needs. These interests and needs are the final and most important tribunal before which a piece of literature must pass before it can be accepted.

In the first eight years of his life a child is very much interested in the human drama which he sees about him. He finds food for thought in the actions of people as they display love, courage, forgiveness, obedience, and other virtues that come to be within his comprehension. A child in this stage is not developed morally enough to appreciate the ethical import of a story. What he does get of value from it is an idea of personality which he may regard as a model for himself, and which he may practice and absorb thru his play and finally become. It is the time when the real world is so undifferentiated from the world of fancy and "make-believe" that a child is undisturbed by the most grotesque and impossible performances, such as he hears in Jack-the-Giant-Killer, Puss-in-Boots, the White Cat, and many other nursery tales. Children at

this age also live in their sense perceptions far more than an adult does. For this reason they are peculiarly susceptible to the sound of things. They enjoy rhymes, jingles, and ballads.

The second period of childhood, which covers the ages from eight to twelve, is the time when childlike fancies and wonder give way, and an interest in the true story and the great hero takes their place. A child at this time has a small code of morals to which he holds his fellows unflinchingly. He likes to see justice administered. At times he spends more than half his play-hour in fighting for or discussing fair play. He is glad to have the good man win, and the sluggard and the wicked lose. His hero is no longer a slayer of giants, but one who performs great deeds in a plausible situation. He admires the sentinel who stands by his post when danger threatens him, the mother partridge who leads a fox away from her young by a clever trick, and the boy who wins out by perseverance and pluck.

The third age, that of adolescence, which is the one that our children often enter in seventh and eighth grades, is the time for interest in all social life. The youth wants to know the truth about himself and his relation to the world. He struggles with clubs and societies to find his own individuality and his place in the world. It is for this reason that this interest in personality, which is stronger than ever before, takes upon it a new phase.

He is not now so much interested in what people are and what they can do, but in what their relations to the social and moral order consist. He wants to know what happens to a character who, like Macbeth, gets his high position in the world thru foul means. He is eager to learn how the world values such a self-sacrifice as that of Joan of Arc, or a selfish career like that of Napoleon's. It is the time when the youth is especially susceptible to moral influences, and one when the story of one great character may be sufficient to determine the whole trend of his later life.

The wonder story, the ballad, and the nonsense rhyme are what satisfy the outreaching impulse of childhood; the heroic tale, the marvels of the animal and vegetable kingdom, that of boyhood and girlhood, and the study of character in their relation to ethical and other social problems, that of youth.

Material in abundance may be found for the first period in Andersen, Grimm, the Japanese Fairy Tales, old Indian legends, in "Uncle Remus," in Stevenson, and in Mother Goose. For the second period the Iliad, the Odyssey, King Arthur, the Story of Roland, Sohrab and Rostum, and the Siegfried legends, offer serious work; Robin Hood, the poems of Oliver Wendell Holmes, and some of the stories of Kate Douglas Wiggin, will furnish literature in lighter vein; and nature poetry and descriptions will satisfy the children's desire for "true" things.

The interests of the third period can best be

met by a study of some of the lighter works of Shakespeare, for he, more than any other writer, has given what the youth is hungry for, the relation of types of character to moral situations. Julius Caesar, the Merchant of Venice, Midsummer Night's Dream, a Comedy of Errors, and The Tempest, are all excellent for this. George Eliot's Silas Marner, which can be handled with ease in eighth grade, offers a great wealth of studies of this sort. Godfrey Cass lives an unhappy life because of his cowardice; Dunston's evil habits bring him to an early end; Silas Marner is brought from a lethargy as a miser by his love for a little child, and finally wins happiness thru a total self-sacrifice. Dickens' Cricket on the Hearth and the Christmas Carol, are also excellent for this purpose, as are Tennyson's Holy Grail, and Longfellow's Evangeline, Robert of Sicily, and the Courtship of Miles Standish.

In the selection of material the teacher will further almost invariably find it better to choose those which are in classic form rather than in an adaptation. The reason for this is, that one of the most essential elements, the beauty of expression, is lost in the rewritten form. The difficulty which the children have in understanding the classics can be in part done away with if the teacher will take pains to tell enough of the story to arouse the interest of the pupil, and then read the classic itself, interpreting it with her voice as far as possible.

In planning the work it is well to concentrate

upon a few good things rather than to try to cover a broad field superficially. However, much ground can be covered without loss if the teacher plans to follow an intensive study of one piece of literature by a rapid survey of two or three things similar to it.

Both variety in subject and in literary form should be sought. Two heavy works, two long or many short ones should not follow each other without some form of relief. Neither should a drama be followed by a series of dramas, or one essay by a number of essays. There is a breadth of culture obtained from being able to appreciate not only a story, an idyl, and a play, but an essay an epic, and a sonnet.

The earlier a variety of this sort is given the children the better for them, so long as their interests and capacities are not overreached. Many times limitations come from the fact that the pupil has been kept upon one form of literature so long that he looks to receive the same sort of sensations from the new. He has the same experience which an adult has who fails to appreciate opera, because he expects to receive from it the sensations that he has experienced in watching a melodrama. Such an attitude of mind means disappointment and an unfortunate narrowness. We should at all times remember that a child's growth in power to appreciate literature means a growth in the fundamental things in his character. We should attempt to make it as broad as possible.



Brown Bros., Photographers  
New York.

#### BLESSED CHILDHOOD.

Glimpse of a Public Day Nursery in New York. Some day the day nurseries will be part of the common school system.

# Live Lessons in Civics

By FLORA HELM KRAUSE, Chicago.

## Museums.

**M**USEUMS are buildings or rooms in which are collected unusual objects of nature or of art. They are educational sources for scholars, for adult learners, and for school pupils.

In the latter case they serve as object lessons to supplement what is being learned from books, and orally; they are illustrations of the lessons. And they arouse a curiosity and interest in pupils that oftentimes stimulate to further study from books and teachers, or to self-investigation and study.

As educational factors, museums are not so generally recognized in United States as in European countries. Also, they are not so generally recognized from this necessary viewpoint of educational agency, as are libraries.

But the idea of their educational value is growing in the United States. Especially it is now conceded among educators that good museums in small towns, and small and numerous museums in large cities, rather than a few expensive ones, not so available on account of great distance, are desirable to supplement the school work of the young, and to help in taking the place of school education for adults who have not had early educational opportunities.

Museums are of especial educational value to the foreigners who come to America, because many of these are too old to be influenced by the public schools, and libraries are apt to be deficient in books and periodicals of foreign languages.

Of course the model museum is where a library is an annex. If the museum has done its proper work in stimulating to further interest, study, and investigation, the means for pursuing these should be at hand. Many cities have the art gallery and the public library in the same building as the Carnegie Library of Pittsburg. The Minneapolis Public Library displays valuable paintings. The Boston Public Library is a fine example of a library that promotes art-love and art-knowledge by its mural decorations and its Fosti collection of engravings. The Public Library of Worcester, Mass., claims to be the first in this country to make a large expenditure for photographic engravings and pictures to be used in connection with its library work. The Denver Public Library holds exhibits of mounted pictures designed chiefly for school-room purposes to show what can be done to decorate school-rooms cheaply.

### Functions of Museums.

Among the collections of museums that educate are textiles for the benefit of weavers; specimens of wood-carving and of wrought-iron for workers in wood and iron; paintings, statuary, and engravings for art students; anatomical apparatus for students of physiology; coins, stamps, flags, and other collections for collectors of these; mounted animal specimens and skeletons for natural history students; samples of all forms of industries including machinery and

inventions for students of history and civics; botanical specimens for the students of botany; mineral specimens for geological students; charts, relief maps, and natural product exhibits for students of geography; sanitation exhibits for students of civics, etc. All these collections instruct in special lines, and illustrate instruction.

But there is another function of museums. To those, young or adult, who go, not as students for some particular form of enlightenment, but as sightseers to be entertained, they give a higher and broader outlook on life, for which a good name would be culture.

So we may say museums for the general public *instruct and inspire*.

### Support.

Financially, a free museum may be under national or municipal control; it may be run by some university, local society, or philanthropic organization; or, it may be the donation of an individual.

### Famous European Art Galleries.

Pitti Palace—Florence.  
The National Gallery—London.  
Dresden Gallery—Dresden.  
The Louvre—Paris.  
The Vatican Gallery—Rome.  
Gallery and Museum—Madrid.  
Art Gallery—Munich.

### Great American Art Galleries.

*Boston Museum of Art, Boston.*—The pioneer of American art receptacles. Its porcelain collection one of the best and largest in United States. The Alston Room contains the most complete representation of early American painting in existence.

*Academy of Fine Arts, Philadelphia.*—Its present great collection grown out of the Centennial Exhibition, 1876.

*Corcoran Gallery, Washington, D. C.*—Named after William Corcoran, its donor. Contains sixty-eight portraits of presidents, noted statesmen, and generals of United States, all done by great artists. Statues of Hiram Power's "Greek Slave" and Vela's "Last Days of Napoleon I." The largest and choicest collection of bronzes by the famous sculptor Barye.

*Metropolitan Art Museum, New York City.*—Finest building in architecture and arrangement for its purpose in United States. Collection largest in United States. "The Louvre of America."

*Art Institute of Chicago.*—Present building grew out of the Columbian Exposition, 1893. Largest number of prints and carbon photographs of famous paintings and sculptures of European art galleries in United States.

*Cincinnati Art Museum.*—John James Audubon taught drawing in this academy, 1825. Contains Power's "Eve Disconsolate," "Evangeline," "Psyche," and "Genevra." The Bookwalter Oriental Collection finest of its kind in United States.



*Detroit Art Museum.*—Contains an original "Immaculate Conception" by Murillo.

*Milwaukee Art Gallery.*—Donated by Mr. and Mrs. Layton.

*Buffalo Art Gallery.*—Originated from the Pan-American Exhibition, 1901.

*St. Louis Art Museum.*—Contains a fine collection of Italian bronzes obtained from the Italian Government's exhibit in Chicago, 1893.

*Pittsburg Carnegie Gallery.*

#### The Smithsonian Institution

originated in a bequest to the United States of an Englishman, James Smithson, to found at Washington an establishment for the increase and diffusion of knowledge. Congress later passed a law founding the Institution, making the President, Vice-president, Chief Justice, and members of the Cabinet the representatives of it. The purpose of the Institution, as formulated by the law, was the creation of a library, a museum, a gallery of art, and the giving of lectures and other methods of carrying out the donor's purpose.

The museum, known as The National Museum, contains a collection on a wonderful scale, and all other necessities for studying the fauna and flora, the geological and ethnological characters, and the mechanical arts of North America. The National Zoological Park for the preservation and display of North American game is another feature. And there are other departments that carry out the original intention in other directions.

There is a children's room at the institute, arranged especially to accommodate and interest the children. It is a small, attractive, cheerful room, with charmingly painted ceiling representing the sky. Cages of live song birds and aquariums with their proper occupants, are in the center of the room. The cases around the walls are arranged conveniently low; they are simply and attractively classified and labeled with English names. Their contents are mounted birds, nests, eggs, insects, shells, corals, minerals, and fossils. Above the cages along the walls are prints and water-colors, showing the various exhibits in their natural environment.

#### The Carnegie Museum—Pittsburg

was formally presented to the city, 1895, by Andrew Carnegie, a wealthy philanthropist. It has a great central library, with provisions for branch libraries operating from it. In the same building is a music hall, one of the finest in the United States, a very grand art gallery, and a museum of science. There is an endowment fund in connection with the institution, the income of which is devoted to promoting the interests of the art gallery and the museum, and Mr. Carnegie has, from time to time, bestowed gifts of collections. This museum makes a specialty of illustrating by its contents the mineral resources, the flora, the fauna, and the industries of the locality in which Pittsburg is located.

#### The American Museum of Natural History

in New York City is one of the best-equipped museums in the world for instructing the masses in popular science. It is especially noted for its method of so grouping exhibits as to indicate the relationship of the objects to one another and to the world about them. This grouping is so picturesquely done as to attract and charm first, and unconsciously instruct next. The museum contains the largest collection in the world of mammals from Arctic America. It has acquired its collections largely thru expeditions under the direction, oftentimes personal, of its scientific staff.

The appeal to popular instruction is carried out by the following unique feature: A "seasonal cage," containing migratory birds, changes its exhibit from month to month so the observer can know just what birds frequent the locality during the month in which he is observing.

#### Field Columbian Museum

was organized in Chicago, 1893, at the close of the Columbian Exposition, from which it received its building and some of its collection. Later, owing to the gifts made to it by Marshal Field, the name in full was adopted. The collections have been largely secured thru sixteen expeditions sent to different parts of North America. Its future site is to be the Lake Shore Front.

#### Brooklyn's Children's Museum

is located in Bedford Park, and is run in co-operation with another unique feature—a park library. The museum itself has a library of its own on the sciences, popularly presented. The walls are hung with charts, and there are cases of birds and jars of specimens. One display illustrates, by specimens, the development of the frog from its polywog babyhood up to bull-frog age and dignity. Then there are rooms of live specimens, birds, snakes, butterflies, etc.

The museum is for the benefit of persons, particularly children, who go to the park for recreation. It is a branch, financially, of the Brooklyn Institute of Arts and Sciences.



The pupils of the Elmwood School, Buffalo, N. Y., Miss Jessica E. Beers principal, gave some time ago, a unique and most delightful entertainment. The program consisted of folk songs of different nations, old English ballads recited by the various pupils, and quaint folk dances. The illustration shows a group of girls who sang a quaint little Japanese song.

# Dramatized Stories

By AGNES C. GORMLEY, Rhode Island.

## William Tell.

**G**ESSLER was a proud tyrant. He ruled over Switzerland.

One day he commanded a pole to be raised in the market-place and his cap placed upon it. He then gave orders that every person who passed the cap should bow before it. He who did not do so should be severely punished.

There was one man who refused to do this. His name was William Tell. He folded his arms, held his head high, and laughed at the hanging cap.

When this was reported to Gessler he was very angry, and ordered his soldiers to bring Tell before him.

Now it was said that in all Switzerland there was no one so skilful with the bow and arrow as this William Tell. So to punish Tell for disobeying his orders Gessler determined to put this skill to the test by making Tell shoot an apple from his son's head at a distance of one hundred feet. Only one arrow was permitted him.

Of course this made Tell very unhappy. Suppose the boy should move and the arrow strike and kill him! He begged Gessler not to ask him to take such a risk.

Gessler replied that if Tell did not do as he was ordered, the soldiers would kill the boy in front of his eyes.

The boy assured his father that he would not move; that he was not in the least afraid the arrow would hurt him.

In the market-place, in the presence of a great crowd, Tell aimed the arrow. It struck the apple and cut it in halves.

How the people shouted for joy!

As Tell turned to go, a second arrow fell from under his coat. Gessler demanded the reason for the other one.

Tell replied scornfully that it was to shoot him if any harm had come to the boy.

The soldiers were ordered to seize Tell, but to the great delight of the people he and his son were already crossing the lake.

["Fifty Famous Stories." Adapted.]

### Dictation.

No one was so skilful as William Tell.

Gessler determined to put his skill to the test.

He begged Gessler not to ask him to take such a risk.

In the presence of a great crowd Tell aimed the arrow.

### To Play the Story.

*Characters:* William Tell, His son, Gessler; Two soldiers, Several people.

*Accessories:* Cap, pole (window stick), apple (eraser), bow and arrow, paper from which to read order, handkerchiefs.

[Gessler is seated. Soldiers stand at either side.]

*Gessler.*—I wish you to raise a pole in the market-place, put my cap on the top of it, and give orders to all who pass to bow before it. He who does not do as he is told shall be severely punished.

[Soldiers salute and retire. First places a hat on pole and takes position in opposite corner—the market-place. Four or five people come in, including Tell and his son. Second soldier reads from paper in loud, authoritative monotone.]

*First Soldier.*—Halt! [reads]. Gessler orders you to bow before his cap! He who does not do so shall be severely punished.

[People pass on, bowing with different degrees of respect.]

*Tell.*—That I shall never do!

[First soldier returns to Gessler. Salutes.]

*First Soldier.*—A man named William Tell refuses to bow before your cap.

*Gessler.*—Bring him to me.

[Soldier returns to the market-place and seizes Tell from the crowd still passing before the cap.]

*First Soldier.*—William Tell, you are arrested for disobeying Gessler's orders.

[Brings him before Gessler. Soldier salutes and steps to one side.]

The prisoner!

*Gessler.*—Your name?

*Tell.*—William Tell.

*Gessler.*—I have heard you are very skilful with the bow and arrow. Because you have disobeyed my orders I will test you. In the market-place, at a distance of one hundred feet, you will shoot an apple which is to be placed on your son's head. Only one arrow is permitted.

*Tell.*—Suppose the boy should move and the arrow strike and kill him! [In distress takes a pleading step forward.] I beg of you not to ask me to take such a risk!

*Gessler.*—Do as I command; or my soldiers will kill the boy in front of your eyes.

*Boy.*—[Touching his arm.] Shoot; father, I will not move. I am not in the least afraid of the arrow.

[Soldier measures ten paces, aloud, beginning where Gessler stands, and counting ten to each pace. Places boy. Puts eraser on his head. A crowd is on either side. Tell takes aim very cautiously—snaps string of bow; boy permits, by toss of his head, the eraser to fall backwards.]

*People.*—Hurrah! Hurrah!

[May wave handkerchiefs. Tell steps forward promptly to the side of his boy, and drops an arrow.]

*Gessler.*—Hold! What is the reason of that second arrow?

*Tell.*—[Pointing his finger scornfully.] To shoot you, tyrant, if I had hurt my boy.

*Gessler.*—Seize him!

[Tell catches boy by hand and runs off. Crowd follows. Soldier makes a rush also.]

*Crowd.*—He is safe! He is crossing the lake! Hurrah!

[Handkerchiefs wave]

# Illustrated Home Geography

By SARAH E. SCALES, Massachusetts.

**T**HE present mania for collecting postal cards can be turned to account in school work. We have utilized them in the study of home geography.

The children of primary grades we found more interested in pictures of features round about them, so we decided to make a series of charts, illustrating the origin and growth of our city. An announcement being made that postal cards of Lowell were desired, a great many were brought in. These were displayed and talked over, and requests for others made. In all we had enough to fill six large, gray cardboards. These, when mounted, gave a good idea of the growth and extent of the city.

In mounting, the first chart contained all natural features; rivers, hills, and fields. We prefaced these with some views which might illustrate early Indian times, such as Indians camping along a river, and fishing and hauling scenes. These we found in Western views. We also found some views showing how rivers start among the hills.

The second chart gave us the rivers; canals; and fields covered with mills and shops, to show how the natural features had been adapted to the white man's use.

As ours is a manufacturing city we had a good number of these.

Next the civic idea was seen, the City Hall, library, armory, jail, and court-house being found. These we surmounted by a wood-cut of the present mayor and other prominent officials, found in the daily papers.

The following chart gave the schools; normal, high, all grammar or principal school buildings. Here we intended placing pictures of such school officials as were familiar to the children, but we are still waiting for these to be sent us.

The park or scenic cards were grouped together, forming a pleasing chart, while stores, streets, churches, or other views were found on another sheet. We are still adding to the collection.

Lessons or studies of all these were made, ensuring familiarity with many parts of the city distant from our school. So we now have a regular sequence of descriptions illustrated by our cards.

Another use made of them was to give each pupil a card for written work. These were mounted, arranged in proper order, signed by pupils' names, and sent to a school in the far West.

One little girl of seven wrote on a card which



Brown Bros., Photographers, New York City.

The Fun of Playing with Sand.  
Playground on the Roof of a New York City Day Nursery.

had stores and principal streets shown, "This is my father's store. He sells dry goods." Another on a picture of the mills, "My aunt works in this mill. She is a weaver." "This is the canal near our school." "We go skating on the Merrimac River," and so on. Extended descriptions might be made by older children, but we wanted the children to enjoy the opportunity of exchange,

so we limited them to short descriptions. We received in exchange some facts about mines in the far West. Nothing for a great while has been enjoyed by our third grade children as this work. Parents and relatives have been called upon for contributions, and still the cry is for more. This could be extended to State and the nation, grouping as outlined.

## Seed-Dispersal

By AMY LINCOLN PHELPS, California.

**T**HE following exercises were used in a third grade for copy and dictation in connection with the fall nature work. A specimen seed was fastened at the top of each paper, and when the six were finished, they were bound in booklet form to take home.

The classification is as follows:

Seed-Dispersal.

1. By wind; type, milkweed.
2. By birds; type, honeysuckle.
3. By clothes and fur; type, pitchfork.
4. By jumping; type, rattle-box.
5. By squirrels; type, acorn.
6. By hand; type, corn.

1. Blow, wind, blow! For the milkweed seeds are waiting. The pods have opened, and the down is spreading. One puff from you and away they float!

Where will you carry them? North, east, south, and west, far and near, I suppose. Next spring we shall know where they fell. How? By the milkweed plants that come springing up in the fields, of course.

2. What a crowd of sparrows! They are hopping about on the snow; they are perching on our piazza steps. Now they are fluttering about the vine. What brings them here?

Watch that little round fellow. He pecks a berry from the honeysuckle vine. Away he flies with it! In the winter most seeds are covered by the snow, or have fallen to the ground. The honeysuckle vine then spreads a feast for the birds.

Wherever they drop the seeds a new vine may grow. Perhaps that is how the vine by the fence came there.

3. Such a field of yellow blossoms as I found one summer day! I picked an armful of them for the house. Each blossom looked like a small sunflower. I wondered what they were.

The other day I walked across that very field. When I came out to the road again,—oh, dear, and oh, dear me! My dress was covered thick with pitchforks. A good long hour I spent in picking them off.

Gyp, my little dog, was with me in the field. His coat was worse than my dress.

Had those yellow blossoms planned to send their children traveling? Each pitchfork is a seed, you know. I wonder if any of the pitchforks we dropped, Gyp and I, will grow when springtime comes again.

4. A tiny seed lay in a rattle-box pod. The pod was green, but the seed was ripe and hard and

brown. The plant stopped sending juices to the pod. The sun dried it, and the wind dried it, too.

One day, when the sun was shining, and the wind was blowing, the pod opened. Not softly, silently, as most pods do, but with a sudden snap. And with a sudden snap, too, the seed jumped from the pod, a long way from its mother plant.

That was the way one seed had of traveling.

5. There is a funny little fellow in the woods that I know quite well. Whenever I go to visit him, he scolds me for coming. He has a big, bushy tail, bright eyes, and a pair of very useful forepaws. You know him, don't you? The little gray squirrel.

He stores up acorns, at this time in the year, to lunch upon during the long, cold winter. Sometimes he carries them a long way to a hollow in a tree or under a rock. How does he carry them?

Often he drops one by the way. This is the acorn's way of traveling. The little acorn carried in the pouch of a squirrel's cheek may grow into a huge oak tree.

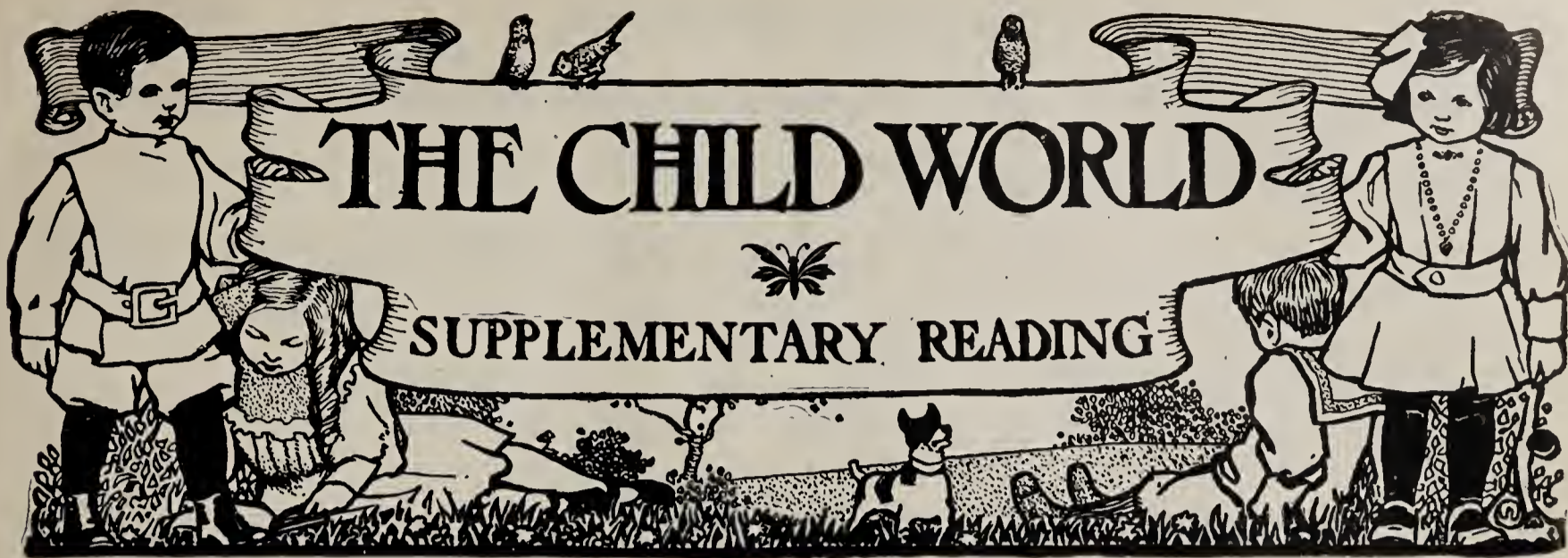
6. A farmer raised a crop of corn. He made ready the ground early in the spring. He planted the kernels. He hoed out the weeds.

When the fall came he cut the stalks and bound them in stacks. Later he husked the corn, and piled it in a huge yellow heap in his corn crib. It was used to feed his cattle during the winter.

Some of the best ears he saved. All winter they hung from the rafters in his garret. When corn planting time came again the kernels from these ears went to plant another field of corn.

## Dodders and Morning-Glories.

Prof. Conway MacMillan, in his sumptuous volume on "Minnesota Plant Life," calls attention to the fact that the dodders are closely related to the morning-glories, a relationship of great interest and one that may readily be overlooked. He says, "They may be considered as twining morning-glories which have acquired the habit of sucking up their food from the bodies of the plants upon which they climb. As a consequence of this habit their leaves have been reduced to tiny scales, being no more employed in starch-making, and their stems, no longer green, have become yellow or white in color. Dodder often produces great intricate tangles of threads, like so much yellow yarn, looping over the herbs and shrubs from the tissues of which they extract their nutriment."



## The Burr Party

By Mary Ellason Cotting

When Nelse came from the post-office one morning he brought a tiny envelope with his cousin Polly's address written on one side, and a burrblossom daintily painted on the flap of the other.

"O Polly, let's see! What is it?" begged all the cousins at once.

This is what they read when Polly said they might peep-read over her shoulder while she was reading.

Miss Prudence Alden requests the pleasure of your company at a burr-party, Thursday next, at two o'clock.

R. S. V. P.

THE PINES.

"M-m-m! What kind of a Party is that, Polly?"

Cousin Polly, though she was the oldest of the children, didn't know, so she thought they better go and ask Aunt Julie.

When Aunt Julie had read the invitation, and admired the "prickles" that had been painted to look like brownies dancing over the paper, she shook her head and said, "I'm sure I can't even guess; but it's sure to be something very pleasant, for Prudence's "Soldier Aunt" has come home with Captain Paul for a visit."

“Goody, goody!” cried the children jumping about and clapping their hands. “Won’t we have fun!”

“But you’re not *all* to go; it’s only a party for the big girls like Polly, my little people,” Aunt Julie explained.

“T-h-e-n may we sit up till Polly comes home and may she tell us every bit about it before she goes to sleep?” begged a chorus of half-sorry voices.

“To be sure you may. Now off you must all go while Polly writes her acceptance, for those letters in the corner mean that she must send an answer.”

While Polly and the cousins were longing for the party-day to come, Aunt Madge went to the city to buy the things for the good time. Uncle Paul and Prudence were busy making bunches of burr blossoms and leaves of violet and green paper, for each little guest was to wear some “burries” while the party lasted.

Then there were burr dolls to be made, because each little girl must have something to take home to the little children who could not come.

Such droll little dolls as they were! A stick a finger long for the body; another, a little shorter, tied across this to make the arms, and a fat burr for the head. There were white-headed pins for the eyes; purple paper, all wrinkled up, for a cap, and a dress of burr-leaf green paper ruffled and tied on with white ribbon.

Of course the burr dolls needed a house in which to live, so a piece of cardboard was folded to make a roof and fastened over the small end of a strong candy-box. Another piece of cardboard was put inside to make the upstairs and downstairs, and some cardboard steps connected the parts of the house very nicely.

Over the outside of the house was stretched a strong piece of cloth which had been covered with burrs. Green paper was spread upon the walls, and bits of violet cloth made very good rugs.

Sofas, with two burrs for pillows; chairs, tables, a piano, and book-case, all made of burrs, filled the room downstairs. Pictures that Prudence had cut from some story-papers hung upon the walls, and a bit of silver-foil made a very good mirror.

Upstairs there were a bed, toilet-stand, table, and—why everything! and all made with burrs. When the house was furnished, the burr-family moved in. Then Uncle Paul fastened the house upon a small table covered with paper grass, and added a cardboard piazza and steps. Some paper trees growing in spools covered with paper made the yard shady, and when some burr chairs and a swing were made the burr people were very happy.

When, at last, Thursday came, and Prudence's little friends had been at "The Pines" for an hour, they began to wonder why the party was called a burr-party. It seemed like any other party, they thought. They had shaken hands with the grown-up people; played hide-and-seek in the old barn; and been driven to Boston in the wheelbarrow, with the grindstone for a horse and halter-ropes for reins.

Uncle Paul had given them the jolliest, highest pushes they had ever had in the swing. Now they were going to the garden, "Soldier Aunt" said.

Such a dear old garden, with rose-bushes covered with scarlet haws! And a snowball bush loaded with white balls that made a very pretty chain when they were strung with the rose-haws.

"Oh, my!" said one little guest as they came from behind the big snowball bush; and it is no wonder that she spoke out, for on a great stone that lay flat in the grass by the side-door was a sight to be seen!

The day before Uncle Paul and Aunt Madge had made some burr dishes and lined them with stiff paper, and there on the great stone they all were set out. Plates, saucers, trays, and baskets filled with golden sponge drops, ice-cream, and fruits. Beside each plate was a bunch of the "paper-burries," which each little girl pinned on her shoulder with a silver burdock-leaf. And best of all, each little girl was to keep her silver-leaf for her "very own."

When the good things had been eaten, the children were invited to the cosy-corner on the piazza, and any one can guess what a jolly time they had over the burr-dolls and their house.

Pretty soon the stars began to peep out, and each of the children said

"Star light, star bright,  
Shine, O shine on me to-night."

Then they all "made a wish."

After this "Soldier Aunt" told funny stories, till the pony carriage was driven to the door. Then Aunt Madge gave each little guest a burr-doll and a burr-ball tied together with white ribbons. As she tucked the children into the carriage she said, "Don't open the burr-balls till the burr-babies wake up in the morning," and away they drove, laughing and saying, "A burr-party is the best kind that ever was!"

And what *do* you think the children found in the burr-balls the next morning? Why, something sweet—brown on the outside and white in the inside—all wrapped up in silver-foil. Now anybody can surely guess!





# Nature Stories

FOR THE PRIMARY SCHOOL

By LILLIAN C. FLINT, Minnesota.

## The Cocoon.

One day there was a great caterpillar crawling about on the tomato vines.  
 He ate great bites out of the leaves.  
 He was a greedy caterpillar.  
 By and by he grew fat and plump.  
 Then he began to spin.  
 After a while he had spun himself a warm brown house.  
 It was thick and warm, and no cold could get in.  
 He put his brown house on a little brown twig.  
 Then he went to sleep for the winter.  
 One day a little boy came by and broke off the twig and took it into the house.  
 He stuck it in a flower-box in the window.  
 But the caterpillar did not wake up.  
 He stayed in the window all winter.  
 One morning the little boy saw a little move at the end of the tiny brown house.  
 By and by a head crept out.  
 Then came the rest of the sleeper.  
 The sun had waked him up.  
 He looked like a butterfly, but the boy's mother told him it was a moth.  
 The wings were all wrinkled up, the little brown house had held them so close.  
 The moth crept up on the twig and hung fast with his prickly feet.  
 His wings were wet, and he waved them about in the sun to get them dry.  
 His wings were brown and red and white and black, and they were very strong.  
 They shone like velvet.  
 He had feelers like little ferns.  
 The little boy took a drop of water and sugar and fed the moth.

It was so beautiful and it had once been only a crawling worm!  
 Then the little boy opened the window and the beautiful moth flew far away.

## Mr. Grasshopper.

Once I was very tiny and I had no wings.  
 I had a green suit that fitted tight.  
 After a while I outgrew my suit.  
 There was no one to make me another.  
 I grew so large that I had to take off my old suit.  
 I split it down the back and nobody scolded me.  
 That is the way that I take off my coat.  
 Now a funny thing came to me.  
 As soon as the old suit was off, there was a new one ready.  
 It was already on me, and it fitted as well as the old one.  
 When my old coat grows too small, I take it off.  
 I always find a new one under it.  
 My wings began to grow when my first coat came off.  
 When I sit still you cannot see my wings.  
 I fold them up like a fan.  
 I put them in long, straight wing cases.  
 They are fine and big.  
 When I fly I look like a butterfly.  
 I have long legs.  
 They help me to jump.  
 I have a strong, hard coat.  
 When I fall about on the grass, the sharp points do not hurt me.  
 If it were not for my hard coat the points of the grass would kill me.  
 When Jack Frost comes I lay the eggs for my spring babies under the bark of a log.  
 Then I go to sleep forever.

# Denizens of Dogtown

CONVERSION OF A RATTAN TEACHER.

By MARGARET SMALL DODGE, New York.

**I** left room one of the primary grade and received an appointment to the lowest room of the school on Paradise Alley. Paradise Alley was in "dogtown." Need I say more? Have you ever faced the awful fact that for five long months you must live with the denizens of "dogtown"? Did you ever sneak out there and look the section over with new interest now that you were to be part of it? Never had to live in "dogtown"? Your life is incomplete.

Come with me on Sunday afternoon. Let us go thru the yard of the two-story frame building on Paradise Alley. Press your face close up to the window. Look into the lowest room. Doesn't look so bad, does it? Perhaps even yet something good may come out of "dogtown."

I never had the same feeling towards the critic of the lowest room that I had in room one of the primary grade. Perhaps it was because there was no anteroom—she always sat at the table in plain sight. Perhaps it was because I had unconsciously imbibed some spirit of independence while serving my previous apprenticeship. Perhaps it was because my associate in training was the beginner this time. I was left more to myself. The critic spent much of her time in the other room.

They were a poor lot of children—the forty-eight in "dogtown"—not over clean, and not overfed. But they were mere babies. They looked at me so solemnly when school began that I quite took heart. Besides, they were scared—scared more than I was. They braced me up wonderfully. Strange how much more comfortable we feel when we realize that the other fellow is more scared than we are! Have you ever noticed it?

Ellen, the tiny French maid of six; William of the sturdy lungs; Clifford, the carrot-topped; Axel, the favored one; James, the disciplined; Chauncey, the humorous—brave denizens of "dogtown," you stand before me in a row. Each pushes forward to have his story told first—for each has a story.

Ellen was tiny; chubby; dark; and whimsical. Her chief characteristic was her ability to pout. She pouted during the opening prayer; she pouted during the morning session; in the early afternoon her full, red lips were pushed into a pout; she pouted down the stairs and onto the street at dismissal. But such a pout—so winsome, withal so naughty—that none had ever deigned to correct her. But much dropping weareth away a stone. I was heavy with the wisdom of seventeen and a half. I determined to put a stop to it all, mind you, the early morning pout, the recess pout, the afternoon pout. I would not meddle with the dismissal pout. Some one else would have to suffer from that. Funny how the pouts some one else has to suffer from give us no trouble at all.

On the day I determined to put a stop to Ellen's pouting we were to have a language recitation.

These babies of mine never could grasp the meaning of "adverb," but if the "how word" was mentioned it would be easy sailing. So we started in on the "how word." We "howed" the shine of the sun, the song of the bird, the run of the deer. We "howed" the sail of the ship, the feel of the wave, the cool of the day. Getting nearer home we "howed" the tick of the clock, the hang of the curtain, the scent of the geranium in the window-box. When I felt that something had been learned I called upon Ellen to recite. Her chubby hand had waved and pitched in front of my face every time I walked up her aisle. She was so full of animation that I couldn't resist her. I told her to stand. She stood in the aisle, a vivacious atom, so eager to talk that she could hardly wait for her cue,—for once Ellen had forgotten her pout.

But some imp of the perverse seized the child when I asked her how she was standing. Not a word would she say. She shook her head and pouted. It is always well to give a very small child the benefit of the doubt, so I did Ellen. Soon from all over the room the "forty-eight" were giving suggestions to Ellen as to how she was standing. She was standing "straight." She was standing "still." But did Ellen respond? Not she—it was the reign of the pout. Now was my time to act. I lifted the naughty maid to the top of the wooden desk and seated her firmly. There she would have to stay until she was thru pouting and ready to tell me how she was willing to stand.

The lesson went on with *eclat*. I watched Ellen, and was pleased and encouraged to see her caught up in the enthusiasm. Presently her hand went up slowly. I lifted her down. I walked to the front of the room. I turned and faced the "forty-eight."

"Ellen, how are you standing?" I addressed the little maid. With her legs stretched wide apart, and her little belly thrust well forward, while her dark eyes danced with mischief, she shot at me the tremulous reply, "I'm standin' on me two legs."

William had been bad, very bad. Such badness could not be ignored. Let me tell you of the manner of William's punishment—a sample of the method of corporal punishment in the public schools. William was bad at nine-thirty in the morning of a Thursday. He was told that he would be punished. He didn't seem to mind; perhaps it was because he had a long time in which to compose himself. At noon on Thursday William bore home in a sealed envelop a blank—a punishment blank, which set forth the nature of his offense. It was to be signed by his father and returned to me.

William's father did not get home till after six o'clock. The blank was not returned to me until Friday morning. It was signed by John Maher and signified that he gave his full consent that the teacher of the lowest room of the primary grade should administer punishment to his son



United States.



Mexico.



Brazil.



Egypt.



Turkey.



Spain.



France.



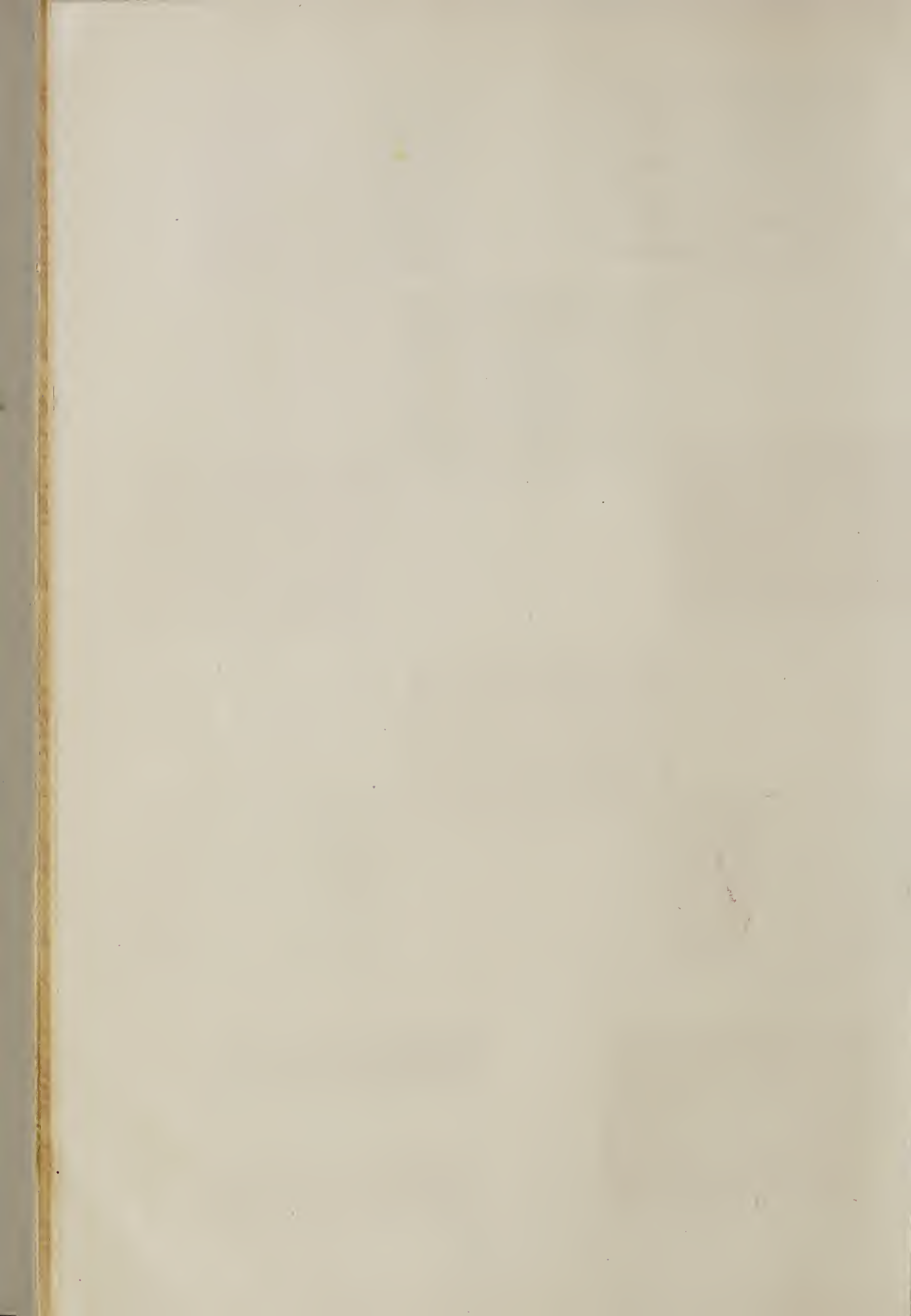
Italy.



Switzerland.



Germany.



William. The blank—blank no longer now that Maher senior had placed his seal upon it—with a letter describing the nature of William's offense was then sent by me to the powers that be at the City Hall. They were to be made aware of the important fact that William Maher was to be chastised at the noon session of school on Friday—they were to prepare to mourn.

William's offense was twenty-seven hours old. I bent the rattan back and forth to test it; right in front of William's nose I bent it, that he might hear it swish. Even the hampering presence of the critic at the table disturbed me little. Yes, the critic was always there. From the time I pulled off my mittens on the first day until I shoved in my last hatpin on the day I left, the critic was with me. That was her business. That was what she was paid for.

"William, why are you to be punished?" I asked sternly. He looked at me in amazement. He made no reply. I repeated my question. "William, why are you to be punished?"

"Cause you's mad, I guess," was William's final deduction.

The critic at the table stirred in her seat; I saw her do it. Nothing would do but that I explain to William just why he was to be punished. By the time I had finished I felt that I had somehow lost my grip on him, lost the upper hand, as it were. In the lowest room of the primary grade as well as in other walks of life, explanations are fatal. You must have noticed it.

"William, hold out your hand."

He did so, but snatched it back before I could strike. I seized his right hand and held his fin-

gers, and before he could make another move I had struck. With a cry that echoed his wild shriek I dropped the rattan to the floor and stood trembling on the platform. William's mouth was wide open and from its cavernous recesses issued ear-splitting yells that could mean nothing short of dislocation of the fingers.

With visions of investigations, of irate parents; of stern committeemen flitting across my unpracticed vision, I hustled the shrieking William out of the building. The critic laughed. I leave it to you if she didn't take advantage of me. Why didn't she tell me beforehand that William was a notorious bluffer, that he always screeched, often before he was struck, that he might get off easy?

I had it in for William. Much good it did me. Wise William—he never misbehaved again in the lowest room in the primary grade.

But his mantle descended upon Clifford, the carrot-topped, and most unjustly did Clifford suffer. When it came his turn to be whipped, beyond the tightening of his lips and the flushing of his face till the color merged into the hue of the carrot-top, I could get no sign from him that he was not enjoying the sight of the teacher working so hard with so little result. Even there I was circumvented by my William of the sturdy lungs.

I never used the punishment blank again. I never used the rattan. It was not to be my way of governing the "forty-eight," of that I was certain. The first lesson I learned in "dogtown"—I now consider it the most valuable of my life—was that love is the only real ruling force. Don't believe it? Have you ever really tried it?



Modern Farming in the Far West.

Harvesting on Baldwin's Ranch, near Los Angeles, California.

# Spelling

By L. V. ARNOLD, New York.

**I**T has often been declared that good spellers are decreasing in numbers, and that the general average is lower than formerly. This assertion is not supported by trustworthy statistics, which show an entirely different state of affairs. The present has improved upon the past. Can we improve upon the present? If the expended toil does not develop satisfactory results, either too little stress is placed upon spelling or the efforts are misdirected. The American people strive to be practical, and there is no reason why spelling should not be as practical as any other language school subject. A short time ago a new speller came to my desk and on one of the pages I found a long list of obsolete words, and not far from that page a list of foreign words and expressions but little used in our language. A speller is not supposed to be a dictionary, nor is such work required for mental discipline.

A few years ago a movement was started, securing strong footing in several cities, to teach spelling with every lesson and to have no definitely assigned period. This plan developed laxity on the part of the teacher and indifference on the part of the child. The result was, in most instances, poor spellers. The experiment cannot be considered a success. In as much as every lesson furnishes material for the spelling, it is in that sense a spelling lesson. It is no more possible to unite at every recitation spelling and arithmetic, spelling and history, spelling and geography, than it is to make music harmonize with arithmetic, history, or geography at every recitation. All work must of necessity be correlated to make it of any value, and the correlation of spelling is shown in all written work. A definite period should be assigned for all the work, and the pupils should be held to that work; no better discipline can be given in the school.

For developing correct habits the early years in school are the most vital. During that time good habits are acquired or forfeited. Good habits of study in spelling are as essential as good habits in the study of any other subject, and much depends upon the stress the teachers in the early years of school place upon the subject. In and above the second grade, at least when a new word occurs in any subject, that word should be explained, and attention called to any peculiarity. In spelling words the child should be induced to add them to his vocabulary. In a child's reader should be found no word beyond that child, for by a well-graded system of reading the child is preparing for a step higher at every recitation or study period. Pupils should recognize the form, know the meaning, and be able to use in their daily conversation the words which they of necessity use in their recitations. In the early grades should be formed habits which will grow into maturity in the English language, reading and spelling courses.

Teachers vary other lessons to avoid losing the interest of their classes and to make the work more entertaining. The same should apply to spelling. The pupils' text-books, newspapers, magazines, and the ordinary conversation of the tradesman; of the merchant; of mechanics, of the teacher and pupil, furnish material for variety together with many methods which suggest themselves. For one week confine the words to history, next to grammar; etc. Newspapers, and the books used in language and reading courses; should also be called into commission. There should also be frequent surprise tests, both oral and written, involving words studied and not studied, but with which from their reading the pupils may be supposed to be familiar.

Contests create a wholesome atmosphere of ambition and should be encouraged. These contests might be arranged between pupils of the same room or grade or between pupils of different grades, fourth and fifth, fifth and sixth. In my own school at present we choose once each month from grades above the third, the fifteen having the highest average standing to meet fifteen from the grade above, and the fifteen having the lowest average marks go to the room below to meet the fifteen from that grade. The pupils in each room who do not take part in the contest act as score keepers for the contestants. Ten words correctly spelled on either side constitute a score, and the side having the greatest score at the end of twenty-five minutes is counted victorious. No pupil can have more than one trial on a word. If a pupil fails on a word that word must not be immediately given to another pupil. Words are given to either side alternately. With the above few rules fairness is assured.

At the close of a recitation; however; all the errors in spelling should be corrected. This may be done orally or in writing. Many teachers ask pupils to correct each others' papers. This method is not conducive to accuracy. Besides, it breeds discontent and favoritism.

Words should be correctly spelled the first time they are placed on paper, and no erasures or corrections should be allowed. The habit of writing and altering to correct is a dangerous fault, and should be overcome early. Following this suggestion there is no opportunity for the pupil to cheat in marking, and he may therefore correct his own paper.

If when pupils are writing words they will inaudibly pronounce each syllable, it will aid them toward accurate spelling. The following is a good method for correction; the pupils should keep a list of their own misspelled words, while the teacher keeps their papers with incorrect words checked, from time to time, the pupils may be called upon to correct orally or in writing, their misspelled words. Let us deal fairly with spelling as a subject, and firmly fix good habits during the early school years.

# What Can Be Done With Gourds

By ANNA J. LINEHAN.

**G**OURDS differ so much in size, color, and form, that it is difficult to find two exactly alike. Those fresh from the vine are delicately colored in stripes, the color shading from deep green into yellow, as tho perpetuating the colors of the leaves and flowers. As the gourd dries out, this color fades, and finally becomes light russet, tho during one period of the drying process it is the color of ivory.

We limit the meaning of the word gourd much more in this country than is done in England, for there it includes melons, cucumbers, pumpkins, etc. Here we generally mean the bottle gourd, which is found in a great variety of forms, and the botanical name for which is *lagenaria vulgaris*.

When we see the vine on which the gourd grows twining itself gracefully over doors or porches, adding so much to the beauty of the place, we hardly realize the ancient origin of it. Do you recall how distressed Jonah was when the Lord caused his gourd vine to wither, and he could no longer sit in the shade afforded by it, as it covered the front of the booth which he had built?

The gourd is indigenous to warm climates, and is supposed to be a native of some of the warmer parts of Asia, tho doubtless it has been very much modified by ages of cultivation. In all the varieties of the plant, the trailing vine and broad-lobed leaves, as well as the bright yellow blossom, seem to exist.

There is one variety commonly called a mock-orange, because the fruit is shaped like an orange, which is sometimes found in the northern States. But the summer squash bears the strongest resemblance to it in shape and color, tho it lacks the smooth, fine skin of the Southern gourd.

is the worm, or the chill frosty wind dreaded by the farmer.

The kind of gourds of which the illustration shows samples, contains a spongy pulp which is very bitter, due to the colocynth found in it. The bitterness is referred to in the Second Book of Kings, where some gourds were gathered with other wild herbs, and when cooked with the pottage caused it to become so bitter that those who partook thereof were afraid to continue eating, as they thought it contained death for them all.

It is said that when the fruit is young and tender, it can be used for pickling, like cucumbers, but, as it grows old the shell or rind becomes hard, light, and strong, adapted to its use as a receptacle for dry articles, or as dippers or bottles.

In the pulp are a number of small seeds, and of course their substance is removed when the gourd is to be used for drinking purposes, and the latter must be left in hot water for a period of twenty-four hours before it is ready for use.

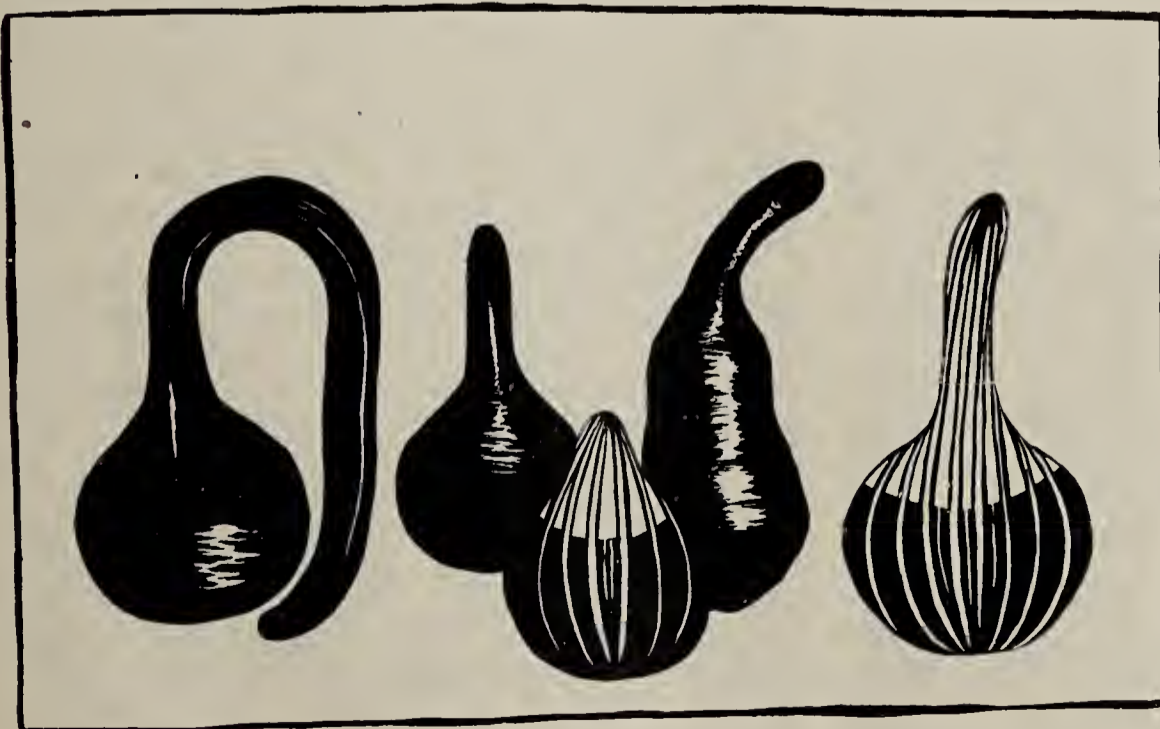


If a design similar to this, taken from some Indian pottery or basketry, is worked out in dull reds, blues, greens and black, the effect is very pleasing. Other designs will suggest themselves as the work is carried on.

To the pioneers and early settlers of Tennessee and other southern States, it must have seemed that in this part of the world dishes grew on the vines all ready for their use, for the gourds became receptacles for sugar, salt, peas, beans, eggs, etc., and even to this day one finds them used for this purpose thru the country, tho, of course, most commonly found in use as dippers.

Even in this collection one can form some idea of how they differ in size, for one is scarcely larger than a walnut, while the largest is about the size of a large cantaloupe.

Altho the gourds have thus far only been used for utilitarian purposes, it would seem from their graceful shapes and neutral color that they could be decorated most effectively with borders or other designs brought



Like the latter, it is an annual; it grows on a vine which has a rough, tubular stem, but instead of trailing over the front of the houses, it runs along the ground, and like Jonah's gourd, its destroyer

out in color, and would then have the appearance of Indian pottery. Doubtless, in fact, these gourds, and the uses to which they so readily adapt themselves, suggested to the more

highly developed Indian tribes of the Southwest the designs and forms of the primitive pottery, examples of which are still to be seen.

## Amusements for Children and Children as Amusers

By MRS. JAMES FARLEY COX, Author of "Home Thoughts."

**C**HILDREN are of late extraordinarily in evidence; we have seen them and heard of them after quite an unwonted fashion. But what has become of childhood, that lovely time of life when all things are genuine and true, when the small and the simple things in God's world are dear and satisfying, when the present is all in all and there is no past filled with regret; no future pregnant with fear? Where has it gone out of the lives of boys and girls? Why is it that it is vital to the child of to-day that her dress is in the fashion, that her parents live in luxury, that she has things which much money alone can buy, and that the value of her enjoyments is measured by wholly artificial standards? Why is it that fathers and mothers grieve because their children cannot have the costly surroundings and limitless luxury of the very wealthy, while in their hearts they well know that these belongings have nothing to do with happiness?

A painful unrest is harbored in almost every house. Acquire, increase, add to our complicated lives greater complexities, and give to our children the strongest doses of our own exciting diet that they can endure and live; this seems to be the moving principle of our "highest civilization," the creed of our most envied people. The father and mother who remember the years of their own infancy as in a dream, so few were the events; so quiet the gentle flow of their nursery days, now exhaust the ingenuity of the world to keep their little ones' interest always stirred with fresh excitement.

She who until she was a great girl of eleven or twelve clung to some much-battered doll with an affection which was a foreshadowing of maternal love, provides for her girlie an ever-changing family of costly dolls, incessantly renewed with yet finer and finer ones, dressed in silks and velvets, and furnished with jewel-boxes and silver toilet articles, and all the array of the modern young woman's finery.

The father who counted a new top, or a fine bat and ball, a treasury of fun, gives his small boy a marvelous railway over which magnetic cars run with famous speed, or a miniature yacht which is to be the embryo of the stately steamer of his coming days.

Gems even lie upon the chubby necks of long-frocked babies, and laces our grandmothers would have kept in lavender adorn their dainty garments. The tightly-fitting gloves, the dainty fans, the evening cloak and filmy gown are the natural belongings of the fashionable girl who only reaches to her father's elbow, and the boy considers his pony, his costly high-bred dog or miniature rifle, a necessity of common life. Chil-

dren discuss the viands, blame the cook, and can order a meal at a hotel table with the discrimination of an epicure. The writer heard with astonishment the undeveloped voice of a pale girl of ten say with emphasis, in a large dining-room: "See that my beef is not overdone, and bring me some mashed brown potatoes that are very hot." Her mother interfered in no way with her meal, and only once spoke to the child. "Take care that you do not drop anything on that new dress," was her solitary comment, while the unfortunate little one took what she chose from a long bill of fare. Hardened to the public gaze, she watched the incoming guests with a scrutiny as enlightened as her mother's; made shrewd guesses as to social distinction, and in general knew whether the gowns were well or ill cut. An occasional toss of her long, thick hair, made with an imitative gesture, betrayed that she knew when some one was in turn scrutinizing and speculating about herself, but it was by no means unpleasant to her to be inspected.

The jolly old nursery, plain and unpretending; with its fendered fire and toys stowed in a corner; is transformed into a room which is carefully prepared to "form the tastes" of its inmates. Its colors must be harmonious; its pictures really artistic, its furniture good; the bedchamber is not only made fastidiously pretty, but a miniature toilet-table displays silver implements which are supposed to make their owners dainty in their personal habits.

A general sense of care, of doing "as mamma does," of wanting the best of everything, and of thinking of self, at the simplest moments of life, is engendered carefully by a very thoughtful and painstaking cult. To find unconscious, natural, simple-minded children is such a very difficult matter that they become sources of rare delight when they are discovered.

It is quite freely admitted that when the stage provides no pantomime or other harmless spectacle for young eyes, it is safe to take the youngsters almost anywhere, because "the dear little souls never see the evil in anything" (I quote from a real conversation), and that they may not miss a share of all the fun that is going, formal invitations are frequently issued for children under twelve years of age to theater parties at any reputable theater. They go in evening dress, closely copied from older models; the miniature men and women look in all respects like the grown-up people in the other boxes, seen thru the wrong end of a field-glass, and after the play they have an eleven o'clock supper, which they are quite capable of enjoying with full knowledge of its merits.

The "blind-man's-buff" and the wildly ex-



citing "hunt for the slipper," which fifty years ago alternated with the dance, for which a piano furnished the music, would be to these sophisticated young minds as archaic as a minuet to their parents, and, having lost their childhood, they stand at the door of mature life already weary, satiated, and depressed.

To the boy no book is worth reading which does not involve battle and death and wild adventure; no game is interesting without a prize; no occupation enlivening that is not novel. "Oh, that old thing! I'm tired of it," is the daily discouraging remarks fathers and mothers hear from the children whose simplicity is gone, whose freshness is worn off, and who already find the resources of the world too small.

Not in the old sense with which Mrs. Browning sang her passionate "Cry of the Children" do we lament for those of to-day. There are sadder things than a hungry child, far more pathetic things than that a little one is shivering from cold. Even the dear, pinched little faces Mr. Riis has pleaded for so valiantly, brighten at sight of a flower, and the bare little feet dance nimbly to the exhilarating music of the hand-organ. The hungry for food can be satisfied, the thinly clad can be covered. Our cry is for the elegantly dressed, pampered, over-indulged, mentally weary little ones who have been robbed of their youth. Who shall give it back to them? Tired atten! what can be more sorrowful than that?

But there is another phase of public child-life which seems to grow in popular favor year by year, and now seems to have arrived at a point of enthusiastic success. From an artist's point of view entertainments gotten up by cultivated men and women and carried out by beautifully dressed children, well drilled, well taught, and entirely competent, must be satisfactory. Esthetically, it is like giving life to a dream, or form to a poem, to see these graceful little creatures moving rhythmically to the sound of delightful music.

Sometimes they represent the flowers of the field and garden; living roses and lilies fly past, mingling their pink and white draperies; forget-me-nots blue as the sky meet daisies in white and gold; they twine and intertwine, encircle each other and part again, with sparkling eyes and beautiful soft hair stirred by their swift motion. The rooms are charming in harmony with the dancers, the audience prodigal of applause, the most enthusiastic compliments delight proud mothers, and the next morning's newspapers are lavish in praise of little girls scarcely beyond babyhood, whose names as well as their "grace and agility" are thus made public property.

The variety is endless to which these new providers of amusement lend their aid: the ballet-master may arrange that they imitate the winged dalliance of butterflies, or the classic dances of sylphs; he may repeat the peasant dances of every country under heaven, and with each change the darling little faces seem more lovely, the nimble feet more skilful, the artless abandon more bewitching.

It seems a charming thing that all this fairy-like fun for these happy little ones should give such delight to so many lookers-on, and at the same time bring large sums of money to aid suffering folk of many kinds, and especially when it

is for the aid of other children that they are exhibited. But among these living flowers and bright-winged butterflies in a night have grown up thorns of envy, jealousy, and vanity, and they have lost what will never return. Dancing has become to them an art to win praise; dress, a vehicle to attract attention; and the child of the nursery has joined the world, where strife is to be foremost and to gain applause.

Physically the excitement, the late hours, the unchildlike glare and show are undeniably bad; morally, an appetite has been aroused which in a clever child will create a chronic hunger. The cup of success, once filled by gratified vanity and public applause, will evermore be tempting to the young heart. Childlike fun and every-day gayeties may do very well in their way, but there is nothing in them like the participation in the brilliant pageant and the keen zest of public admiration and applause.

The protecting arm of benevolence which throws itself around the small theatrical waif seeking its daily bread may make us smile as it argues over singing and dancing and posturing, but it has no such care for children who gather from luxurious homes to win money for charity. No one takes thought for what shall come afterward to the little *premiere danseuse* of the ball-room ballet, or the leading lady of the child-drama. If the mother eyes look on with satisfied pleasure and take no heed for the long morrow of the young life, there is no one to step between the little one and the peradventure of result.

To the wondering eyes which began to study life and its influences among the habits and traditions of half a century ago it seems like a troubled dream, this new reign of artificial excitement, in which the precocity of children is beyond belief. A sort of revolt arises against all urban life for children, and a yearning desire that they might be gathered up and carried away from all this babel of orchestras and street clamors and set loose on snow-clad hillsides. Visions of little sturdy figures, hooded and mitted, trudging along country roads dragging their sleds, and of bright-eyed, simply dressed boys and girls, coming in reluctantly with rosy cheeks and tired legs at sunset, ready for bread-and-milk suppers and eight o'clock bedtime, rise in strong contrast with the daily routine here.

The home atmosphere and the parental decisions everywhere make the mold in which their lives are cast, but in the country they at least learn to love the free life of the fields and the companionship of pets—the things which Nature meant should leave their brains free from excitement and strengthen them within and without. There, at least, they can be children still and forget themselves in simple, happy ways, which Nature teaches them, and strengthen the whole complex multitude of nerves for the stern work modern life will surely demand later.

Natural, wholesome childhood may be able to endure the artificiality of a great city, if home strongly shelters it, but to-day I know few little ones who have not lost their places in that blest estate.

# United States History in the Grammar Grades

By JAMES H. HARRIS, Director of Grammar Grades, Minneapolis, Minn.

**I**N the series of articles on United States History, of which this is the initial number, the chief purpose will be to present an outline of the subject which shall accentuate the causal sequence of events. As introductory to this main purpose we shall consider the educational value of history and the methods of eliciting this value. In the progress of the series there will appear also suggestions as to the material to be employed, a consideration of the arrangement of the course of study in history, the time that may properly be allotted to the subject, and other topics germane to the larger question.

While emphasizing the causal idea in this series, it is not intended to convey the impression that it is an exclusive method. Of necessity, not all events lend themselves to the causal treatment, or at least they do not lend themselves so readily as to make it a practicable method for beginning students. So many historical events are the effects of varying human purposes and motives that it becomes impracticable if not impossible, to trace them in all their causal ramifications. Especially to grammar grade pupils would exclusive adherence to the causal idea prove baffling and discouraging. They have not yet attained the age nor accumulated the experience which would permit them intelligently to weave the threads of causal relationships.

Yet, while admitting all that may be said against employing the causal method as an exclusive one, there is still ground for the view that it should be used more largely than it generally is in our teaching; that much more may be done, even in the grammar grades, in the way of establishing the *causal habit*—the habit of looking at events from the causal point of view; that, while it may be true that there is much historical material in which the causal sequence could not be evident, at least to grammar grade pupils, yet there is a considerable body of such material which will lend itself readily enough to this method of approach. The why of things is not confined exclusively to college students; the search for causes is not an exclusive function of the graduate school. In an elementary way, and within the range of his experience, the child is as eager a searcher after the causes of things as is the riper and more mature student. And it is an attitude of mind that should be cultivated and encouraged. It is laying the right foundations, upon which the growing student may later build the worthy and substantial superstructure.

## The Source Method.

Bagley, in his book on "The Educative Process," writes: "In history, it would seem that the original records, written by actual participants in or observers of historical events would prove better media of instruction than treatises or text-books upon history worked up by writers who live at the present time. This general position has been seriously maintained by certain

educators as applicable even to the work of the elementary school. The source method, doubtless, has legitimate use at all stages of instruction; but it is seriously to be questioned whether its function in elementary education should be anything more than supplementary. The proper interpretation of source records is a task that demands the experience and skill of a specialist. The task of the worker in source materials is to effect a compromise between conflicting or inconsistent reports, and to do this successfully requires a sifting of evidence that is far beyond the capacity of the adult laymen, let alone the child. What, then, is the field of the source method in the elementary school? Certainly source materials may be used for illustrative purposes. A contemporary account of the battle of Bunker Hill, taken by itself, would probably be misleading. But it could not fail if read in connection with an authoritative account drawn by an expert hand from all available sources, to add a touch of reality and vividness to the total effect."

This well sums up the educative value of history as a training in the use of materials and in analyzing their worth. Source material may be used in the elementary grades for *illustrative* purposes and "to add a touch of reality and vividness to the total effect." Beyond that it has no legitimate value in the grammar school.

## Moral and Social Effects.

It is in its moral and social effects that we find the most vital and exclusive values for the study of history. In these we find a primary and independent aim, to which all other aims or values are secondary or subordinate. History is the biography of the race. It tells of the struggles and progress of the race from barbarism, ignorance, and superstition to civilization, knowledge, and enlightenment. It tells how men have adjusted themselves, or failed to adjust themselves, to the physical, social, or political environment in which they found themselves; how they have slowly and painfully modified and improved this environment, and have made it a more suitable field for their activities, and how, little by little, they have made themselves more efficient, more worthy, more happy.

The knowledge of the past is of value as it guides and influences us in our attitude toward present and future individual and social situations. Says John Morley, "It is the present that really interests us; it is the present that we seek to understand and explain. I do not in the least want to know what happened in the past, except as it enables me to see my way more clearly thru what is happening to-day. I want to know what men thought and did in the thirteenth century, not out of any dilettante or idle antiquarian's curiosity, but because the thirteenth century is at the root of what men think and do in the nineteenth."

(Continued on page 39.)

# How Boys Were Taught to Observe

By THOMAS TRYON, New York.

**M**R. TRYON, will youse teach us fellers some art?"

A very dirty and timid small boy stood at my side, and with a quiet little voice spoke, while his bright eyes gleamed with desire.

"Certainly, old chap; let's begin right off," I replied.

The young hearts of the members of my class of boys were filled with a longing for self-expression. That I realized. How to satisfy this longing was, however, quite a different problem from any I had yet encountered.

And that set me to thinking, and thinking hard, too. The result was a scheme evolved out of my inner consciousness. I believed it to be an original one. Later I found that it was no more original than a great number of other seemingly unique ideas. Yet I feel sure it is a good scheme. Possibly it may be of help to others as it has been to me. It certainly has brought entertainment, and I hope some instruction, to twenty or more little chaps living on the East Side of New York, whose lives are cramped by circumstance and environment, but whose minds are alive to impressions and who are eager for betterment.

Now the field of art is pretty vast, but the first essential is to acquire the ability to observe. It is pathetic to realize how little of permanent value are the impressions we receive thru the eyes. How often we see something attractive, and how seldom are we able to give adequate description of it after. The child—and for that matter the man or the woman—must learn to retain the impressions received thru the eye, and should be able to set down on paper, even in a crude way, the ideas planted in the brain. To accomplish this I taught my boys a new alphabet of lines. It was an alphabet of twelve characters, from which, and by which only, they were to construct figures or compositions from the simple recital that I gave them.

The following are the lines which I discovered were essential for this work.

The horizontal line, a line of peace and quiet, the fixed position from which all others develop.



The vertical line, a line of force, a line which indicates perfect balance, and one which may always be found or felt in the salient point of the composition.



The line of angles. These lines may be of greater or less strength and force as they progress from the vertical to the horizontal; the nearer the vertical the stronger character they have.



The circle, a line without end, complete in itself.



The four parts of a circle.

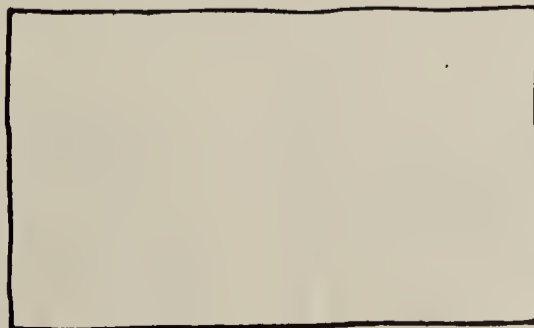
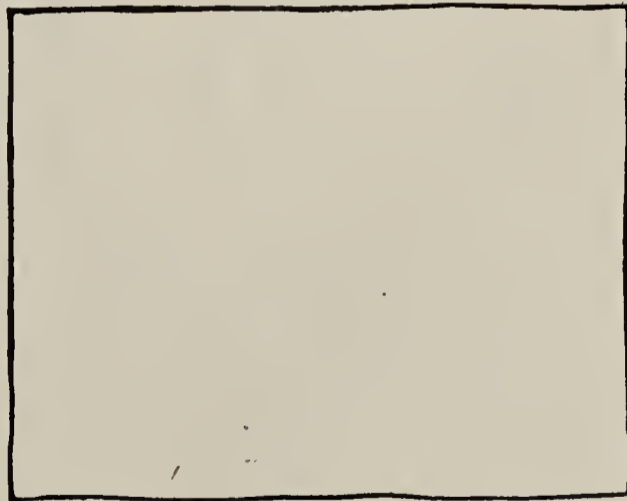
The hooked line, or part of an ellipse. (The ellipse may be included later in more elaborate work. But in the early stages it is not necessary.)



The point used for making accent, and later for shading.

From these twelve characters I found that all varieties of form in nature and art could be constructed. At first no attempt was made to elaborate ideas. This followed later. All was kept as simple as possible.

I placed my boys at a table, each with a pad of white paper and a soft pencil. They were instructed to draw, each to his own fancy, a frame. This might be any form of rectangle or square. I did not limit them at all, but simply suggested that they draw as they pleased, a frame, enclosing a certain part of their sheet. Thus:



These outlines being settled to suit the individual taste of each child, I told them a simple story, using only such elements as they could

readily understand, and spoke only of such objects as were familiar to them. At first I illustrated the method of making the picture in the frame, out of characters in their alphabet. They needed to be shown but once what was desired. Then they built up with the aid of their alphabet a picture or a composition within the frame each had individually determined upon as an attractive shape.

This is the skeleton of the scheme. I soon found that the forms had to be taken up each by itself, for these children were without knowledge of forms in Nature. They did not know or realize the difference between the form of the apple-tree and the pine. They knew, of course, the outline of a hill and mountain; they appreciated the level horizon of the sea, and the salient features of a building; *i. e.*, they could construct the outlines of the walls and roof, and even put in a tower, and place the doors and windows, and so forth. But we had to take an out-door trip in order to look at the trees, so that when an apple-tree was spoken of we knew it was made with a circle, and that the stem or trunk was gently curved. Thus:

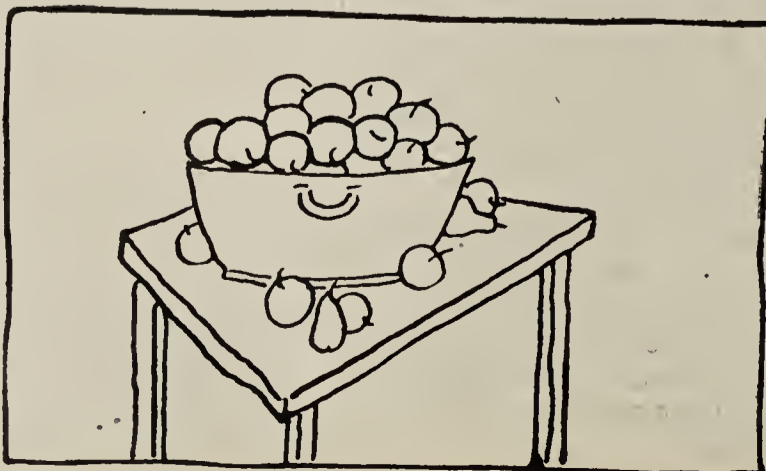
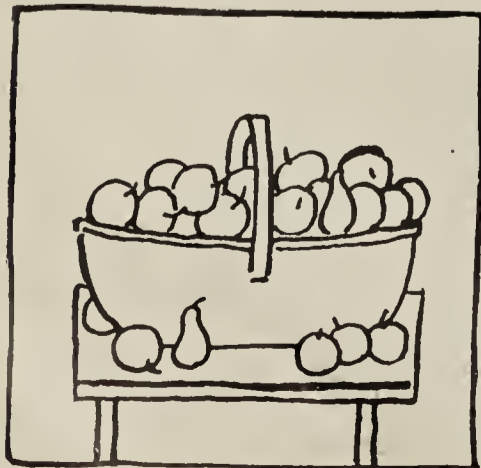


The pine trees are made of the hooked lines simply joined at the top to the stem or trunk of the tree. Thus:



I had no intention of teaching the boys drawing; I wanted only that they should be able to put down on paper their impressions of forms as suggested by the spoken word. The results are most satisfactory, and many of the drawings, crude as they are, have the strong points of the story.

For instance, I told them to draw a basket of apples on a table, with two pears among them. Here are some of the drawings.



Here is a story I told:

"There was once upon a time a small house built upon the side of a hill. There were big mountains back of it, and the farmer who lived there had an apple orchard not far from the house, with some pine trees near the gate."

On the opposite page will be found a few samples of the drawings done by the boys, illustrating their conceptions of the story.

From such simple stories and simple elements I went on, and soon introduced figures of men, women, and children, all made of the same lines. Thus:



The Man



The Woman



The Boy



The Girl

The introduction of animals I considered at this stage to be too difficult for the children, since in order to give the impression of an animal in a few simple lines one must have the keenest appreciation of form and proportion. Later on it was possible to take up these elements and enlarge upon them.

I found great interest among the boys in doing this work. I made it as attractive as I could. Every now and then I stopped and gave them a bit of the history of art, starting with the earliest forms of decoration. Before the season was over I found my boys quite familiar with the earliest forms of art, as well as with the characteristic features of the historic ornament of Egypt, China, Greece, etc.

There are many charming stories of artistic interest, either real or fanciful, which will hold the attention of even the most restless child for an hour or more. Personally I believe that this is too much time to spend in this way. Never-

theless, I found that it was all too short for the boys; they always wanted me to go on and tell them more stories, that they might illustrate them.

I don't suppose that any of these boys will ever come out of this class as draughtsmen or artists. I do know,



the methods I pursued to encourage the boys to observe things. From this point of simple outline the rest follows quite easily. Balance of parts in composition can be studied by means of spots enclosed in a given space. Studies in black and white may be undertaken in a simple way, and the question of shades and shadows reduced to its simplest terms is made comprehensive to the child. Color and color compositions are somewhat more

however, that already they are able to describe simple objects with great accuracy. Let me add here, in parenthesis, that by accuracy I mean that the essential features are always picked out, and made the most of, while the ornamental parts may be entirely overlooked.

One of my methods of "observing things" was to decide that a certain street should be visited, and a building on that street selected for description, noting the solids and voids in the façade, the horizontal line of decoration, such as cornice and so forth.

I have taken them to the Metropolitan Museum of Fine Arts, to see some objects covered by the work of a month. One expedition was made to look over the work of the Roman bega or chariot, the Roman cooking utensils, and other materials. We also looked at the medieval armor in the collection. At another time we considered the architecture, looking at the models of certain buildings, and studying the characteristics of the styles in architecture.

These rough notes may give you some idea of



difficult, but can be taught in the same way by the use of colored crayons instead of water colors.

I consider it was an achievement to be able to hold their attention for two hours twice a week, with the simple methods that I pursued. In the end I found them all eager to start anew early in the fall with the same work. This is the more gratifying since the boys were in no wise compelled to attend these evenings. They came of their own free will, and stayed or not as they pleased.

## Pieces to Speak

### Sunshine Town.

By SUSIE M. BEST.

In Sunshine Town  
They never frown,  
They smile and laugh and frolic;  
They never fret  
Nor seem to get  
Into moods melancholic.

In Sunshine Town  
They're not cast down,  
They're always gay and jolly;  
They know we should  
Strive to be good,  
For evil ways are folly.

In Sunshine Town  
Joy is their crown,  
They make all sad hearts lighter,  
And they're so sweet  
To all they meet  
The whole world seems the brighter.

### Trifles.

Trifles make perfection, tho perfection is no trifle.—MICHAEL ANGELO.

### Sin of the Coppenter Man.

The coppenter man said a wicked word,  
When he hitted his thumb one day,  
En I know what it was, because I heard,  
En it's somethin' I dassent say.

He growed us a house with rooms inside it,  
En the rooms is full of floors;  
It's my papa's house, en when he buyed it,  
It was nothin' but just outdoors.

En they planted stones in a hole for seeds,  
En that's how the house began,  
But I guess the stones would have just  
growed weeds,  
Except for the coppenter man.

En the coppenter man took a board and  
said  
He'd skin it and make some curls,  
En I hung 'em onto my ears en head,  
En they make me look like girls.

En he squinted along one side, he did,  
En he squinted the other side twice,  
En then he told me, "You squint it, kid,"  
'Cause the coppenter man's reel nice.

But the coppenter man said a wicked  
word,

When he hitted his thumb that day;  
He said it out loud, too, 'cause I heard,  
En it's something I dassent say.

En the coppenter man said it wasn't bad,  
When you hitted your thumb, kerspat!  
En there'd be no coppenter men to be had,  
If it wasn't for words like that.

—VANCE COOKE, in *Woman's Home Companion*.

### Sunshine.

There is always sunset and sunshine  
Somewhere. The sun goes 'round the  
world  
Preceded and followed by a heaven of  
glory.

—ANONYMOUS.

### The Jewels.

He who seeks to pluck the stars  
Will lose the jewels at his feet.

—PHOEBE CARY.

# Co-operative Government in School

By AMOS M. KELLOGG.

## Tardiness and other Troubles Cured

**S**OME schools suffer greatly from unpunctual pupils. I have had to battle with this evil and have found that coming to school five, ten, or thirty minutes after the opening is often an acquired habit. In the upper department of a large school where about 150 pupils assembled, I found that more than a dozen of the larger boys made a practice of coming late, and set myself the task of overcoming the difficulty. There was one tall boy of gentlemanly demeanor who perplexed me greatly by his daily lateness. James had a liking for me, and I tried to influence him personally to be punctual. I think he wanted to please me, and tried, but after two or three successful mornings he would be again tardy. Of course he bore an excuse in his hand, for he had an indulgent mother.

After much exhortation in public and private, and visits to his mother, who assured me that she wished his reformation (tho I saw she looked on tardiness as a trivial sin), I came to the conclusion that ordinary means would not meet the case. It grew upon me that this band of the biggest boys had come to look on day-school as they did on Sunday-school, with a feeling akin to contempt. I could not stop then to analyze the matter and say who was to blame for this condition of things, but it was plain this was the case; I felt I must forge out a special remedy.

I debated the matter earnestly with my assistants. Our conclusion was that the evil could only be removed by increasing the valuation of the school, especially in the minds of the older pupils. There were eight classes, four in the high school, and four in the grammar school. I talked to the school in a personal way and asked aid in the management; I said I needed their assistance and advice. Likening the case to the carrying on of the Government of the United States, I appointed from the two upper classes (giving reasons) four pupils, a secretary (boy), an assistant secretary (girl), a marshal (boy), an assistant marshal (girl). I stated that these officers were to take charge of the school machinery. I gave each a card on which his duties were written. On each side of the platform I had a board for notices, rules, etc.; on this a copy of each card was placed.

The secretary had general charge of the room; in his absence the assistant secretary officiated. The marshals had charge of the halls and playgrounds. At the close of the day the marshals made a written report which they read and handed to the secretary. Each morning the secretary read a report of the previous day's doings. I made room on the platform for the two secretaries to sit, and they were treated quite as assistant teachers. During the day I planned to consult with them. I wished the pupils to feel they held honorable and important offices. At the end of the week a meeting of the "school council" (the four officers) would be announced; then various matters were discussed. I was

enabled from these meetings to know what the people said—a matter of importance as all teachers will concede.

In constructing this democratic supplement to the school faculty I knew the weak point would be in the timber employed. I made James the marshal. I made William G., a somewhat troublesome youth the secretary. I showed him how to write his report. (I had, previous to my announcement, started talk in the town concerning the new idea; the Board of Education approved and its secretary came up on Tuesday morning to hear our secretary's report.) This report had been worked over considerably, I can aver; it was needful to make a strong and favorable impression. No one was tardy. All were excited and pleased.

In the morning the secretary was at a small, removable table near the door, with his books; he kept an eye on the order, on the ventilation, noted the absentees, took the "excuses," had the program, and struck the bells; looked after the visitors at recess. The marshal came forward and descended; first he looked after the order on the playground, and arranged the pupils in columns when the first bell was struck, and saw that they ascended the stairs in single column when the second bell sounded.

The teachers and myself strove to see how much work we could get out of these officers; it was a serious task at first; it would have been far easier to have obtained "order" from our own efforts. The easiest government to carry on, it is conceded, is an unlimited monarchy, and the hardest a pure democracy. But the latter educates. It was this result I sought.

In a month's time the upper classes plainly exhibited an increased dignity and interest in the school. The tardiness had diminished very much, not as much as I wished or expected; but I had got the upper classes to work with me. As they felt an increased responsibility, this defect I felt sure would be reduced to a minimum. I ought to say that other troubles diminished by this "pupil aid process," as it might be called. I did not intend to install self-government.

### Publicity.

I knew this plan would not work unless it was popular. After the officers were elected and installed, I had a note in the town paper giving the names and explaining the idea. Every new appointment was also duly heralded. Besides, I induced prominent citizens to congratulate the officers on their appointment. A number of ladies talked the plan over and applauded it. All this was needful because the older boys were not under restraint at home and were opposed to strict discipline in school. They were not bad, but lawless. They were the sons of the best people. If I complained to the parents about tardiness the reply would often be, "You must fetch him up to the mark."

The plan I have outlined was intended to identify the pupils with the operation of the school, and

by this means to remove certain evils that existed, among them tardiness. A member of the Board of Education had told me that it was not uncommon to see a half-dozen of the older boys sitting on the court-house steps when the school bell was sounding its last notes in the morning. To his remark on this fact they would reply: "The lessons won't begin for twenty minutes yet; they can get along without us to help in the singing." To keep such pupils after school was a punishment to the teacher. Some were so well supplied with an "excuse" that it was evident that these were kept on hand in some households.

All teachers know that such undisciplined pupils are often like gold in the ore; sometimes the talent in the school resides in them.

The "plan" outlined helped to check other evils beside tardiness. There had been disorder on the playground, misuse of the outhouses, non-use of the door-mats, disorder on the stairs, abuse of the clothing and hats in the cloak room, neglect of attention to clothing and shoes, impoliteness in the streets, etc.

These matters were discussed with the "Council," and suggestions invited for overcoming them. Besides the brief conference that took place almost daily in view of the school (carried on in a very low tone of voice), there was a weekly session.

Each month the officers came to my house to spend an evening, at which time some refreshment was served.

To make efficient helpers of boys ranging from fourteen to eighteen, mostly undisciplined at home, is not an easy task. To use such to put down tardiness and irregular attendance requires patience, skill, and especially love. To turn to four of the older pupils and ask their advice as to what should be done when a big boy had purposely knocked a smaller boy's books out of his hands into the mud, may seem to some teachers to indicate a proper want of government. But this is what is done when a jury of twelve men are selected in a case of murder, for example.

Now as to the results. The diminution of tardiness was not so immediately apparent as I had hoped, but some of the other school evils I have enumerated were held in check. There was an apparent growth of responsibility and of willingness to build up the school and make it more worthy. I kept my eye on James; his main faults were tardiness and irregularity. He had not, according to the record, attended one entire week during the past two years, nor been punctual more than one day in a week. Now, tardiness one day in a week was getting uncommon, and regular attendance was quite common, and it had only taken me

a year to effect this. The results were not due to the influence of his parents. They practically stood aloof. The change in him was part of a change in the upper classes; they had come to be a ruling force in the school. The government was by them and the teachers. In addressing them I made it a point to say, after detailing defects, now what shall we do? I had taken them into partnership with the faculty in the management.

### United States History in the Grammar Grades.

(Continued from page 34.)

And Keith more recently says; "The value of the past adjustments of the race, to the individual who learns of them, is to be found not in the knowledge itself, but in the degree to which the individual is thereby rendered more efficient socially."

Unquestionably, the pre-eminent aim in our teaching of history should be to bring to light its ethical and social interpretations. In the elementary grades, of course, this will appear only in an elementary way; and in ways that appeal to the needs and interest of the child. History, thru biography, and thru its larger movements, will furnish the material and method of this portion of the course. Thru the study of great characters like Columbus, Champlain; Penn, Washington, Lincoln, and others, ethical and social ideals of the most ennobling and impelling sort will be stimulated in the child. In the study of great movements, like the struggle for the Magna Charta, the Puritan Revolution, the Revolutionary War; the Civil War, the evolution of the race to a higher conception of freedom, happiness, efficiency will be revealed; and the successes and failures, the wisdom and folly of the past will alike have their lessons of encouragement and warning.

How this social and ethical value may be attained, and what methods are most effective for accomplishing this one inclusive end of historical study, will be briefly discussed in our next article.



Public School No. 23, New York City, of which Mr. Joseph D. Reardon is principal, is situated near Chinatown, and consequently has a number of Chinese pupils. Here are some of them.

# Hints and Helps

## Plans, Methods, Devices, and Suggestions from the Workshops of Many Teachers

This feature, originally planned for these pages, has proved so popular with teachers that it has been copied by nearly every educational periodical in the country. TEACHERS MAGAZINE will continue to publish the best to be had for this department. The Editor would like nothing better than that he might be able to visit the school-rooms of every one of the hundred thousand teachers who will read this Magazine. What an abundance of good things he would find! But that cannot be. The next best thing is to have the teachers aid each other by writing out the devices and plans and thoughts that have proved most helpful to them. Will you not contribute from the store of your experience? A good book will be sent for every contribution accepted for this department.

### Calendar Designs.

**A**LL the calendar designs in TEACHERS MAGAZINE are indispensable. I use them every month, placing them on the board with colored crayons. Where we have plenty of blackboard space I leave them on during the entire term.

Another feature of the magazine which I use is the quotations. It is my plan to place a new quotation on the board each day, to be repeated at roll call on the morning following.

TEACHERS MAGAZINE is, in every respect, the most practical and helpful journal I have found, and I have taken and read many.

I would like to suggest this plan for composition work. I have tried it for two years in school and took part in it when I was a pupil. *The Journal Junior* is the supplement to the *Minneapolis Journal* (Minn.). It is published in the interest of the children. Every week topics are presented for pupils to use in composition work. On account of the originality required and the neatness of the work, it is valuable schooling. Prizes are given for the best compositions, and rewards for every three stories published. Pupils in and above the fifth grade may write. Every child takes special pride in seeing his work in print, and he is encouraged to get into the reading habit.

I have found my pupils very eager to receive the paper, read the stories, and learn the new topic. I read each pupil's printed story aloud before the school. The children's pages of many other daily papers give similar inspiration.

Rhetoricals is one of the neglected things in our schools. The article by Miss Faxon in the September TEACHERS MAGAZINE, 1906, is right to the point and full of good common-sense. We all are more or less familiar with the medal contest department of the Women's Christian Temperance Union, and recognize the value of it in the training of young minds.

It is a part of our duty as teachers to instil in the minds of the children the evil effects of the use of alcoholic drinks and the necessity of abstaining from all forms of tobacco; and in connection with this is the kindly treatment of dumb animals and every created thing.

The most effective means of doing this is by the oratorical contest method. The Sanborn County teachers will use this plan.

A contest may be held each month. Each school in the township may have its own contest, or the four schools may unite. Not more than eight, or less than six, may compete at one time. The medals are silver, gold, grand gold, diamond and grand diamond. They may be used interchangeably in the Anti-Narcotic, Mercy,

Loyal Temperance Legion, and other contests. Their money value amounts to \$91.25.

Holding a temperance medal will influence a child more than signing a dozen pledges.

These contests may be held in connection with a basket social or on Friday afternoons. Even the smallest children may enter. I conducted six contests this summer among children in and above the third grade.

The books are inexpensive and may be obtained at the price of ten cents each.

If I can render any service to teachers who are not familiar with this work and would like to try it I shall be most happy to so do.

*South Dakota.*

AGNES V. BROWN.

### A Public Exhibition of the Geography Class.

After a class has completed the study of a grand division, it is a profitable plan to hold an exhibition of things about which the pupils have studied. This serves to show the relationship of foreign countries to us by making evident our mutual dependence. It brings to the mind on a miniature scale what the World's Fairs do in a large way. A few practical suggestions will make the plan clearer.

First, as to the exhibit itself. Select a list of prominent productions of the grand division, and see to it that samples of as many as possible are procured, either by loan or purchase. These should include animal, vegetable, and mineral productions, as well as manufactures. Curiosities should have a place. Ask the pupils to find articles in their homes which have come from these countries, to loan for the occasion.

The taste of the teacher will determine the method of arrangement, whether by countries, by relative importance, or by some other plan. Charts showing the amount of production of various items in comparison with the world's supply should be placed in view, also maps with trade routes. Pictures illustrating various industries may also be used, also of "Captains of Industry" connected with the industries represented; pictures of typical places and animals; rulers of the countries, noted persons, coats-of-arms, and flags of the different nations may all be displayed with good effect. Postage stamps and coins are interesting, and it is surprising how many miscellaneous articles can be gathered from the pupils' families and their neighbors.

When the exhibit is provided for, the next thing to prepare is a program to accompany it; for it may easily be made into an attractive public day. The whole affair may be given in an elaborate or simple manner according to



circumstances, so while suggestions are given to make it elaborate, many of them may be omitted or replaced by other features.

Each political division could be represented by a pupil dressed in appropriate costume, and the pupil could do or recite something characteristic of the country represented. Compositions descriptive of leading industries, or on any topic associated with the general subject should be read. As far as practicable the national airs should be played or sung. Poems should be recited which are in the prevailing line of thought. It would be a good opportunity to present prominently the dignity of labor by such helpful poems as Lowell's "The Heritage," Whittier's "Songs of Labor," Mrs. Frances S. Osgood's "Labor," besides many others.

If deemed expedient, the exercises could be followed by the serving of light refreshments to consist, as far as possible, of articles brought from the grand division under consideration. For instance, North America, apples; South America, coffee; Europe, olives, oranges, almonds, or raisins; Asia, Japanese tea (served by girls in costume); Africa, dates or figs.

The same general plan could be made use of on a smaller scale with an important country, then using historical matter as well as geographical.

*Rhode Island.* HENRIETTA M. BRAYTON.

### For the History Class.

The history class will enjoy this "General Story of Many Generals" in place of the regular history lesson some day. If the story, without the answers is put on the board, and the class is required to copy and write the answers, there will be much interest manifested.

#### THE GENERAL STORY OF MANY GENERALS.

The city in which he lived.—Washington.

The entrance to his grounds.—Gates.

Color of his house.—Greene.

By what were his grounds enclosed.—Stone wall.

Street on which he had his office.—Bradstreet.

What his wife wore on her head.—Hood.

What his servants used in the wheat fields.—Sickles.

His hour of rising.—Early.

What his wife was afraid the cow might do.—Hooker.

When asked a favor he did.—Grant.

What was his daughter's feeling for her lover?—Beauregard.

His favorite author.—Scott.

What two wild animals did he slay?—Lyon and Wolfe.

Place where he slew them.—Wood or Forrest.

How did he wear his whiskers?—Burnsides.

From whose famous essay did he often quote?—Pope.

When he heard one tell an improbable story of personal heroism; what did he call them?—Bragg.

*Virginia.* RUTH O. DYER.

### Seat Work and Nature Study.

When other busy work fails to keep the attention of my beginners, I cut leaves from old catalogs and magazines and let the children color the pictures. They like this very much, and it gives them ideas of form and color.

I like when possible to picture the spelling words on the blackboard. When we had the word "book" I drew the picture of an open book on the board, on one side printing the word "book," and on the opposite side using script. A teacher will find that many of the words can be represented in this way.

Blackboard stencils help in this. After a pupil has had the word and picture before him for half a day, he is quite sure to think of the one in connection with the other.

My third grade pupils are so enthusiastic over their nature study! I have the class late in the afternoon, as the children enjoy that if they are a little tired. I get many hints from TEACHERS MAGAZINE for this work.

*Pennsylvania.*

T. BELLE HOLDER.

### Take a Record.

SEE HOW MANY FRIENDS ARE HURT BY COFFEE

It would be just as reasonable for a temperance advocate to drink a little diluted whisky as to drink coffee, for one is as truly an intoxicant as the other, and persistence in the use of coffee brings on a variety of chronic diseases, notorious among which are dyspepsia, heart palpitation (ultimately heart failure), frequently constipation, kidney troubles, many cases of weak eyes and trembling condition of the nerves.

These are only a few of the great variety of diseases which come from an unbalanced nervous system, caused by the persistent daily use of the drug, caffeine, which is the active principle of coffee. Another bit of *prima facie* evidence about coffee is that the victims to the habit find great difficulty in giving it up.

They will solemnly pledge to themselves day after day that they will abandon the use of it when they know that it is shortening their days, but morning after morning they fail, until they grow to despise themselves for their lack of self-control.

Any one interested in this subject would be greatly surprised to make a systematic inquiry among prominent brain workers. There are hundreds of thousands of our most prominent people that have abandoned coffee altogether and are using Postum Food Coffee in its place, and for the most excellent reasons in the world. Many of them testify that ill health, nervous prostration, and consequent inability to work, has in times past, pushed them back and out of their proper standing in life, which they have been able to regain by the use of good health, strong nerves, and great vitality, since coffee has been thrown out and Postum put in its place. "There's a Reason." Read "The Road to Wellville," in pkgs., called "a health classic," by physicians.

### Calendars.

My grade is the third, and for children of this age I have found the following scheme a profitable one: We have been keeping a calendar of everything which interests us or attracts our special attention. This helps the children to observe things they may not think of. Every day we write something about that particular time.

Below is an extract from our calendar:

February 13, 1907.—It is so warm to-day it is almost like spring.

February 14, 1907.—This is St. Valentine's Day. We are having a post-office in our room, and we are hoping the postman will fill our arms full of pretty pictures and verses from our friends.

*Indiana.*

NETTIE E. PLEASANTS.

### Some Autumn Hints.

Trace or hectograph as many copies of the accompanying illustration as required. Each pupil may be allowed to color one or two for cover. Have each pupil cut out colored leaves, also five



or more of plain white paper for a booklet in which mottoes, quotations, or short sentences are written. These make pretty booklets for short "Memory Gems," placing the words "Memory Gems" on the front cover and the name of the pupil owner on the back cover. Tie at the stem with colored raffia, ribbon, or cord.

#### INDIAN CORN CALENDAR.

Use light gray cardboard ten by twelve inches for background. Across one corner fasten one or more ears of real Indian corn, one at least, with a few husks. Make a September calendar seven by six inches, on white or colored smooth, firm paper; cherry red gives a pleasing combination. Place calendar to suit on background, fasten with narrow ribbon, thread, or paste. Write or print the month name above the calendar.

Fasten securely to the wall, as the weight of the corn will not allow the cardboard to hang perpendicularly if suspended from the middle-top, as is usually done. Finish with a bow of inch ribbon the color of the calendar, placed at the middle-top of the background.

October may be substituted for September on the calendar.

*New York.*

MINNIE B. LINN.

### Rapid Addition.

Thoro drill in number spelling is essential to rapid addition. The pupil should *know* that  $7 + 5 = 12$ , that  $17 + 5 = 22$ , that  $15 + 7 = 22$ , and that 7 and 5 *always* give a number that ends in 2. Then when he is adding a column of figures and has 5 to add to 37, he knows that it will make 42 without stopping to count it up.

After children have learned the multiplication table teach them to apply this knowledge as a "short cut" in their addition. If there is a column with 5 nines, they should think at once 45, and not stop to add 5 nines. If 5 and 6 doth occur four times in a column, the pupil will think four eevens are 44 and save time and trouble.

I know of one school where rapid addition is very popular. The teacher sends his whole class to the blackboard. They write down the numbers from his dictation, and each one strives to be first with the correct answer.

*California.*

ANNA MCLANAHAN.

### The School a Social Factor in a Community

#### A SPLENDID EXPERIMENT.

Prin. Alfred Bayliss has sent to the *School News*, of Illinois, the following suggestive letter received by him from a live district school teacher who lives at Macomb:

The enrollment of the country training school in District 56 has now reached thirty. This is only temporary, however, as the number will undoubtedly be reduced to

### Meat or Cereals.

#### A QUESTION OF INTEREST TO ALL CAREFUL PERSONS

Arguments on food are interesting. Many persons adopt a vegetarian diet on the ground that they do not like to feel that life has been taken to feed them, nor do they fancy the thought of eating dead meat.

On the other hand, too great consumption of partly cooked, starchy oats and wheat or rye partly cooked, starchy oats and wheat or white bread, pastry, etc., produces serious bowel troubles, because the bowel digestive organs (where starch is digested), are overtaxed and the food ferments, producing gas, and microbes generate in the decayed food, frequently bringing on peritonitis and appendicitis.

Starchy food is absolutely essential to the human body. Its best form is shown in the food "Grape-Nuts," where the starch is changed into grape-sugar during the process of its manufacture. In this way, the required food is presented to the system in a pre-digested form and is immediately made into blood and tissue, without taxing the digestive organs.

A remarkable result in nourishment is gained; the person using Grape-Nuts gains quickly in physical and mental strength. Why in mental? Because the food contains delicate particles of Phosphate of Potash obtained from the grains, and this unites with the albumen of all food and the combination is what nature uses to rebuild worn out cells in the brain. This is a scientific fact that can be easily proven in ten days' use of Grape-Nuts. "There's a Reason." Read "The Road to Wellville," in pkgs.

# MENNEN'S

BORATED TALCUM

## TOILET POWDER



**"AFLOAT OR ASHORE"**

**MENNEN'S BORATED TALCUM TOILET POWDER**

is the one perfect toilet powder; perfect in what *it is* and what *it does*. It is a perfectly *pure*, impalpable powder. Mennen's Borated Talcum positively relieves **Prickly Heat, Chafing, Sunburn, Nettle Rash**, and all other skin affections, it removes all odor of perspiration, and gives coolness and comfort to the skin. It is put up in *non-refillable* boxes—the "**box that lox**"—for your protection. **Mennen's** face on top of the box guarantees the powder inside. Guaranteed under the Food and Drugs Act, June 30, 1906. Serial No. 1542.

For sale everywhere, or by mail postpaid, 25 cents **Sample free.**

**GERHARD MENNEN COMPANY : : 47 Orange Street, Newark, N. J.**

Try Mennen's Violet (Borated) Talcum Toilet Powder. It has the scent of fresh-cut Parma Violets.

twenty-two or twenty-three by the first of April when spring work begins on the farm.

Sincere efforts have been, and will be made to hold these boys in school, but in some cases absence is plainly a matter of grim necessity.

During the stormy noon hours of the winter something was needed to employ the energies of the boys, and so an old carpenter's bench was purchased, a few saws and hammers brought from home, and we set about making some articles needed for school-room use. A bookcase was made first, and we are now at work upon a sand table, a kitchen table, and a screen. The end of the school building has had one coat of paint. Another is necessary, and this the boys will put on as soon as the weather permits. (*It is on.—A. B.*)

The directors of the school met Wednesday, March 6, and decided to call a sale for the disposal of old buildings and other useless material left on the grounds. This sale is advertised for Friday, March 15, and as soon as it takes place, directors, children, teacher, patrons and everybody that can lend a hand will begin work cleaning, improving, and beautifying the grounds.

A mail box has been ordered for the school and a Chicago daily subscribed for so that the children may learn to appreciate the magnitude of life and thought in the world outside.

A piano has been rented also. The rent is paid chiefly by the Sunday-school, but in part by the school children.

The work from the teacher's point of view, heretofore, has centered chiefly around the physical environment of the school. From now on the guiding motive will be the development of the school as a social factor in the community. With this end in view a little club will be formed for the benefit of the boys who must leave school, an entertainment will be given when the roads settle, and a little study of household cooking, sanitation, and decoration, will be provided for. But these are projects of the future and will be further reported when accomplished.

MABEL CARNEY.

### Our Sunshine Scheme.

It is really surprising to what a marvelous degree selfishness can grow in children, and just how far the teacher is responsible for its growth in her own pupils it is the duty of that teacher to find out.

We have started a little sunshine scheme in my room of first primary pupils, which seems to be helping the cause a little. It came about from the little poem "How to be Happy," which was given the children verse by verse for memory work, and which is given here. After learning this poem the children were always eager, at the morning exercises, to tell what they had done for others, while we had been absent from one another, but I could not see many good results in the school-room, so we talked one morning about the sunshine, what good it did, and how sad the earth would be were there no sunshine. The talk led us on to say that each person in the room could be a sun-

That tired feeling is a burden you need not carry. Hood's Sarsaparilla will rid you of it and renew your courage.

beam if he desired to be. We drew a large yellow sun on the board, having many rays passing from it, and when Willie picked up Mary's ribbon from the floor and handed it to its rightful owner instead of bringing it to my desk and causing trouble, we called him a little sunbeam and put his name opposite one of the rays. When James kindly offered to loan a pencil, his name was accorded a place also.

At the close of the day, the names were erased; for the sun had set and we would see a fresh beginning in the morning.

### HOW TO BE HAPPY.

Are you almost disgusted  
With life, little man?  
I will tell you a wonderful trick  
That will bring you contentment  
If anything can—  
Do something for somebody, quick;  
Do something for somebody, quick!

Are you awfully tired  
With play, little girl?  
Weary, discouraged, and sick?  
I'll tell you the loveliest  
Game in the world—  
Do something for somebody, quick;  
Do something for somebody, quick!

Tho it rains like the rain  
Of the flood, little man—  
And the clouds are forbidding and thick,  
You can make the sun shine  
In your soul, little man—  
Do something for somebody, quick;  
Do something for somebody, quick!

Tho the skies are like brass  
Overhead, little girl,  
And the walk like a well-heated brick  
And all earthly affairs  
In a terrible whirl—  
Do something for somebody, quick;  
Do something for somebody, quick!

—Selected.

Virginia.

RUTH O. DYER.

## After Vacation

many teachers and pupils are little if any stronger than they were when vacation began, although they have had much outdoor life.

They are still nervous, easily tired, upset by trifles, and they do not eat well nor sleep well.

The medicine they need and should begin at once to take is

## Hood's Sarsaparilla

in the usual liquid form or in Sarsatabs. It tones the nerves, perfects digestion, creates appetite, makes sleep refreshing.

Sarsatabs are gaining rapidly in public estimation and the sales are doubling up. They are chocolate tablets prepared from Hood's Sarsaparilla by a process of distillation and evaporation so as to combine the active principles of all its ingredients except

the alcohol. They are identical with it in every medicinal respect, and are convenient to take, easily and safely carried from place to place, and assure accuracy of dose. Of druggists or by mail on receipt of price, 100 doses \$1. C. I. Hood Co., Lowell, Mass.

## Letters

### Puritans and Pilgrims.

**I**N the May issue of the *TEACHERS MAGAZINE*, under Questions and Answers, is a short paragraph dealing with the difference between the "fact of the Puritan theocracy" and the "poetry" of Mrs. Hemans—

They left unstained what there they found—  
Freedom to worship God.

In point of fact this difference does not exist, for the simple reason that Mrs. Hemans wrote not of the Puritans but of the Pilgrims who were an entirely different sect. Many books of great merit, including most of our school histories, do not bring out this difference; and in consequence the minds of scholars, teachers, and the general public are befogged to a ludicrous degree regarding the early religious history of New England.

The *Puritan* colony of Massachusetts Bay was a theocracy; it restricted voting or office-holding to members of the Church; it held thirteen crimes punishable by death; (in England at this time thirty-one crimes were punishable by death); it banished Baptists, Quakers, or other people who were not Puritans; it was strongly opposed to the Pilgrim colony at Plymouth; it was a part of the Church of England, and opposed any separation from that Church, advocating the necessity of purifying that Church from within. Palfrey says that "the rank, the wealth, the chivalry, the genius, the social refinement, and elegancies of the time were largely represented in their ranks."

The Pilgrim colony at Plymouth, the founders of which were the subject of Mrs. Hemans's poem, was not a Puritan colony. Its members were Pilgrims or Separatists or Brownists. They were opposed by the Puritans because they were separate from the Church of England and did not recognize her authority; they did not restrict voting or office-holding to church-members; all sects were welcomed to their colony except such as openly strove to overturn their Church; there were only five capital crimes. Goodwin says that "they communed at the Lord's table with pious Episcopalians, with Calvinists of the French and Dutch churches, and with Presbyterians, and recognized the spiritual paternity of all who hold the faith."

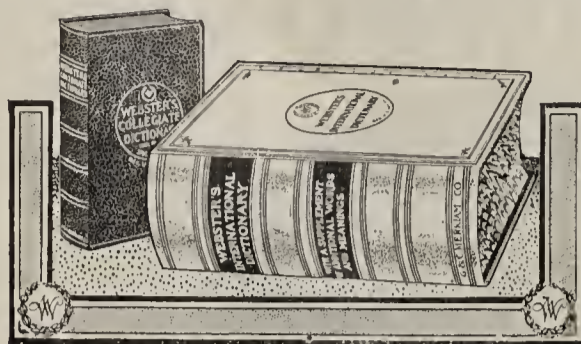
In the course of time some of the Puritans left the Church of England; these were called Separatists, and the ignorant writers of the Restoration have apparently confounded the Puritan Separatists and the sect of Separatists or Brownists to the subsequent confusion and misapprehension of historians and the general public. Macaulay, in his earlier writings, made this mistake, which he afterward recognized and discontinued. Palfrey remarks that the word "Puritan" scarcely occurs in the writings of the Pilgrims of Plymouth.

It may be interesting to note that John Wesley's dictionary, published in 1753, gives "Puritan—an old, strict Church of England man."

Massachusetts.

R. C. GOVE.

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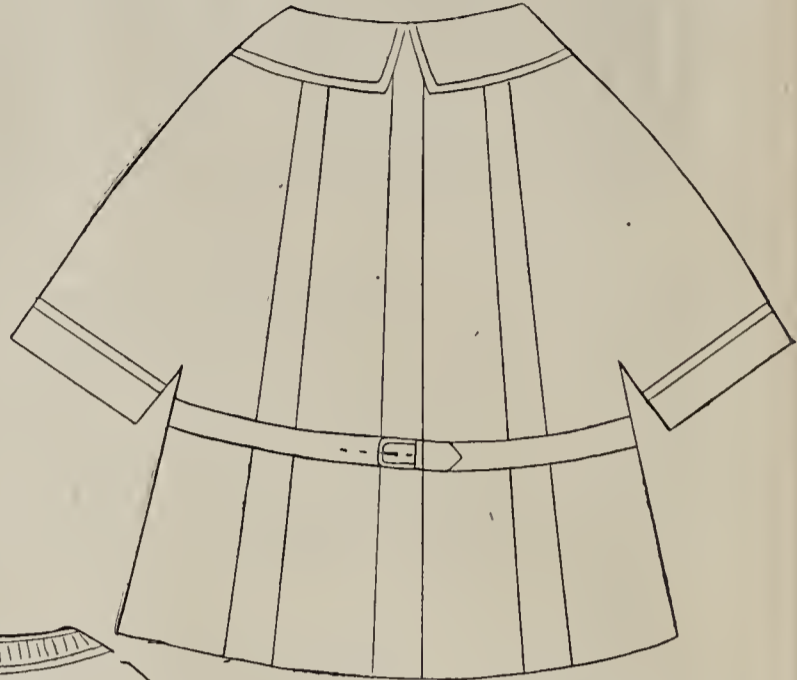
IDEAL SCHOOL PUBLISHING CO.,  
Dept. H, 159 LaSalle Street, Chicago, Ill.

## Costumes for Teddy Bear Paper Dolls

TEACHERS MAGAZINE for June contains a description by Miss Rose R. Archer of Teddy Bears made in paper as these were used in her kindergarten in New York City. Here are some suggestions for additional costumes. They may be used with the Teddy Bear Dolls or with ordinary paper dolls.

### BOY'S RUSSIAN DRESS (PLEATED).

Length of dress from center of neck band to bottom of skirt, 7 1/4 inches. Lower edge of belt, 2 3/8 inches from bottom of skirt. Belt, 3/8 inch wide. Pleats, 3/8 inch wide at top and 1/2 inch wide at bottom. Collar, 7/8 inch deep. Outline pleats, belt, collar, and cuffs with fine lines of red paint or wax crayon. Outline buckles with gold water color paint.

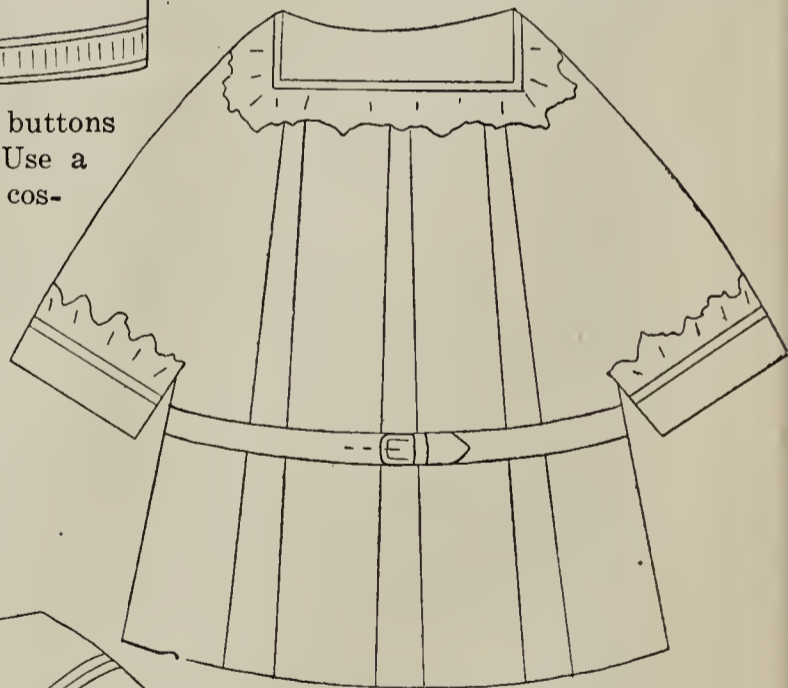


Sweater, 5 5/8 inches long. Width from sleeve to sleeve, 8 1/2 inches. Paint red, leaving white the spaces between the narrow bands (which are also left white), of collar, cuffs, and across the bottom. Cross these white spaces with parallel vertical red lines, using

either paint or crayon. Paint buttons with gold water-color paint. Use a red Tam o'Shanter with this costume, and the golf bag.

### GIRL'S RUSSIAN DRESS (PLEATED).

Make in same manner as boy's Russian dress, only have collar and cuffs trimmed with ruffles of embroidery. Entire dress, excepting ruffles, belt, and pleats, is painted with a pale wash of light blue. Outline embroidery, belt, and pleats with deeper shade



of blue, using either paint or crayon.



Buster Brown costume. Leave body of suit white and outline sailor, collar, belt, cuffs, and trousers with blue paint or crayon. Paint bow solid color. Paint buckle with gold water-color paint. Outline edge of coat on the bottom. Use blue sailor hat with this costume.

**The Workers.**

*First Child—*

I am a busy Farmer,  
My produce is all cheap;

*Second Child—*

And I'm a busy Miller,  
The nicest flour I keep;

*Third Child—*

And I'm a busy Baker,  
As neat as e'er was seen;

*Fourth Child—*

And I'm a busy Butcher,  
My meat is fresh and clean.

*All—* The world is wide and needy,

And if we all are true,  
The world will be the better  
For what we workers do.

*Fifth Child—*

I am a busy Blacksmith,  
I'll set your horse's shoe;

*Sixth Child—*

And I'm a busy Carpenter,  
I'll make a home for you;

*Seventh Child—*

And I'm a busy Tailor,  
I warrant all my suits.

*Eighth Child—*

A Shoemaker am I, sir,  
Pray, buy a pair of boots.

*All—* The world is wide and needy,

And if we all are true,  
The world will be the better  
For what we workers do.

*Ninth Child—*

I am a busy Hatter,  
Your head I'll cover well;

*Tenth Child—*

And I'm a busy Tinner,  
My wares I wish to sell.

*All—* The world is wide and needy

And if we all are true,  
The world will be the better  
For what we workers do.

—ADAPTED.

**Dolly's Lullaby.**

By, dolly! By, dolly! Cuddled to me tight;  
By, dolly! By, dolly! Bid us all good-  
night.

With my handie patting as I sing my song;  
Go to sleep, my dolly, do not keep me long.

By, dolly! By, dolly! In your hood and  
socks;

By, dolly! By, dolly! Now my footierocks;  
Shut your dolly-lips, dear, shut your  
dolly-eyes,

That is how a dolly goes to hush-a-by.

—SELECTED.

We have given antikamnia tablets a fair trial and can certify to their wonderful power in the relief of pain. An agreeable remedy that acts without disturbing the stomach or heart, and on account of the accuracy of dosage, best given in the form of tablets. Two are the ordinary adult dose. Druggists generally dispense them.—Massachusetts Medical Journal.

**The Postman.**

(I see the postman coming  
With letters in his hand;  
I will not keep him waiting,  
But by the door I'll stand.  
And when I hear his welcome knock,  
The door I'll open wide,  
And with a pleasant "Thank you,"  
The letters take inside.

Thru every sort of weather,  
The postman comes each day,  
With letters to deliver  
He hastens on his way;  
The letters give us pleasure,  
The cards and papers too,  
Then shout "Hurrah!" for the post-  
man  
Who brings the mail to you.

—SELECTED.

**Pussy-Cat.**

Pussy-cat lives in the servants' hall,  
She can set up her back and purr:  
The little mice live in a crack in the wall,  
But they hardly dare venture to stir.

For whenever they think of taking the  
air,  
Or filling their little maws,  
The pussy-cat says, "Come out if you  
dare,  
I will catch you all with my claws."

Scrabble, scrabble, scrabble! went all  
the little mice,  
For they smelt the Cheshire cheese;  
The pussy-cat said, "It smells very nice,  
Now do come out if you please."

"Squeak!" said the little mouse.  
"Squeak, squeak, squeak!"  
Said all the young ones, too,  
"We never creep out when cats are  
about,  
Because we're afraid of you."

So the cunning old cat lay down on a  
mat,  
By the fire in the servants' hall.  
"If the little mice peep they'll think I'm  
asleep";  
So she rolled herself up like a ball.

"Squeak!" said the little mouse, we'll  
creep out  
And eat some Cheshire cheese;  
That silly old cat is asleep on the mat,  
And we may sup at our ease."

Nibble, nibble, nibble! went all the lit-  
tle mice,  
And they licked their little paws;  
Then the cunning old cat sprang up from  
the mat,  
And caught them all with her claws.

—MRS. HAWKSHAWL.



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Nature's priceless gems, are  
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While cleansing and preserv-  
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ties the breath and refreshes  
the mouth.

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of Rubifoam pearls, testify that*

**IT IS WISE TO USE**

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## 125 "S & H" GREEN TRADING STAMPS FREE

with 1 lb. of this Extra Fine Tea at 50c. a lb. and 2 lbs. of Genuine Mocha and Java at 35c. a lb., or 2 lbs. of Tea at 50c. a lb., or 4 lbs. of Coffee at 35c. a lb.

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Fancy Chop :: :: 60c.

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Now's your chance to **TASTE TEA** and **COFFEE** in **PERFECTION**. Remember, we are the Largest Importers and Distributors of Teas and Coffees in the U. S., if not in the world. **275 Branch Stores** and **5,000 Delivery Wagons** in all the principal Cities, Towns, Villages and Hamlets in the U. S.

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CHICAGO AND BOSTON

YOU NEED IT IN YOUR SCHOOL

My Robin.

When I was a child beside our door,  
In a green and spreading sycamore,  
There sung each morning, with note as clear  
As a crystal brook, and full of cheer,  
A Robin.  
I watched his plumage in childish glee,  
And fancied he sang his song for me;  
And the melody lingers in heart and brain,  
Making me often a child again—  
My Robin.

I look for his coming in early spring,  
When the crocus opens, and maples bring  
Their crimson tassels to kiss the breeze,

And the sunshine dallies with new-leaved trees,—  
My Robin.

I hear him sing as the sun goes down,  
And the stars come out o'er the silent town;  
But there's never a harsh or mournful note,  
That wells afresh from the warbler's throat,—  
My Robin.

And I learn a lesson of hope and cheer  
That carries me on from year to year;  
To sing in the shadow as in the sun,  
Doing my part till the work is done,—  
My Robin.

—SARAH K. BOLTON.

Song.

The clover blossoms kiss her feet,  
She is so sweet,  
While I, who may not kiss her hand,  
Bless all the wild flowers in the land.

Soft sunshine falls across her breast,  
She is so blest.  
I'm jealous of its arms of gold,  
Oh that these arms her form might fold!

Gently the breezes kiss her hair,  
She is so fair,  
Let flowers and sun and breeze go by,  
Oh dearest! Love me or I die.

—OSCAR LAUGHTON.



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**A Comforter.**

Let me to-day say something that will bear

A little comfort to some saddened heart;

And may I be so favored as to share  
Of someone else's burden, a wee part.

Let me to-day do something that will take

A little sadness from the world's vast store;

And may I be so favored as to make  
Of joy's too scanty sum, a little more.

With loving words and deeds then let me go,

Rejoicing, towards my Heavenly Home above;

Oh! may I so conduct myself to show  
A likeness to the One whose name I love.

**The Post Office.**

It's the secretest thing that ever you knew!

It's down in the Porter apple tree,  
Nobody knows it but Margie and me,  
And our fathers and mothers and sisters  
and brothers

And aunties and uncles and one or two others,

And you!

It's our own little postoffice box!

It's a dear little, queer little hole,—  
You won't tell a soul?

And we drop down it whatever we please:  
In a secret place, one doesn't need keys  
And locks!

Our mail isn't like grown folks's quite.

We send posies and apples and pears,  
And things like that, for which one cares,—

We sha'n't mail letters till by and bye  
We don't care to. Margie and I  
Can't write.

—HANNAH G. FERNALD, in *May St. Nicholas*.

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[ Mention this paper. ]

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**The Cow-Boy's Song.**

“Mooly cow, mooly cow, home from the wood,  
 They sent me to fetch you as fast as I could.  
 The sun has gone down; it is time to go home.  
 Mooly cow, mooly cow, why don't you come?  
 Your udders are full, and the milkmaid is there,  
 And the children all waiting their supper to share.  
 I have let the long bars down—why don't you pass thru?”  
 The mooly cow only said, “Moo-o-o!”

“Mooly cow, mooly cow, have you not been  
 Regaling all day where the pastures are green?  
 No doubt it was pleasant, dear mooly, to see  
 The clear running brook and the wide, spreading tree,  
 The clover to crop, and the streamlet to wade,  
 To drink the cool water and lie in the shade;  
 But now it is night: they are waiting for you.”  
 The mooly cow only said, “Moo-o-o!”

“Mooly cow, mooly cow, where do you go  
 When all the green pastures are covered with snow?  
 You go to the barn, and we feed you with hay,  
 And the maid goes to milk you there, every day;  
 She pats you, she loves you, she strokes your sleek hide,  
 She speaks to you kindly, and sits by your side:  
 Then come along home, pretty mooly cow, do.”  
 The mooly cow only said, “Moo-o-o!”

“Mooly cow, mooly cow, whisking your tail,  
 The milkmaid is waiting, I say, with her pail;  
 She tucks up her petticoats, tidy and neat,  
 And places the three-legged stool for her seat:—  
 What can you be staring at, mooly? You know  
 That we ought to have gone home an hour ago.  
 How dark it is growing! O, what shall I do?”  
 The mooly cow only said, “Moo-o-o!”  
 —MRS. ANNA M. WELLS.

**The Jewels.**

He who seeks to pluck the stars  
 Will lose the jewels at his feet.  
 —PHOEBE CARY.

**TWO SIDES TO THE QUESTION**

**THE TEACHER**

feels that he should have an advance in salary proportionate to the additional demands now made upon him. Living expenses have increased materially. Wages in many other occupations have advanced and he argues that it is unfair to him to expect his best services without proper recognition.

This is a serious, personal question with you, as your own State may soon demand qualifications you do not possess. Your teaching ability must be high grade to guarantee continued success. In seeking help to advance, you need high grade instruction in order to meet these new requirements.

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Our School is especially equipped to promote the interests of teachers. The students of our Normal and Primary Methods Courses are meeting the demand for increased teaching requirements through the high grade instruction which we are giving them.

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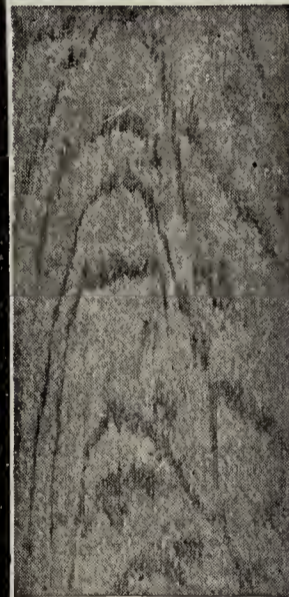
**THE PUBLIC**

is beginning to see the fairness of the proposition, but in return for advanced salary insists upon increased efficiency. In some states the call for a better educated teaching force has resulted in legislative enactments, raising the requirements for teachers' certificates.

DRAW LINES THROUGH SUBJECTS IN WHICH YOU ARE INTERESTED & WRITE YOUR NAME AND ADDRESS BELOW AND MAIL TO THE SCHOOL

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 Teachers Magazine—Sept.



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Moreover, you will find that the labor required to keep the dressed floor clean is much less than that spent on the other floor. In addition to these features the hygienic reasons for using

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We will apply Standard Floor Dressing, without charge, to the floor of one room or hall in any Hospital, School or other public building, to demonstrate that all we claim for it is true. Standard Floor Dressing is not intended for use on varnished, waxed or polished floors or for use in private houses.

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### Teachers' Agencies.

### China's Educational System.

[Des Moines Capital.]

The educational system of China is based on the writings of Confucius, and that as fast as the Chinese mind develops Confucian precepts are instilled; and these precepts shape and govern the moral and political future of the Chinese boy and man. The attachment to ancient customs and respect for authority which are leading characteristics of the Chinese are the result of their educational system; and in the writings of no one are these principles inculcated as first duties with such earnestness as in the writings of Confucius. The chief branch of instruction in the Chinese schools is that of reading and writing, or painting, the Chinese characters. To exercise the hand of the pupil, they oblige him to practice, first the elementary forms that enter into the composition of the latter and then to proceed gradually to more complicated combinations. When he can make a firm and easy stroke with the pencil, then beautiful examples of various styles of writing are given him to copy. The master corrects the work of the pupil in red ink, improving the badly drawn characters, and pointing out the various beauties and imperfections in the copy. The Chinese set great value on fine writing; and a good calligrapher, or as they say, "an elegant pencil," is always much admired.

For the knowledge and good pronunciation of the character, the master, at the beginning of the lesson, repeats a certain number to each pupil, according to his capacity. They then all return to their places repeating their lessons in a chanting tone, and rocking themselves backwards and forwards. The uproar and confusion of a Chinese school, in which every pupil is vociferating his own particular monosyllables in his own particular tone without at all troubling himself about his neighbor, may easily be imagined. Whilst they are chanting and rocking about, the master of the school, like the leader of a band, keeps his ears pricked, and attentive to all that is going on, shouting out his amendments from time to time to those who are missing the true intonation. As soon as a pupil thinks he has his lesson perfectly impressed on his memory, he goes up to the master, makes a low bow, presents his book, turns his back and repeats what he has learned. This is what they call peychou, "turning the back on the book," that is, saying a lesson.

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 Teachers wanting positions should register with us There is a demand now for teachers in rural schools in Colorado. We are also receiving calls for teachers for positions to be filled in December and January. This is the time to Register.

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**AN AGENCY** is valuable in proportion to its influence. If it merely hears of vacancies and tells THAT is something, but if it is you about them THAT asked to recommend a teacher and recommends you, RECOMMENDS. tha' is more. (Ours)  
 C. W. BARDEEN, Syracuse, N. Y.

## Alphabet of Summer.

(For twenty-six children)

- A is for the Apple-blossoms  
Coming with the spring.
- B is for the Buttercups  
The merry May will bring.
- C is for the Crocus buds  
Pushing thru the mold.
- D is for the Dandelions  
With their crowns of gold.
- E is for the Elder-brooms,  
White as driven snow.
- F is for the Flower-de-luce  
That 'mid the rushes grow.
- G is for the meadow Grasses  
Waving everywhere.
- H is for the Honeysuckle,  
Scenting all the air.
- I is for the idle hours  
Spent in gathering posies.
- J is for the lovely June  
With her wreath of roses.
- K is for the Katydid  
And all their endless chatter.
- L is for the Lily pads  
Floating on the water.
- M is for the Morning-glories,  
Flowering high and low.
- N is for the downy nests  
Where the birdies grow.
- O is for the Orioles gay,  
Singing loud and sweet.
- P is for the Poppy-heads  
Flashing thru the wheat.
- Q is for the Quinces hanging  
Golden in the sun.
- R is for the little Rills,  
Laughing as they run.
- S is for the Silver glory  
Of the harvest moon.
- T is for the Tender light  
Of Nature's afternoon.
- U is for the Underbrush  
Where hazel nuts are browning.
- V is for the luscious Vines  
With their purple crowning.
- W is for Woodbine, when  
The green and golden blend.
- X is for the Exodus  
Of robins and of wrens.
- Y is for the Yellow leaves  
That set the woods aglow.
- Z is for the gentle Zephyrs  
Vanished long ago.

—MRS. J. M. DANA, in *The Intelligence*.

## Sunshine.

There is always sunset and sunshine  
Somewhere. The sun goes 'round the  
world  
Preceded and followed by a heaven of  
glory. —ANONYMOUS.

## Some New Books.

The following note concerning the **MUSIC PRIMER**, recently published by A. S. Barnes & Company, is so charmingly written, and shows the distinctive features of the book so clearly, that it is well worth reading. It comes from the *Washington Herald*: "It would be worth while to be a child again for no other reason than to sing the songs in the new musical primer, for which the music has been written by Miss Bentley, of the music department of the Washington public schools, and the words by Arthur Henry. Miss Bentley and Mr. Henry have been at work for many months on the little book, and it is like unto no other set of songs for children. Many of us who are not yet in our dotage can remember when we sang words which might as well have been Hottentot for all we understood of them. At more than one school exhibition in my day, an infant phenomenon used to pipe that cheering song, 'I Should Like to Die Said Willy,' and I always did sympathize with Willy's papa, who said he had so much to do that he couldn't take time to die. Eternity with a boy of Willy's bent of mind never did look alluring. And we used to sing the lay about the poor blind boy. I remember well how it went. There was something about 'And God took up the poor blind boy and opened first his eyes in Heaven,' tho in my school days, learning the words by ear, the words shaped themselves to my mind. 'And God took cup, O poor blind boy, and opened for his size in Heaven,' which was neither comforting nor intelligible, hinting at a divinity addicted to cups and poker. It was a day when

Mother, how still the baby lies,  
I cannot hear his breath,  
I cannot see his sparkling eyes,  
O, tell me, is this death?

was accounted cheerful reading for the infant mind, and 'Tra-la-la, tra-la,' was supposed to express natural gayety when we sang. Mr. Henry has supplied Miss Bentley's music with words which mean something to a child. 'The wind has such a splendid voice' is not likely to be gibberish to any youngster. And the fate of the doll 'since my Teddy bear came,' will wake an echo in every little girl's heart. Nothing in all the book is outside the bounds of childish experience, and tho in my day no child could have hummed one of the tunes till he had heard it half a dozen times, I am told that the notes can be read by Washington children quite as readily as the words."

## Positions Open for Teachers

Hundreds of positions like those described below now on our lists for capable, experienced teachers. Good openings in business and technical work for men wishing to give up teaching. Some excellent opportunities for summer work.

**INSTRUCTOR** Normal school wants experienced man as instructor in English. University man preferred. Salary \$1,800. (C T-3641.)

**PRINCIPAL** High school in West wants experienced wide-awake man able to teach science. Must be good disciplinarian. Salary, \$900-\$1,200. (C T-3657)

**TEACHER** for commercial college in Greater N. Y. Must be thoroughly familiar with commercial subjects. Expert penmanship absolutely essential. Salary, \$1,000-\$1,500. (A T-83842)

**PROFESSOR** Technical school in North Dakota wants a bright, progressive mining engineer. Excellent chances for advancement. Salary to start, \$900. (C T-3743)

**TEACHER** Preparatory school, N. Y. State wants man to teach French and Spanish. Speaking knowledge of French required. Must be a single man, over 26 years old and of good personality. Salary, \$710. (A T-83529)

**TEACHER** High school in Wisconsin wants experienced man from 24 to 30 years old, to teach Latin. Must be college graduate, preferably one who has done some graduate work. Ability to coach athletics, desirable, but not absolutely necessary. Salary, \$1,400. (E T-264)

**DIRECTOR** High grade private school wants experienced physical director and athletic coach. Excellent opportunity. (A T-75470)

**TEACHER** High school in Colorado wants unmarried, experienced man to teach English, English history, and German. Must be a college or University graduate. Salary \$1,000. (S T-1763)

**TEACHER** Experienced manual training teacher who knows how to handle boys, wanted to take charge of manual training shop, teaching classes from 7th to 8th grades and first year high school. Rapid advancement for right man. Salary, \$1,000 to start. (P T-4732)

**PRINCIPAL** Public school in Illinois wants experienced man also capable of teaching mathematics. College graduate and man who can handle athletics, preferred. Salary, \$900. (C T-3637)

**INSTRUCTOR** Western college wants man under 40 years of age to teach oratory. Must also be able to assist in Latin and English. Salary, \$1,000. (S T-909)

**TEACHER** for algebra and geometry; possibly German; wanted for well-known military academy. Salary, \$400-\$500, and all living expenses. (C T-3660)



**INSTRUCTOR** Western university wants instructor in general chemistry. Must have had good training, and some experience. Salary, \$750 to start. (C T-3609)

Write us to-day, stating age and experience, and mention key number of position you wish to apply for.

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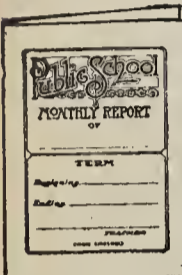
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The importance of supplementary reading can scarcely be over emphasized—that is, if the proper material is chosen. If this is done it will be one of the most potent influences in teaching children to find for themselves the beauties and pleasures of literature. But the reading must be of the right kind. It must itself be literature of a high class, and at the same time must hold the attention of its readers. DeFoe's ROBINSON CRUSOE certainly falls within the category. It is in the first place a classic, and in the second place it is alive with an interest ever fresh to young people. To older people a desert island may call up visions of privation and hardship, but to a boy or girl the idea is full of marvelous possibilities. A new world is opened before the imagination, wonderful things must happen, strange adventures constantly arise. Crusoe himself just fits into the situation. He does exactly what the boys and girls would have done had they been so happy as to have been thus shipwrecked. What a capital story it is! and while it is entertaining them royally, it is—we might almost say insidiously—bringing them under the spell of fine literature. Mr. Ossian Lang, who has prepared the present edition, has evidently been mindful of these considerations. He has omitted whatever is not suited for the young readers of to-day or which would fail to interest them. At the same time he has followed the language of the original text that nothing of its charm might be lost. The illustrations are those of the great Cruikshank and add greatly to the attractiveness of the present edition. (A. S. Barnes & Company, New York. 50 cents.)

Tudor Jenks has just added to his Lives of Great Writers Series IN THE DAYS OF GOLDSMITH. The series includes Chaucer, Milton, Shakespeare, Scott, and Goldsmith, each in one handy volume at \$1.00 a copy. Professor Jenks has pictured each of these great writers with their contemporary surroundings and scenes so as to convey a vivid impression of their daily life and habits. Dr. Hamilton Wright Mabie furnishes an introduction to the series. Chaucer is pictured as a man and a poet. In Milton he draws a contrast between Puritan and Cavalier life. He tells all that can be told of Shakespeare's life and surroundings, with comments on the plays. The great novelist Scott and his works are presented with the controlling influences of his day in literature, and now Goldsmith is introduced, laying stress upon the more public events and the literary history of the period. This series has been found most useful in introducing young readers to these various writers, supplementing literature and biographies in a most agreeable way, being written in a natural and easy style, which commends itself to the busy people whose time for reading is limited. One can get a comprehensive and intelligent idea of who and what these writers were, and what their environment was and what they did, which is all that is commonly wanted prior to an exhaustive study of their works. These books can be commended for their brevity and readability, as well as accuracy. Each volume contains a complete bibliography for reference. Several of them, such as Shakespeare, Milton, and Chaucer, have been satisfactorily used in connection



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Who Said Dinner?

Uh! xx! ?--?! !x!!

!?! x--! -- Cranky and ?! x -- ! Because  
!--!-- x ! Don't Digest x ?!---

There are many people who can see nothing good in a doughnut except the hole. For them there is nothing in this world but calamity. Their greatest trouble is to have to eat three times a day. The stomach is in rebellion, and this is immediately shown in a man's face. A man to be successful must have sunshine inside. The world already has too many dyspepsia faces that breathe disaster and gloom.

Stomach trouble is the most common cause of discontent, sour face, recklessness, disgust and lack of ambition. A bad stomach—there is the secret of many a failure. Anyone can have a good stomach, a strong stomach, a stomach that can take care of anything and everything that is put into it no matter whether it is a very bad stomach or not.

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with classes in literature, and in many schools, and the series forms a very valuable addition to all private and public libraries. (A. S. Barnes & Company, New York.)

Dr. Edward F. Bigelow is happy in his choice of a title—THE SPIRIT OF NATURE STUDY. Here, as elsewhere, it is the spirit that quickeneth. Without it, without love for nature, the study of her ways degenerates into the dead sciences—botany, biology, and the rest. But with a true joy in her manifold manifestations, what a world of delight is opened to eye and ear! Every sense is thrilled with her beauty, every faculty enters into more abundant life thru the exhaustless life around. Dr. Bigelow leads us into the fuller enjoyment of our great possession—the earth and its fullness—not by placing us in a laboratory with delicately adjusted microscope to examine specimens which the geologist or botanist would bring us. He takes us into the woods and fields, and bids us see for ourselves Nature's own arrangement of her treasures, not in glass cases carefully labeled, but scattered in some orderless symmetry of her own. In reading these pages we catch the author's own spirit. We too would go to Nature and seek to learn her lesson at first hand. The book is full of inspiration for all, and for those who would lead others to see Nature as she is, no better guide can be found. The volume is well printed and attractive. The illustrations are fine reproductions of photographs. (A. S. Barnes & Company, New York. \$1 net.)

A beautiful little booklet has been prepared by the G. & C. Merriam Company, publishers of the Webster's International Dictionary, entitled "The Dictionary Habit." It contains a dissertation on methods of teaching the use of the dictionary to pupils. The booklet is nicely gotten up and contains material that is very valuable to teachers. It is to be distributed quite widely among the country schools. In case, however, any teacher fails to receive it, he will find it worth his while to write for the booklet, which was prepared by Mr. Sherwin Cody. A postal addressed to the G. & C. Merriam Company, Springfield, Mass., will bring a copy.

One reason why teachers feel so fagged at the end of the day, so entirely worn out, is that they get no proper nourishment from breakfast, often a very hurried meal, till night. They are doing exacting brain work all the time and are constantly upon their feet. It is no wonder, then, that the end of the school-day finds them too utterly weary to do anything but go home and rest up for the next day's grind. A glass of malted milk taken at the lunch hour or in their middle of the morning will prove restful and refreshing. Horlick's Malted Milk put up either in powder or tablet form, is very convenient. Teachers who would like to try for themselves the benefits of this splendid preparation can secure samples by writing to Horlick's Malted Milk Co., Racine, Wis., mentioning TEACHERS MAGAZINE.

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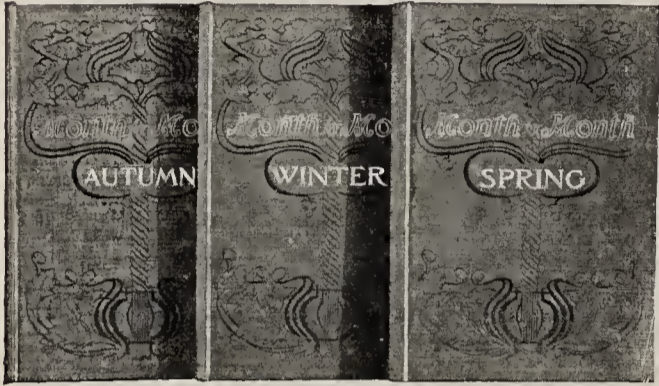
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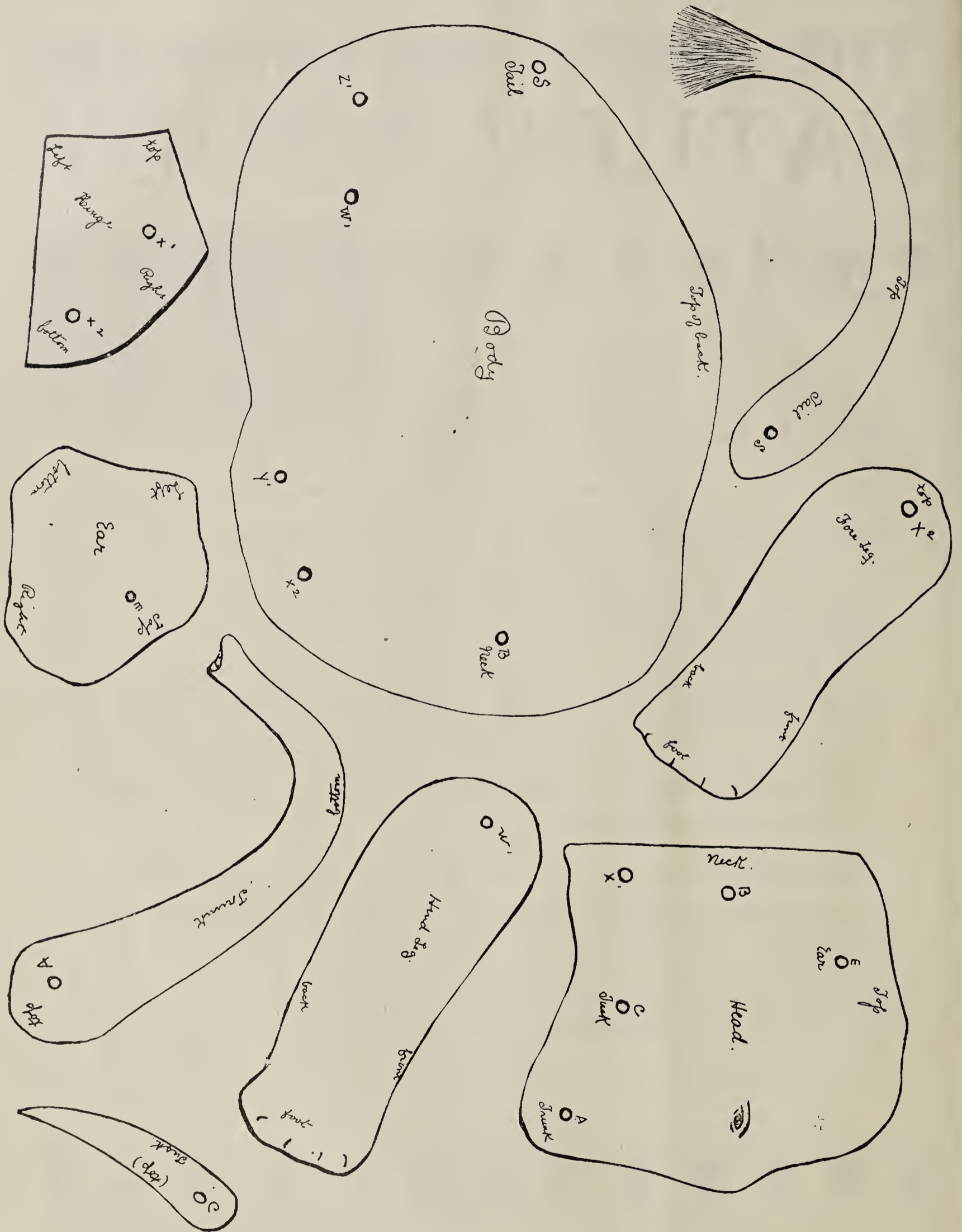
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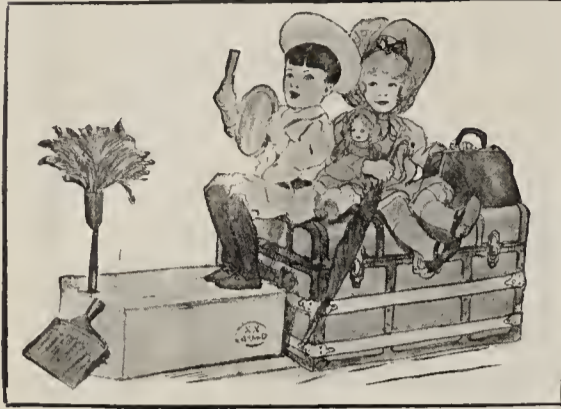
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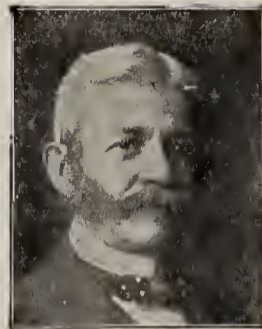
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## CONTENTS

THE APPRECIATIVE ARE APPRECIATED—The Editor . . . . .	49	SCENES IN THE LIVES OF EARLY CAVE-MEN—Jennie Rebecca Faddis . . . . .	75
THE HOUSE WE LIVE IN—Dr. Emily Noble . . . . .	50	HISTORICAL PLAYS—Helen M. Cleveland . . . . .	77
A CALENDAR OF MEMORY GEMS—L. H. Humphrey . . . . .	52	LIVE LESSONS IN CIVICS—Flora Helm Krause . . . . .	81
HOW THE SINGING CAN HELP THE READING—Alys E. Bentley . . . . .	54	CIVICS IN PRACTICE—A. T. Quinn . . . . .	82
OUR SCHOOL OUT OF DOORS—Edward F. Bigelow . . . . .	57	STORIES OF SCHOOL LIFE—Margaret Small Dodge . . . . .	84
CHILD LIFE IN TURKEY—Felix J. Koch . . . . .	60	PIECES TO SPEAK . . . . .	86
THE TURKISH DOLL—Anna J. Linehan . . . . .	62	HINTS AND HELPS . . . . .	88, 93, ix
SCHOOL MADE ELEPHANTS—Rose R. Archer . . . . .	iv	BLACKBOARD CALENDAR FOR OCTOBER—Designed by G. H. Shorey . . . . .	v
ENGLISH COMPOSITION IN ELEMENTARY SCHOOLS—Harriet E. Peet . . . . .	64	CHILD WORLD: THE SPINNER THAT SPUN AT NIGHT—Mary Ellason Cotton . . . . .	71
RECREATIVE ACTIVITIES—Belle R. Parsons . . . . .	66	OUTLINE OF UNITED STATES HISTORY—James H. Harris . . . . .	91
GOOD MANNERS . . . . .	68	WITH MY WIDEAWAKE CLUB IN AUTUMN—Bertie M. Phillips . . . . .	92
DRAMATIZED STORIES—AGNES C. GORMLEY . . . . .	69	QUESTIONS AND ANSWERS—Amos M. Kellogg . . . . .	96

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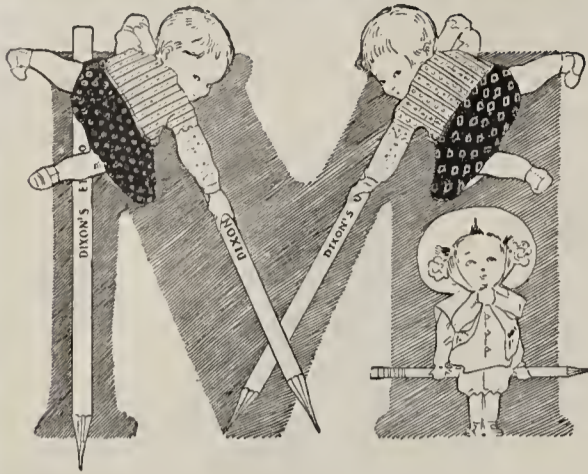
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VOL. XXX

OCTOBER, 1907

No. 2

## The Appreciative Are Appreciated

**A** PLAIN-SPOKEN wise man once said, "Hang it, how I do like to be liked!" We all of us want friends. We all of us want to be appreciated. While there is satisfaction in the consciousness that we are honestly laboring for the good of others, we like to be told in words, or by other tokens, that our efforts are approved. When the Almighty had made the heavens and the earth, and everything that in and on them is, he saw the result, and "behold, it was very good." He was pleased. But the Good Book tells us, too, that His joy is to have the children of men praise Him for His wondrous works. Why should not the teacher hunger for approval?

There is no danger of spoiling teachers with too much praise—honest praise, of course. Sincere appreciation not only rewards for past efforts, but spurs on to greater achievement.

Now let the teacher realize that his pupils are as much as he in need of the encouragement that comes from commendation. Approval accomplishes greater things than reproof. It is a plan worth testing for a month.

The tactful teacher always has a smiling "Thank you," for every little service received. It is a pleasure to pick up the pencil he has dropped, to draw down the shade, to open the window. He appears to take for granted that every child does his best, at whatever task is assigned him. And that faith is a mighty incentive to honest effort.

The appreciative teacher is appreciated. He is always looking for the good in others; always believing the best; leads others to think well of him.

The appreciative teacher never spends much time worrying whether he is in the right place where he is. Why should he? Perhaps the people of the community are not congenial. But he knows they are well-meaning, and he can get on with them. It is sufficient for him to realize that they need him. For company, he has books. And he has God's great out-of-doors, which is in

tune with every mood of every appreciative mortal.

Moreover, lack of congeniality is not necessarily a permanent condition. A better understanding of the people among whom we live will win us new friends. And that can be cultivated.

The appreciative teacher always speaks well of the community in which he labors, of the place, and of the people in it. The teacher with the attitude of E. Mae Seyfert cannot help but make friends. She writes that she has made it a point to have her predecessor remembered by her pupils. At Christmas time the pupils write letters to former teachers, telling of the progress they are making and of their hopes for the future. What a splendid idea this is! It is giving the children a special training in being appreciative. Appreciation is gratitude, and gratitude is the fountain of happiness.

The appreciative teacher is appreciated. His faith in others is a power for good.

The social status of the teacher is steadily improving. Town after town is waking up to its remissness in the remuneration of the teacher's services. The salary budgets over the country have been increased several million dollars during the last two years. The simple justice of the claim for teachers' pensions is also being better understood. The outlook is that before two more winters have passed many States will consider it their bounden duty to provide adequately for those who have devoted a life of faithful service to the education of children. Some day the federal government will take up the matter from the standpoint that the work of the teachers, whether they be in large cities or in hamlets remote from the centers of population, is of highest benefit to the country at large, and that the arguments which apply to the pensioning of war veterans apply with far greater force to the teachers of the young. There is no danger of overdoing in this direction. It is well with a people that appreciates its teachers.

# The House We Live In

TALKS TO TEACHERS ON THE CARE AND BETTER UPBUILDING OF THE HUMAN BODY--

"THE HOUSE FASHIONED FOR MAN."

By Dr. Emily Noble

## Talk II. The Building of the House

**M**ORE than two thousand years ago Aristotle was teaching that physical health was the basis of mental well-being.

How necessary, then, in these days, that not only parents and teachers, but children also, should be familiar with something of the marvelous phenomena of momentary occurrence in their own bodies, of the origin of the electro-chemic sources of human life, and how correct and natural breathing controls them both.

The real prevention of disease lies, not so much in fighting bacteria, as in controlling and fortifying the cellular process of body-building against their invasion.

In normal health our blood is always propagating myriads of living warriors called phagocytes, who combine the triple duties of war on invading germs, building and repairing tissue, and helping to dispose of the debris in the blood stream.

In the building of the "house fashioned for man," we have more hidden forces to contend with than mere bacteria. Modern scientific experiments prove the human stomach to be a perfect laboratory of deadly poisons!—in the blood and bones can be found phosphorus, in the stomach itself hydrochloric acid and potassium, sulpho-cyanide in the saliva, and yet, in normal health all these combine harmoniously for the constant reconstruction of the human body.

### RECONSTRUCTION OF THE BODY

It used to be dimly conceded that the human body changed, or was made over, about once in seven years; we know now that it is changing every moment of time until our last breath ends the process of momentary building up or breaking down. All of Nature's forces are correlated. And the creative and destructive forces (in normal health), are equally active in the human system.

There is no longer any scientific doubt about the cellular reconstruction of the human body.

The microscope proves the body to be composed of uncountable numbers of smaller bodies or cells, myriads of which are in constant activity in body-building.

Each class of cells have functions all their own, not all of which, even in this twentieth century, are fully understood. But there is no longer any doubt that the life of each cell is of very short duration, and that normal health depends on the constant reconstruction of healthy cells, the building of which is governed by the electro-chemic energy—generated by proper oxygenization of the blood—which, circulating in a closed system of tubes, known as arteries, capillaries,

and veins, makes a complete circuit of its great thoroughfare about three times a minute.

### THE RIVER OF LIFE

How few of us ever stop to think, or to tell, our children of the marvelous activity of the great life-stream, which in normal health, moves at the rate of about seven miles an hour, always carrying on a double function, conveying energy, vibrant with life principles, from the lungs to every tissue of the body, where it sets up an instantaneous process known as oxidization, and then gathering up waste products with almost inconceivable rapidity, distributes them among their proper organs of excretion on its way back to the lungs for more oxygen.

It rests with ourselves to keep the "river of life" properly supplied with life principles thru atmospheric contact and proper food, and to see that its mysterious channels and byways are kept free from accumulating debris.

### IRRIGATION, DRAINAGE AND SEWERAGE

The all-wise Creator designed for our bodies a more marvelously perfect system of irrigation, drainage, and sewerage, than mortal mind has ever dreamed of, and by which it was intended the waste products of the body should be eliminated, but which, thru ill-health and sometimes willful neglect, are allowed to accumulate in the system, until they become a fertile source of auto-infection.

### DIGESTION AND ASSIMILATION

The blood, in normal health, is constantly supplied with chemical properties, which enter it by the route of digestion and assimilation, and as the body is builded by what we breathe, eat, and drink, a few simple suggestions for the recognition of the chemical qualities of food may not be out of place in this chapter.

### THE QUESTION OF DIET

Recently the question of diet has been taken up by the daily papers. The claim is made that most people eat too much. That depends, of course, on what class of people the writers had in mind. One-half the world may be suffering from disturbed digestion due to over-eating, and indulgences of the appetites. The chances are, however, that the other half, rarely get enough to eat, especially of properly selected food.

### INSUFFICIENT FOOD

Mental and moral degeneracy exists to an alarming extent among public school children,

and in industrial centers, where child-labor is tolerated, as a direct result of poverty and insufficient food. Recent available data tend to prove that not less than two million children of school age in the United States alone, are victims of poverty which deny them the common necessities of life. Such statistics bear serious consideration.

#### FULL FOOD VALUE

But let us return to the question of diet. There are those who have plenty to eat, but even so do not get full value in the way of nutrition for lack of knowledge of the chemical quality of food-stuffs and of our own capacity for assimilation.

It has always been true that "what is one man's meat is another's poison." This is largely a matter of temperament. Certain diets, like certain drugs, have a directly opposite effect on persons of a different or opposite temperament. A lymphatic temperament can stand fasting well, where, on the same regime, a sanguine-bilious temperament would probably develop serious congestive disturbances. The no-breakfast fad suits many people (who probably dine late and well), but whenever I have tried going without breakfast, I get a feeling of headache and exhaustion generally, and then eat too much at the next meal.

In the human body nutrition serves two distinct purposes, which are always in constant activity, renewing the supply of vital energy and the constant reconstruction of cellular tissue.

The three great reservoirs from which the human being draws for existence are air, food, and water. Of these, air, because of its electrical principles, is by far the most important. The better we breathe the more we get of its vital energy for utilizing in our blood the chemical changes of our food products.

"Breath is life." And the difference between right and wrong breathing is as great as between one hundred per cent. and ten per cent.

#### NUTRITION

Proper nutrition is not wholly possible even with choicest selection of food, unless sufficient oxygen is inspired.

**WATER.**—It is an interesting fact that no matter what our weight may be, its bulk is always (in normal health), two-thirds water! Therefore, aside from the water contained in all food-stuffs, we should drink water freely. One to two quarts a day is not too much for people of ordinary health. Always boil and cool water if there is any question as to its purity. The Oriental never tastes "raw" water, which is why, even in this country, John Chinaman always keeps up a goodly supply of weak tea. Water is both a solvent and the distributor and regulator of the heat of the body.

**FAT.**—Twenty per cent. of our diet should be fat (carbon). Fat is rapidly oxidized, and generates much energy when sufficiently balanced by oxygen. Animal fats, milk, butter, oil, and other carbonaceous foods, such as sugar, starch, fruits, etc., are highly nutritious, easily di-

gested, and absorbed by a healthy stomach, and very valuable in wasting diseases.

**PROTEINS.**—Proteins have both animal and vegetable origin. Their uses in the process of body-building are to restore the waste of tissues that absorb nitrogen, such as brain, nerves, and muscles. They constitute such nitrogen as are found in all kinds of animal food, also milk, eggs, pulse, beans, and grains.

The process of digestion of the proteins is, up to date, best explained by the distinguished scientist, Pawlow, who says, "The secretion of the stomach, so important to the digestion of protein food, is chiefly of *psychical* origin; *i. e.*, it is due to memories, to associations, to the sight, smell, and taste of food. The sensation of appetite, the desire for eating, with the pleasure obtained from eating, are derived from the secretion of gastric juices. If these psychical factors have determined a flow of gastric juice, the individual is hungry, desirous of eating, and so, whenever appetite is present, we may feel sure the stomach is secreting its digestive fluids. There are, however, other factors which contribute to the production of gastric juices. One of these is the act of mastication, which appears to regulate the amount of juice secreted. The longer we chew the greater the amount of gastric juice secreted, while the man who bolts his food, hurriedly, will curtail his secretion of gastric juice."

#### MASTICATION

Proper mastication is a great factor in enjoying and properly digesting food. Pawlow's experiments prove that the gastric juices adapt themselves to whatever is being eaten. For example, if the diet were almost exclusively of proteids, much pepsin would be necessary for its proper assimilation, and the gastric juices would supply extra pepsin, "while a diet rich in starch or fat is attended by the secretion of a gastric juice relatively poor in pepsin."

#### DIETARY

In selecting a dietary for themselves, my readers would do well to avoid extremes and fads, and study their individual needs, tastes, temperament, and environment. We live in an electrical era, and it is not too much to assume that the highest vibration of electricity in this sphere is human life, and that all the electricity we need is held for us in atmospheric vibration for our in-breathing.

October morning! How the sun  
Glitters on glowing shock and sheaf,  
On apples crisp with mellow gold,  
On wonder painted leaf!  
October evening! Look, the moon,  
Like on in fairylands benighted!  
Frost, out of doors bites sharp; within,  
Good, our first fire is lighted!

—JOHN JAMES PIATT.

# A Calendar of Memory Gems

By L. H. Humphrey, New York

## A Thought for Every Day.

OCTOBER 1.

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

—ROBERT LOUIS STEVENSON.

OCTOBER 2.

It is easy to undertake, but more  
difficult to finish a thing.

—DON QUIXOTE CERVANTES.

OCTOBER 3.

Seasons of mists and mellow fruit-  
fulness!

Close bosom-friend of the maturing  
sun;

Conspiring with him how to lead  
and bless

With fruit the vines that round the  
thatch cases run.

—JOHN KEATS.

OCTOBER 4.

Once there was a little boy,  
With curly hair and pleasant  
eye—

A boy who always told the truth  
And never, never told a lie.

—ANON.

OCTOBER 5.

The morns are meeker than they  
were,

The nuts are getting brown;

The berry's cheek is plumper,

The rose is *out* of town.

The maple wears a gayer scarf,

The field a scarlet gown,

Lest I should be old-fashioned

I'll put a trinket on.

—EMILY DICKENSON.

OCTOBER 6.

How pleasant is Saturday night,  
When I've tried all the week to  
be good,

Not spoken a word that was bad,  
And obliged every one that I  
could. —ANON.

OCTOBER 7. SUNDAY.

And all hearts do pray, "God love  
her!"

Ay, and always in good sooth,  
We may all be sure He doth.

—ELIZABETH B. BROWNING.

OCTOBER 8.

Heaven lies about us in our in-  
fancy.—WILLIAM WORDSWORTH.

OCTOBER 9.

Kind hearts are more than coronets,  
And simple faith than Norman blood.

—ALFRED TENNYSON.

OCTOBER 10.

These are the days when the birds  
come back,

A very few, a bird or two,

To take a backward look.

—EMILY DICKENSON.

OCTOBER 11.

Just at the age, 'twixt boy and youth,  
When thought is speech, and speech  
is truth. —WALTER SCOTT.

OCTOBER 12.

A pitcher of mignonette,  
In a tenement's highest casement;  
Queer sort of a flower-pot—yet  
That pitcher of mignonette  
Is a garden in heaven set,  
To the little sick child in the base-  
ment—

The pitcher of mignonette,  
In the tenement's highest case-  
ment.

—H. C. BUNNER.

OCTOBER 13.

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

—ROBERT LOUIS STEVENSON.

OCTOBER 14. SUNDAY.

I count this thing to be grandly true;  
That a noble deed is a step toward  
God,

Lifting the soul from the common  
clod

To a purer air and a broader view.

—JOHN G. HOLLAND.

OCTOBER 15.

Where are the songs of spring? Ay,  
Where are they?

Think not of them thou hast thy  
Music too,

While barred clouds, bloom the  
Soft-dying day,

And touch the stubble plains  
With rosy hue.

—JOHN KEATS.

OCTOBER 16.

Health and cheerfulness make  
beauty.—CERVANTES.

OCTOBER 17.

What is the road to slumber-land  
And when does the baby go?  
The road lies straight thru Mother's  
arms

When the sun is sinking low.

—MARY D. BRINE.

OCTOBER 18.

The south wind brings wet weather;  
The north wind, wet and cold to-  
gether;

The east wind always brings us rain,  
The west wind blows it back again.

—OLD RHYME.

OCTOBER 19.

By the moon we sport and play;  
With the night begins our day:  
As we dance, the dew doth fall,  
Trip it little urchins all,  
Lightly as the little bee,  
Two by two, and three by three;  
And about go we, and about go we.

—WILLIAM LYLY.

OCTOBER 20.

And whistled as he went for want  
of thought.—JOHN DRYDEN.

OCTOBER 21. SUNDAY.

And Nature, the old nurse, took  
The child upon her knee,  
Saying, "Here is a story book  
Thy Father has written for thee.

—HENRY W. LONGFELLOW.

OCTOBER 22.

Blest, who can unconsciously find  
Hours, days, and years, slide scft  
away

In health of body, peace of mind,  
Quiet by day.

Sound sleep by night; study and  
ease

Together mixt, sweet recreation,  
And innocence, which most doth  
please

With meditation.

—ALEXANDER POPE.

OCTOBER 23.

Circumstances! I *make* circum-  
stances.—NAPOLEON I.

OCTOBER 24.

I love in Isa's bed to lie,  
Oh! such a joy and luxury,  
At the bottom of the bed I sleep,  
And with great care I myself keep;  
Oft I embrace her feet of lilies  
But she has gotten all the pillies!

—MARJORIE FLEMING, Aged 8.



OCTOBER 25.

The greatest pleasure in life is  
that of reading, while we are young.

—WILLIAM HAZLITT.

OCTOBER 26.

I ne'er offend thee,  
Yet thou dost me whip,  
Which don't amend me,  
Tho I dance and skip;  
When I'm upright, me you always  
like best,

And barbarously whip me  
When I want rest.

Answer: Top.

—OLD RIDDLE.

OCTOBER 27.

The walrus and the Carpenter  
Were walking close at hand;  
They wept like anything to see  
Such quantities of sand;  
"If this were only cleared away,"  
They said, "It would be grand."

—LEWIS CARROLL.

OCTOBER 28. SUNDAY.

DEAR SIR: I am in some dis-  
order by the reason of the death  
of a little child of mine. A boy  
that lately made me very glad, but  
now he rejoices in his little robe,  
while we sigh, and think, and long  
to be as safe as he is.

—JEREMY TAYLOR.

OCTOBER 29.

Joy to Philip!—he this day  
Has his long coats cast away,  
And (the childish season gone)  
Puts the manly breeches on.

Sashes, frocks, to those that need  
'em,  
Philip's limbs have got their free-  
dom.

—MARY LAMB.

OCTOBER 30.

At first the infant,  
Muling and puking in the nurse's  
arms,  
And then the whining school-boy,  
with his satchel  
And shining morning face, creeping  
like a snail  
Unwillingly to school.

—WILLIAM SHAKESPEARE.

OCTOBER 31.

She is not fair to outward view  
As many maidens be,  
Her loveliness I never knew  
Until she smiled on me;  
Oh! then I saw her eye was bright,  
A well of love, a spring of light.

—HARTLEY COLERIDGE.

## For Lovers of Fun

### What a Boy Can Do.

1.

These are some of the things that a  
boy can do;  
He can whistle so loud that the air  
turns blue;  
He can make all sounds of beast and  
bird,  
And a thousand nosies never heard.

2.

He can crow or cackle, or he can cluck  
As well as a rooster, hen, or duck;  
He can bark like a dog, he can low  
like a cow,  
And a cat itself, can't beat his  
"meow."

3.

He has sounds that are ruffled,  
striped and plain,  
He can thunder by as a railway train,  
Stop at the stations a breath, and  
then  
Apply the steam and be off again.

4.

He has all his powers in such com-  
mand  
He can turn right into a full brass  
band,  
With all of the instruments ever  
played,  
As he makes of himself a street  
parade.

5.

You can tell that a boy is very ill  
If he's wide awake, and keeping still;  
But earth would be—God bless their  
noise!—

A dull old place if there were no boys.

—San Francisco Call.

### Half-Past Eight.

Said little Ted, "When I'm a man—  
It's very long to wait—  
But then I'm going to buy a clock  
Without a half-past eight.

"I'd have such good times right  
along

From breakfast until late,  
If our big clock went on and on  
And skipped that half-past eight.

"But almost every morning now  
I hear mamma or Kate  
Call, 'Ted! it's nearly time for school  
Make haste, it's nearly half-past  
eight.'

"And in the evening it's the same,  
Or worse. I know I hate  
To have papa say, 'Bedtime, Ted,  
Look there, it's half-past eight.'

"Now, when I get to school to-day  
First thing I'll take my slate  
And make a picture of a clock  
That has no half-past eight."

—Selected.

### A Homesick Boy.

I'm visitin' at Aunt Maria's,  
And I'm homesick as I can be;  
It's sawdust and shavin's for break-  
fas'

And shavin's and sawdust for tea.

She says it ain't sawdust nor shavin's,  
But some kind o' nutriment food;  
Anyway, 'taint pie nor doughnuts,  
Nor fritters nor anything good!

She never has jam or cookies,  
She says they are awful for me;  
We eat 'em like sixty to our house,  
An' we're all of us healthier'n she!

She won't let me have any sugar  
Because it will give me the gout.  
And meat I can't swallow a mite of  
Till I've chewed it an hour about!

Didn't know that I had any liver,  
'Cause you see, I was never sick  
much:

But I'm hungry for all I can think  
of

'Cept sawdust and shavin's and  
such.

Oh, I want to see Ma and Louisa  
And Grandma and my old ball!  
But I, guess I'm homesicker for  
doughnuts

Than anything else at all!—*Life*.

### The Little Questioner.

Sometimes they call me trouble-  
some

Because I question so;  
But if I mustn't ask 'bout things,  
How will I ever know?

I asked grandma who made the  
wind.

She said, "Why, 'course, 'twas  
God."

I asked her where He kept His wind  
When things don't shake and nod.

She said, "My dear, just eat your  
pie

And think about your doll;  
Such questions are for older folks,  
Or best not asked at all."

One day I asked my new Aunt Kate  
What made her hair so red,  
Then Uncle Charlie pinched my arm.  
"Don't ask such things," he said.

When Dr. Jones was at our house  
To set our Bessie's arm,  
He said if questions cost me cash  
I'd sink my papa's farm.

But they don't cost me anything,  
Because no one, you see,  
Can tell me what I ask of them;  
They don't know more than me.

—Exchange.

# Song Music

Conducted by Alys E. Bentley, Director of Music in the Schools of Washington, D. C.

## What the Song Can Do for the Reading Lesson

**I**F we could learn to think of the music lesson for little children more as we think of, and plan for, the first reading-lessons, we should soon develop something very interesting and significant in primary education.

From the first day the child enters school, we are gathering all his experience of life, if we are wise teachers, and are using it as a means of winning from him spontaneous and dramatic expression of that experience, that we may carry this facility of speech over into the reading-lesson.

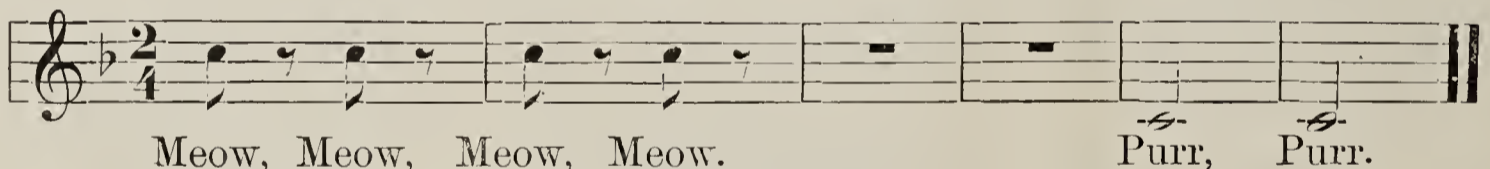
Naturally enough the stress point of the first year of school life is the reading. Once the child has learned to love a book, he may be trusted to work out many things for himself. Little wonder, then, that in the first grade the entire day's work revolves about the pivot of the reading-lesson. No intelligent teacher of this day would turn at haphazard to any page of the primer with the suggestion "Read this." Artfully, and with consummate skill does she lead the class to express and use as their very own the vocabulary of a reading-lesson before they see the symbol representation of their own thoughts on the printed page. To the child himself, or to the uninitiated observer, the lesson may seem to progress quite accidentally along the line of the personal experiences of the class, but the expert knows how carefully each detail has been planned by the teacher, with a view to correlating the spontaneous expression of the child's thought,

are not physically equal to so much. It is better to get away from the music lesson, as such, and let the class sing a single song at intervals during the day, choosing such times, and such songs, as will bring the largest return in stimulated energies and renewed interest, when the "regular work" begins to flag.

When the music lesson is given—and at no time should this spontaneous recreative singing of children be mistaken for the music lesson—it should receive the same intelligent preparation with which the teacher anticipates the reading lesson. The words of the song should be as painstakingly developed. The mood of the song should be as artfully created. The power to express, sincerely and dramatically, what one experiences emotionally, is the same, whether we express thru song or in speech. The same skilful preparation, therefore, is requisite to the teacher's success with the music lesson, as that which her normal training has schooled her to recognize as indispensable to the successful reading lesson. Make the correlation even closer and closer. Spell from your music vocabulary. Picture the dramatic situation of the song. Utilize every bit of the interest and delight added by rhythm, rhyme, and melody, to increase facility in oral expression, whether vocal or in reading.

### Lesson With the Song.

Let the children sing from the blackboard the exercise taken from the song. Divide the



Meow, Meow, Meow, Meow.

Purr, Purr.

with the scarcely altered expression of the same thought on the page of the reading book.

Preparation for the reading lesson taxes our extreme resources. We ask questions. We tell stories. We make pictures. We encourage the child to illustrate, and use endless devices to win from him all that imagination, fancy, or experience can contribute to the interpretation of that "twice told tale," the prospective reading lesson. This is the habit of years. We expect it, as a matter of course, from any primary teacher.

Strangely enough, however, we experience no shock when we find all of this exact child psychology, all of this sound pedagogic method thrown to the winds when the singing lesson is given. "This lesson, forsooth, is recreative! Now let us sing and be merry!" and without rhyme or reason, following the veriest whim, the entire repertoire of a class may be gone over in a single half-hour of so-called "music lesson."

Very little children should not sing song after song, as they are so often allowed to do (sometimes with the deadly pauses of embarrassment and self-consciousness coming in between). They

school, letting half sing the "Meow," while the other half sing the "purr."

Let different children count one, two, for half rests, while the teacher points. This can be made a most interesting exercise, combining ear-training with interval and time drill.

While the children sing the song let the teacher point to the different words as they appear in the blackboard exercise, thus insinuating an association of the printed form of the word with the word in its melodic association.

Let different children sing, or say, such phrases or such sentences as:

"My kitty lost her mamma."

"She must sing herself to sleep."

Return to the exercise on the blackboard, and let the children sing it in different ways, as the teacher points. As the children sing, the teacher may continue to point to the words sung until they are perfectly familiar with them.

We are now ready for our reading paragraph. We have taken no more time in development than we should have given in preparation for a reading lesson, and we have learned a song beside.

# THE ORPHAN

Text and Music by HARVEY WORTHINGTON LOOMIS

*With gentle movement*

*mf* > > *mp* > > *p*

Meeow, meeow, meeow, meeow, My Kit - ty left her

*p* *p*

mam - ma As soon as she could creep; So now, when comes her bed - time, She must

*mp*

*pp* *ritard.*

sing her - self to sleep. Prrr, . . . . . prrr. . . . .

*p* *pp* *ritard.*

OCTOBER

WILLIAM ALLINGHAM

FRANK LOWE

*Lively*

Bright yel - low, red, and or - ange, The leaves come down in hosts, The

L. H.

trees are In - dian prin - ces, But soon they'll turn to ghosts; The

*pp rit.*

leath - 'ry pears and ap - ples, Hang rus - set on the bough; It's

L. H.

au - tumn, au - tumn, au - tumn, 'Twill soon be win - ter now.

*ff rit.*

L. H.



Netherlands.



Sweden.



Norway.



Great Britain.



India.



China.



Japan.



Australia.



Russia.



Canada.



# Our School Out of Doors

By Edward F. Bigelow, Stamford, Conn.

**O**CTOBER! The word alone suggests the thought of an octogenarian enjoying the calm, mellow, reminiscent Indian summer of his life. No elation, no hilarity,—only a serene and placid content. It is the month of fulness and fruition, the time when the inclination to think and to study increases. In June one likes to dream, in August to meditate; but in October one begins the season of active thought.

So let it be admitted that October is the best month in the year for a Nature class; and let me confess that it is the month in which I least like to direct a Nature class. There are so many personal interests connected with the season that they have made me selfish. I want to be alone; I long for a little solitude more ardently than at any other time of the year. And, oh, teacher, I offer that point of view to you as one of the tests of your fitness for Nature teaching. Anybody, naturalist or not, can go in the spring months with a company of laughing, running, climbing, tumbling, questioning children. They harmonize with the spring brooks, with the sunshine flickering between the showers and with the bubbling song of the bobolink.

But October is a month of quietness; its light is mellow; the slowly flowing meadow-brooks are bright and pellucid, and the white-throated sparrow chants a *Te Deum* in the nearest thicket.

But our class thought that October was the best of all the year for another outing. Its members ran down the road as on a spring day. Youth lives only May whatever the month may be. After we had left the trolley line and started down a somewhat neglected lane that could

hardly be dignified by the name of road, the first thing that especially attracted attention was the climbing, false buckwheat.

"Where has that been all summer?"

"Indeed, I hardly know."

Every autumn I resolve that next year I will surely watch the development of the *Polygonum dumetorum* (variety *scandens*), but every year I fail. So the interesting plant remains unstudied and neglected, till these loosely clustered achenia attract our attention in the autumn. The long and leafy racemes of pinkish and greenish-yellow flowers are unnoticed in July and August, but now the clambering vine, with its burden of clustering fruit decorates many a wall or worm fence or brush heap. Near the edge of a dry and rocky wood we discovered a beautiful growth of *Viburnum*. It is true that the leaves resemble those of the maple tree, but so remotely that one wonders why that characteristic should have been selected by the botanist when he named the species *acerifolium*. But similar "misfits" are not uncommon in botanical descriptions. And while they are everywhere undesirable, no human being has the authority to change them. A name of the kind once published is usually unalterable for all time. One of my high school boys remarked that he would rather call it *Viburnum tallhuckleberry fruitibus goodtoeatibus*. And my opinion coincides with his, altho his Latin is not immaculate nor beyond criticism. At any rate the ripe berries are fairly "goodtoeatibus," and altho they differ in manner of growth from those of the tall blueberry bushes in the swamp, yet in their color and in the height and the general aspect of the shrub, the resemblance is sufficiently suggestive to merit the boy's remark.

From the hillside the class crossed by a sinuous track thru an open field to the brook, and onward to the swamp.

In many places the path was bordered by bayberry bushes luxuriantly in fruit. It was easy for the class to recognize the appropriateness of the common name. The crushed leaves "smell like bay rum," was the announcement that followed the suggestion to scrape off some of the leaves, and to tear them. The fruit is so waxy that it was much used by the early settlers as a source of supply for candle-making material, and it is still collected in large quantities by a few specialists in the



Bayberry Bush, in Fruit.



Flower Head of Common Thistle.

making of bayberry candles, especially in Westerly, Rhode Island, and vicinity. In recent years the use of bayberry candles has again been "coming into fashion." The berries are boiled in water, the wax rises to the top, is skimmed off, reboiled and strained, and usually mixed with ordinary tallow. Bayberry candles, on account of their poetical and historical associations, are especially used at Christmas, and in the religious exercises of hot countries. Candles wholly or in part of bayberry wax will not so readily "lop over," nor be so easily softened by heat as those of ordinary tallow.

"At the mouths of their rivers, and all along upon the sea, and near many of their creeks and swamps, the myrtle grows, bearing a berry of which they make a hard, brittle wax of a curious green color, which, by refining, becomes almost transparent. Of this they make candles, which are never greasy to the touch, and do not melt with lying in the hottest weather; neither does the snuff of these ever offend the sense like that of a tallow candle, but instead of being disagreeable if an accident puts the candle out, it yields a pleasant fragrance to all who are in the room, insomuch that nice people often put them out on purpose to have the incense of the expiring snuff."—ROBERT BEVERLY, in "History of Virginia."

Attention was invited to the fact that the thistle heads in this month, after their transformation to the condition of traveling seeds, are especially beautiful. The fluffy, ripened pappus, so delicately held to the matured receptacle, is a peculiar cone-shaped formation, that when detached expands into nothing less, nor less beautiful than a sunshade adapted to a fairy's needs. Country people are often fond of gathering thistles for the beautiful color of the flowers, and allowing them to ripen into this white smother of vegetable foam.

On the tips of the willow twigs, in the ravine, some curious formations were discovered.

"Seem like tiny pineapples," some one said, but after the prompt dissection of a sample, a boy who always has the main chance in mind, said: "If this is a pineapple, it's not good to eat, for it is wormy."

True enough, for in the center of each was a worm-like larva. This is one of the growing gallflies in its larval stage. The young tip of the willow twig was punctured by the fly, and an egg deposited in the plant tissue. The virus or poison injected by the insect's sting, and the irritation of the egg, as a foreign substance in the plant, produce on this shrub the abnormal growth known as the pine-cone willow-gall, which most persons seem to regard (if they regard it at

all) as a "queer seed-pod," or as the fruit of the willow, to which it has not the remotest resemblance.

Toward the middle of the afternoon it was noticeable that the evening primrose had its heart-shaped petals widely expanded, a change of habit that is difficult to comprehend. In the early part of the season, the flowers are closed during the day and opened only toward evening; hence the name.

In the early part of the month a party of the youngest folks went with me in early evening to



Fruit (or Seed Vessels) of Liquidambar.



hunt for katydids. This kind of hunting is especially successful in the low sprouts around an old stump of a chestnut tree. Katydid seem to be fond of chestnut leaves, and in this region none of the trees had grown tall enough to take the insects beyond our reach, at least not after a little bending of the long and slender "shoots."

Queer burs with long stems attracted the attention of the wondering class. At one place they were so plentiful that the path by the roadside was completely covered and concealed by them. These are known to the botanist as "multi-capsular spherical heads." The projecting capsules give the head a strange and unique appearance. But who could find a perfect seed? All the capsules were filled with what appeared to be sawdust. I wish some reader of TEACHERS MAGAZINE would explain why Nature, at least in New England, takes so much pains to produce beauti-



Ripe Seeds of Milkweed.

ful seed-holders on the sweet gum and the beech, but no seeds.

Milkweeds are at their best this month. When the pods first open they reveal the seeds like the overlapping scales of fish, hence the name "fish," so often applied to the interior of the pod. It is interesting to note the double crook of the stem where it supports the pod. This is due to the fact that the fruit is formed at the end of a drooping peduncle of the umbel-like flower cluster.

Many forms of fluffy reeds are beautiful this month. The hawkweeds (*hieracium*) are especially attractive. But none can be more pleasing nor more artistic than those of the milkweed in the forms shown when the photographer caught them at the critical moment. The leaves of the sumach are now falling. That fact is not strange, because all leaves are expected to fall at this time of the year. But it is strange that Nature, during the summer, has carefully protected the leaf buds in the bases of the mature petioles (leaf stalks), but now that cold weather is coming, she takes off the covering, and with apparent recklessness exposes them to the frost and the winds of winter.

On the way home we stopped at a farm-house to quench our thirst. While we were admiring the arrangement of the stones about the well, and the mosses and the graceful ferns among them, some one said, "Why don't you take a photograph with the camera looking down the well?"

"I will," and I did.

The camera and the tripod reflected in the water are visible in the hazy "distance," which here means down the well. Since then I have taken especial notice of country wells. Indeed, I think "Our School Out of Doors" could profitably devote a whole day to a similar occupation. But for that matter one person, or a whole class, could profitably devote a day or a lifetime to the study of almost any condition or aspect of Nature; but because the field is so large "Our School Out of Doors" can deal only in generalities.



Seed-Pods of Common Milkweed to Show Double Curve of Peduncles.

# Child Life in Faraway Lands

By Felix J. Koch, Ohio.

## The Children of Turkey.

**C**HILD-LIFE in Turkey, curiously enough, might be divided into two distinct sorts; that of the little Mohammedan boy, and of the rest of the children of the Empire.

Turkey, it must be remembered, is a polyglot of nationalities—or rather of religions, for in Turkey everything is classed by religion. Homes are of different architecture, as between Christian and Mussulman, and between Greek and Christian and Bulgar. Costumes, too, denote one's faith, and while these have not changed since the days when Islam crossed into Europe, they are varied and beautiful.



Christian Girls of Turkey.

And so, child-life, too, is classed hard and fast by religion. The Mussulman lad is the lord of the land, and the rest—they do not count.

The Turk, and as this term is commonly used, it implies the Mohammedan, is inordinately fond of his children. The little Turkish children, like the children of the Chinese, may have what they will, within reason.

The boys, however, are the only ones to whom an education is granted. At eight or nine years of age Turkish boys are sent to the schools next the mosque. There they learn to read the Koran and to write sentences from the Koran.

Queer writing it is indeed, and a stranger entering a Turkish school-room and noting especially the maps on the walls is reminded most of a flash of lightning that has struck across the face of Europe.

Contrary to general opinion, the Turk is sharp as a whip, and these Turkish pupils are far from dull.

School, however, is the least part of their worries.

Life in the nearer East is indulgent to the uneducated man. When the spirit calls, the little Turkish boy is more apt to spend the summer's day seated at the edge of his father's bazaar, sipping Turkish coffee, and when he can find the metallic to buy it, smoking the cigarettes.

From tenderest childhood the Turks indulge in these two vices, and to excess. The coffee-pot is always boiling, and the grains, pulverized to the fineness of a powder, are then set in the bottom of a round handleless cup, the water added, the whole given a stir, and one drinks grains and all. After the coffee, they take a glass of cold water, which settles the taste on the palate, as we never get it here at home.

Cigarettes, too, are invariably rolled by the user, in Turkey, and boys, and sometimes little girls exchange from their little lacquered cases, as our American boys would offer a bite from their apple.

The Moslems themselves are seldom the "farmers." In Turkey people one and all live in villages. The arable land lies around, and to this, early in the morning, seven days of the week, the peasants trudge to till and toil. The Mohammedan, however, remains in the town. There he has his bazaar, and it is to own one of these some day that the child aspires.

Bazaars of a sort in a given village, town, or city, are gathered together. Prices are the same in all. Wages paid the apprentice are the same. There is no competition. There is no advertising, no "modern" methods. If you want to buy, you buy; if not, who cares?

So why bother one's head with book-learning?

The little Turkish boy, seeing this before him, prefers to play, when he is not needed to watch the booth, while father is off in the *kavana*, or coffee-house.

What does he play?

Up in the heart of Novi-pazar, the forbidden land of the Turkish Empire, marbles, like those of America, are in use. Children trundle the



A Typical Turkish Village.

hoops, and play at chase and the "ring-around-the-rosy" is popular.

But as for the little girl of the Mohammedan?

Up to the age of twelve, or at most thirteen, she plays with her brothers.

Education? none at all. Why should she

want it? She helps her mother in the harem, but as her father may have three wives, and there are many children, the work is soon done. Then she, too, goes out to play.

She does not wear dresses, but bloomers, that are sewed together at the ankles, so that she waddles like the millers of Holland. These costumes of hers will be most attractive for their brilliant colors. They are red or blue, spotless white, pink sometimes, or lavender. Green, the sacred color of the prophet, is reserved for occasions of State.



Festal Decorations.

An interesting feature of her appearance, to us of the West, is her hair. It is done up in two little braids, but they are a brick-red in color. Women and girls in the East dye their hair and their finger-nails with the henna, and when the dye does not work thru evenly, splatches of the natural color show thru.

At twelve, however, the little Turkish girl must hide her face from all the world. Then she begins to wear the veil, and after this has been put on, no man, save the father, brothers, and sometimes intimate family friends, may gaze on her fair countenance.

Do not the little girls rebel? Tradition says no. It is the custom all about them. But, one day we were watching the boys at play at the men's school at Salonica, on the Ægean. Suddenly, we noticed a boy to dart away from his fellows and find a corner, close against the palings. There two little veiled girls stood, and when he had drawn near, and they thought no one observing, they drew their veils and let him feast his eyes upon their fair countenances.

We wonder, of course, at the home-life of these boys and girls. The Turkish home consists of two parts, the one for the women, the other the men. The stranger seldom penetrates the latter. In fact, Turkish homes do not even have a door upon the street. The houses are built with the side to the highway, the front facing on a garden. This yard, then, is closed, and the wall all about is too high to be peered over. If one would enter, he does not go thru the garden gate unbidden. There is a great knocker to this

door, and one must knock, so that if women or girls be within, they may lower their veils or retreat, before it is opened. Then, and then alone, can one enter the home.

Of course, among themselves, they have good times, these children.

Now and then the several wives of the one Turk will hire a queer vehicle, much like a coach, and with this go out into the country with the children. There they may have a tambourine girl to play for them, while the little ones dance or idle about. Later there will be roast chestnuts and some of the queer cake, and, perhaps, if the picnic is an extended one, some sweetened rose-leaves. So the little ones feast and fare well.

At fifteen or sixteen child-life ceases for the girls, and they marry. They themselves have very little to say in the affair. The mother of the groom will come home some evening and tell her son that Abdul Aziz's daughter is a pretty girl, and would make him just the nicest kind of wife. So the son repairs to the girl's father and the latter arranges what dowry he will give along with her. The son, too, at the same time, pledges himself to return a like amount should he ever divorce her.

Divorce may be had without cause in Turkey; all the husband need to do is to tell the wife to go, and to return to her parents the stipulated dowry.

Then, at the appointed day, there is the wedding, and only then, very often, does the husband see his wife face to face. She may have passed his bazaar and so caught glimpses of him before, but of this he knew naught.

So simple, then, is child-life in Turkey that there is really nothing to tell of it. Rising, eat-



In the Bazaar.

ing when hungry (for seldom does the entire family gather for meals at a set time), then loitering or doing the few light chores about the home, and then loitering again until bedtime; so the years to manhood and womanhood flit by.

# Dolls of Many Lands

By Anna J. Linehan.

## Little Folks From Turkey.

**A** LITTLE Turkish baby in its cotton shirt and quilted dressing-gown, and wearing on its head a little cape of either red or green silk, presents a very different appearance from the tiny ones of our land dressed in pure white. The little silk cap often has a tassel of seed pearls hanging from one side, to which are attached several charms to keep away harm and danger from the baby. When the little one is three days old many visitors call to express their congratulations, and altho the visits are ostensibly to see the baby, no word of praise must be said, or very little notice taken of it, for fear harm will come to the child. A similar superstition exists thru northern Europe.

A marked difference in the manner of dressing little children in Turkey is manifest when it is noticed that in our country the long, flowing robes of the infant give way to shorter and shorter skirts as the child grows in activity, while there the infant has very short clothes, which are gradually lengthened until little girls running about resemble in every respect, except features, little old ladies.

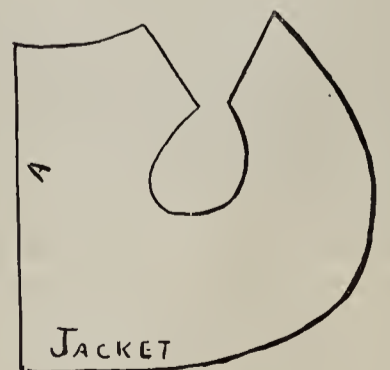
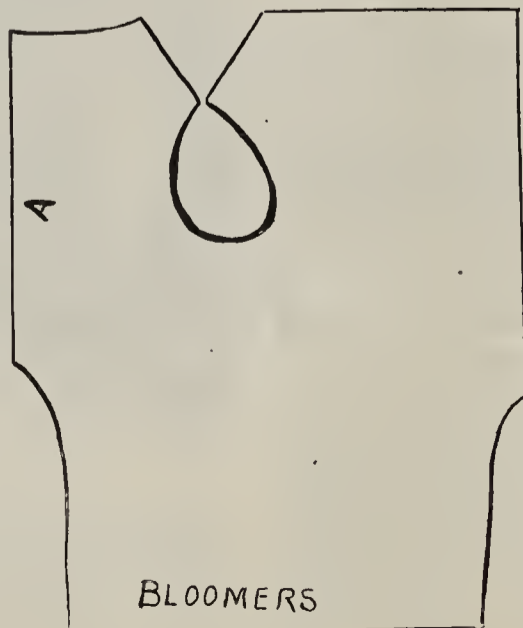
Up to the age of six years the child is left to play, but when he reaches that age he begins to go to school. This is made an event in his life by many ways. As the time approaches he is

the recipient of many gifts, among these a school-bag handsomely embroidered, in which to carry his first book to school. Notice is sent to the teacher, who prepares the children for the coming of a new pupil. They then appear in holiday attire to receive him. The new pupil is dressed in a costume gaily trimmed with silk and gold braid. The pony on which he rides is gay with elaborate trappings, and the whole event is one not to be forgotten.

In the first four years of school both girls and boys are educated together, and having no desks, they sit on the floor, with copy-books on their laps. Their pens are of reeds, and wet sponges serve as ink-wells.

These little Turkish children are most respectful to their parents and elders. One form of salutation is to touch the earth with right hand, bring it to the mouth, then touch forehead, which courtesy means: "From the earth, our mother, I give you my heart, and with my hand to my brow, intelligently, I salute you."

The styles of Europe and our own country are largely becoming the custom in the large cities of Turkey, but in the remote parts the old customs prevail. Formerly turbans were worn, but this Sultan preferring the fez, that is the general headgear. In the patterns accompanying this article bright red could be used for the bloom-



ers, which can be made in one piece, the seams joined, and the garment gathered at neck and ankle. The sleeves may be put in this or in the jacket, which is to be worn over it. A broad sash of gay colors should be loosely knotted on one side of the waist-line.

The loose jacket may be made of black velvet trimmed with braid or tiny tassels. Pointed slippers may be worn, or ordinary boots or shoes, as seen here. The fez should be made of red or brown felt, with a tiny tassel at the top.

The patterns given are for dolls five inches high, but one twice that size will be more effective. The pattern for the bloomers and jacket should be placed on double fold of the goods, the straight edge A, being laid on the fold. The sleeves cut double, and fastened in, and the straight piece joined and sewed to the circle, the diameter of the circle here given is three-quarters of an inch, the length of strip, two and a quarter inches.

## Nature Stories

FOR THE PRIMARY SCHOOL

By Lillian C. Flint, Minnesota.

### Little Brown Nuts.

I am a little brown nut.  
 Last spring I was a little white blossom.  
 The wind rocked me to sleep.  
 By and by the blossom fell to the ground.  
 Then I was like a little green ball.  
 I was afraid that some one would break me  
 off from my home in the tree.  
 I had a twin brother with me.  
 Soon our mother-tree made us a strong coat  
 with prickles on it.  
 Now no one would touch us.  
 Then she gave us a bitter juice.  
 If anyone tasted us they did not like us.  
 One day a squirrel came up the tree.  
 He tried to take hold of us.  
 The prickles went thru his soft fur so he  
 let us alone.  
 A wee bug crawled up the tree.  
 It was so little that it came in among the  
 prickles.  
 It took one little bite of our green coat.  
 It was bitter, and the little bug went away.  
 All summer the sun shone on us.  
 When the fall came, our green dress grew  
 brown.  
 It shone like satin.  
 The prickles were not very hard now.  
 Soon our strong overcoat began to crack.  
 After a while it opened way down one side.  
 Then the wind blew hard, and we fell down  
 to the ground.  
 Under the tree was a soft carpet of brown  
 leaves.  
 We rolled under one of them and lay still.  
 By and by a little squirrel ran over us.

He picked up my twin brother and took  
 him away to his nest.  
 I was left alone.  
 Soon I heard little children laughing.  
 One of them picked me up and put me in  
 a basket with many more.  
 Now I am in a bag in the farmhouse, get-  
 ting sweeter and sweeter every day.

### Autumn.

One of my names is Autumn.  
 When I come, the leaves fall to the ground.  
 The children call me fall.  
 All the trees have changed their green  
 dresses.  
 They have put on dresses of red, gold, and  
 brown.  
 They are getting their leaves ready to fly.  
 The fall is the play-time of the leaves.  
 They will dance over the fields.  
 The wind makes them dance.  
 The leaves have worked all summer.  
 They have taken in the breath of the tree.  
 Their work is done now.  
 The days are growing cold.  
 After their play they will fall down on the  
 ground and lie still.  
 The snow will cover them with a soft, white  
 blanket.  
 They will sleep here all winter.

“Autumn leaves falling, yellow and brown;  
 Swept by the wind come rustling down.”

# Composition in Elementary Schools

By Harriet E. Peet, Massachusetts

## The Presentation of Material.

**I**N order to give the children an impulse to create something of value in their composition work, it is necessary that the material upon which it is based be presented in an effective way. The student, either thru his own initiative or by the influence of his teacher, must first be filled with thoughts which he will want to express, and second, with an idea of form thru which to express himself.

If it is a piece of literature which is to be the basis of his composition work, the pupil must first grasp the piece as a whole. In other words, the poem or story should first come to him as an esthetic experience. It must seem to him complete, beautiful, and free. It must fill him with a feeling of life enhancement. The teacher can best accomplish this with the younger children by telling the story, using as far as possible the original passages of the text for the most dramatic moments in the story. With the older students, she will want to give either a rapid reading of the piece herself, or she will ask the students to read it thru by themselves.

If the story is to be told, the teacher will find that her best method of adapting her story to her class will not be by condensing the whole story; giving only the important facts. She will find that it is better to cut out unimportant incidents entirely, and to give the parts which she selects in a complete and graphic way. If we were teaching Andrew's "Thumbilnia," for example, we could leave out the incident about the beetle and some of the parts about the mole, and concentrate upon the swallow and the flower-fairies.

If a story is cut down by the omission of incidents, time is left for that most important thing in story-telling, the giving of sufficient detail to awaken many concrete images in a child's mind. We must remember that even such details as the blue checked apron on the tar baby, and the fact that Brer Rabbit cocks his ears, aid materially to make the Tar Baby story effective. Notice, too, the effect of detail in this poem of Shelley's. It consists of nothing but such used suggestively, and yet how effective it is!

### The Widow Bird.

A widow bird sat mourning for her love  
Upon a wintry bough;  
The frozen wind crept in above,  
The freezing stream below.

There was no leaf upon the forest bare,  
No flower upon the ground,  
And little motion in the air  
Except the mill-wheel's sound.

The storytelling can further be made effective if we deliberately set about to create an atmosphere. If we are telling the story of Excalibur, we must give an impression of mystery and remoteness. The sea must not be murmuring in

the glare of the noon-day sun, but veiled by a blue haze and either silent or uttering supernatural sounds. If we are telling a story from the Jungle Book we must get into the feeling that a night in the jungle would give us. There would be the "feet that make no noise," the distant trumpeting of the wild elephant, the slumbering coils of the python, the flutter of the bats, besides all the strange brotherhoods and feuds among the jungle folk about us that we would want to describe.

We must further remember in telling a story that the children are fond of action which must be worked into a climax, and that dialog not only helps to make a story seem real to the children, but that it adds materially to its liveliness.

If the story is read to the children, it must be carefully interpreted; that is, it is not sufficient for a teacher to read literature so that the children get merely the logical relations in it. Its chief value is in its emotions, which must be communicated to the children, along with the thought, thru the inflections of a teacher's voice.

After this general survey of the work the class will be ready to study a piece by incidents in detail. With this detailed study, if the matter is well conducted, there will come to the children an impulse to express themselves. It may be that they will want to discuss two sides of a question, to give their reasons for an opinion, to make a comparison of characters, to give a reminiscence suggested by the story, to write an original story based upon a plot similar to the one that they are handling, or, better still, to dramatize either the whole story or some incident to it.

The impulse to express a thought is the first thing to be aroused in composition work, but this is not all that must be done in preparation. A child's mind may be teeming with thought, and yet he will write uncritically and produce a poor result. Teaching must always be more than an inspiration to action. It must be a training. So in the composition work we must aim to lift the children to a higher level than their customary habits will dictate. This, of course, must be done without destroying this individuality of the children by forcing them into an artificial manner. What we want to do is to lead the pupils to criticise their own work so that they are conscious whether or not they have created just the impression which they intended.

One of the best ways of helping the children to this higher level is by giving them a strong motive for the work which will lead them to self-criticism. If they know that they may be called upon to read their papers before the general assembly of the school, they will begin to look at them from the standpoint of an audience, which is one of the best ways of criticising a paper. If they know that their compositions may be published in the school paper, they are also far more critical than they are when they know their papers are to serve merely as material

upon which their teacher is to give them grades.

In this work we must remember that all great writers have been surrounded by literary influences in their youth. Browning, Shelley, Tennyson, all devoured the poets. It follows that if we are to give the children power to express themselves with clearness and force, we must create a literary atmosphere about them. They must hear much good literature, or, better still, memorize a great deal. A thing of beauty once memorized will haunt the mind and pervade the speech as nothing else can.

A literary atmosphere is the second aid which we can provide the children for reaching a higher level in this work. The third is thru composite class composition work. During the recitation hour, different members make suggestions for a composition. They first make up their minds as to what they want to tell, the atmosphere they wish to create, and the impressions of the characters they intend to give; and then several children suggest beginnings. The members of the class decide which they like best. The teacher writes this rapidly at the board. Another sentence is suggested, criticised, voted upon, and then put upon the board.

One advantage of this composite work is that many, many points of technique will come out that would be very difficult to present to the children in any other way. For example, some one will see in this sentence, "Bandits hold the bridges, and are robbing the people," that different forms of verbs in a compound predicate are less effective than like forms. He or she will want to change the sentence to "Bandits hold the bridges and rob the people." What one child fails to see another will, or if no one sees a glaring error (minor ones may sometimes be passed over), the teacher may ask a question which will lead the children to analyze what they have said more closely.

Perhaps the class will get no further than three or four sentences in a half hour, but the members of the class will have gained a method of work which will lead them to see that good results in composition work can be obtained only thru careful, close, and hard thinking. The class composition need not necessarily be finished, for if it has given the students a method of work and an impulse to write, it has served a sufficient purpose.

It is better to have the pupil's individual compositions, which are to follow the class work, done under the supervision of the teacher, if the pupils are below seventh grade. This prevents the student from getting into careless habits. Another thing which must be guarded against in this work is direct imitation or reproduction of the class composition by the different pupils. This can be done by changing the subject. It is form, not substance, which the class work should provide.

A fourth way of assisting a child to a higher level is one which, perhaps, does not belong to our subject, the presentation of material. But a word on it may not be amiss. I refer to the handling of criticism. If a child has done a thing well, he should be told so, in order that he may repeat his successes, and let him gradually eliminate

his mistakes and failures. There is something hypnotic in this method. We all know if we think the right we do the right. If we concentrate on errors we cannot avoid them any more than the boy learning to ride a bicycle can avoid the stones in his path if he thinks about them too hard. Yet how slow we are to apply this in our teaching!

To make our subject more concrete, we will imagine a teacher is going to take up the King of the Golden River in fifth or sixth grade, or Julius Cæsar in the seventh or eighth. Her work on the King of the Golden River, as in all things, must be adapted to her class, but we can imagine her getting fairly good results if she were first to partly read and partly tell the story to the children, using pictures of mountain valleys, deserts, and glaciers, to give the children some idea of the background of the story. She would follow this work by having her class read and discuss each section of the story in detail, writing papers as they went along. They would probably enjoy writing such papers as these: (1) A letter to mother telling of an imaginary visit in Treasure Valley; (2) a dialog showing Gluck's kindness to his visitor; (3) a comparison of Gluck with his brothers; (4) how Treasure Valley became a desert; (5) an incident in the story of Gluck and his mug; (6) why Hans and Schwartz failed to turn the rivers to gold; (7) how Treasure Valley was regained; (8) a review of the story, telling what it is about, what it shows, and why the children liked it; (9) a favorite part of the story.

Composite class compositions should precede, at least, the first four papers. In order to vary the subjects from those the individual papers are to be upon, the first could be a letter, showing how a child reached Treasure Valley; the second composite paper might be a dialog on the incident between Gluck and his visitor at the door, the individual papers upon the matter, and the return of the brothers; the third composite paper might be a character study of the little visitor; the fourth, any one of the incidents about the mug which the members of the class had not elected to take.

A range of device in the selection of a subject is always welcome to the children. We all like leeway in all that we do, for only with such can we truly express our own individualities. When we give such an opportunity for choice to the children, they have an added sense of self-respect and consequently a greater pleasure and success in their work than they would have without.

It will be found profitable to follow a class exercise in composition by one of criticism. While a number of children are reading their papers aloud, chiefly for the pleasure of their classmates (from their point of view; from the teacher's, that they may know how their papers sound, and thus grow more critical), two or three others can be writing at the board. After the reading, the class can turn to the board work, and make suggestions. This will give many opportunities, just as the composite work does, for the development of technique.

(Continued on Page 95.)

# Recreative Activities

By Belle R. Parsons, California

## Clothing.

**T**HE revival of spinning, weaving, basketry, and other of the primitive industries, gives opportunity for many interesting trade and industrial plays. In connection with the spinning and weaving stories, talks on the original spinners (the spider and the caterpillar), the origin of silk, cotton, wool, and linen will be helpful.

The making of textiles may also be approached from the point of development. The children could begin the work in connection with their domestic arts, with simple twisting, knotting, tying, braiding,—these being followed by weaving, spinning, and sewing.

Again, the making of cotton, linen, woolen, and silk stuffs, might each be followed thru its several processes. Leather and fur might be dealt with in the same way. (See "Primitive Series," page 000.) It will be well for the teacher to make a thoro study of the one process which she intends to work out with her class. Any encyclopedia gives a somewhat exhaustive treatment of the culture and preparation of any article which the teacher may wish to study.

### Preparation of Raw Material.

#### Lesson 1. Linen.

Preparation of the ground.

Sowing the seed.

Representing the tall, straight stalks of hemp and flax.

Pulling stalks up from the roots, by hand, and gathering into bundles. (Gives excellent trunk and arm work.)

Rippling,—tearing off the bolls, by pulling stalks thru a series of iron teeth. (Good arm and trunk work.)

Retting, or rotting,—steeping in water to separate fibre. (Represent the method of putting into, and taking out of water.)

Spreading out on the grass.

Breaking,—striking by a flat blade.

Scutching,—and final preparation for spinning.

#### Lesson 2. Cotton.

Destroying old shrubs.

Preparing ground by ploughing, etc.

Sowing or planting seed.

Picking cotton into baskets. (Walking up and down aisles.)

Carrying baskets home on heads.

Spreading cotton out to dry.

Picking seeds. (Too nervous to use as an exercise.)

Carding cotton and preparing it for the spinning.

The stevedores, loading and storing bales in the ships. (Offers pulley movements.)

#### Lesson 3. Wool.

Herding sheep.

Shearing sheep.

Picking and washing wool.

Carding wool and preparing it for the spinning.

Making the curls and laps, etc.

#### Lesson 4. Silk.

Represent the moth.

Represent the worm.

Imitate the spinning of the cocoon. (Excellent head movements.)

Represent the mulberry tree.

Climbing the tree to get leaves.

Stirring the cocoons.

Reeling the silk.

### The Making of Stuffs.

#### Lesson 1. Spinning.

Aside from its natural place in this sequence, or a strict following of its development, spinning may be taken up in connection with mythology, literature, history, the study of the Indian, and the domestic art work of the school.

Simple twisting of double thread with hands.

Hand-spinning with spindle and distaff.

Holding distaff in left hand or stuck in belt.

Twirl spindle, draw out thread.

Wind thread on spindle.

Small spinning-wheel. (Good seat activity.)

Tread with foot. (Good ankle movement.)

Twist thread with fingers.

Large spinning-wheel.

Good standing position.

With large circular movement of right arm, turn wheel backward.

Holding thread in left hand, walk backward across the room, slowly, stretching thread.

Walk forward, allowing thread to twist itself up on the spindle.

Repeat many times.

Reeling, turn crank of reel, to wind yarn off of spindle onto reel,—making skeins.

#### Lesson 2. Weaving.

The weaving work of the school and kindergarten will be greatly helped if the children first get the idea of "one over, one under," etc., by actually playing some such games as suggested below.

1. Stand three or more children in a row, slightly apart.

The remaining children, holding hands in line, wind in and out between them.

2. Divide class into two equal lines.

Children in one line stand slightly apart, representing the "warp."

Children in other line join hands and weave in and out, representing the "woof."

All the different stitches may first be done in this way:

One over, one under.

Two over, two under.

One over, two under.

One over, three under, etc.

The class may also find much delight in trying to run rapidly thru the "warp" threads.



3. Two lines, coming in opposite directions, interweave.

4. Two by two, over and under.

Children take partners and advance, with inside hands joined and held high.

When the double row is in good line, leaders halt, face each other, form bridge by holding both hands up.

Next two pass under; halt, face, and form bridge, and so on, until the whole class has passed under and formed bridge. At signal, every other couple face front, still holding left hands high, dropping right.

The alternate couples face the rear, holding right hands high, dropping left.

Thus the class is divided in half, alternate couples facing in opposite directions.

This double line then starts moving, each couple proceeding in the direction in which they are facing, and winding alternately, over and under the approaching couples.

When reaching end, face about, change hands, and return, still weaving.

5. Any of the above figures may be done in a circle, instead of a line.

This introduces the "grand-right-and-left figure," and makes possible the playing of a great many of the folk-games.

6. These figures also introduce the "basket-weaving" games of the kindergarten circle. Many effective figures may be improvised by the teacher from this theme, for work in the older grades.

7. Weaving at a loom. (Good imitation for desk activity.)  
Make treadle movement with feet.  
Toss shuttle, quick movement of right arm.  
Push beam, extend both arms forward to full length, with quick, firm movement.

Order: Ready { feet } Position!  
                  { Toss }  
                  { Push }

8. Folk-games.  
London Bridge.  
The Forest Weasel.  
Itiskit Itaskit.  
Round and Round the Village.  
The Needle's eye.  
The Shepherdess.  
Swedish Weaving Game.  
Mow, Mow the Oats.  
The Christmas Wreath.

## A Jack-o'-Lantern Song

By Bertha E. Bush, Iowa

**F**OR half a dozen or more boys. Let them march on to the platform with pumpkins and jack-knives, and, seating themselves on the floor, begin to work at their jack-lanterns. As they work they sing to the tune of "Rig-a-jig-jig."

This is the way that we make our prize;  
Heigh-oh heigh-oh, heigh-oh, heigh-oh!  
A mouth, a nose, and two fiery eyes;  
Heigh-oh, heigh-oh, heigh-oh!

CHORUS.

Speed the less sharp blade and the skilful hand;  
Heigh-oh, heigh-oh, heigh-oh, heigh-oh!  
This is our gay jack-o'-lantern band;  
Heigh-oh, heigh-oh, heigh-oh!

(Speaking.)

Hold the yellow treasure fast;  
Scoop the center out and cut  
Great round eyes and queer flat nose,  
Grinning mouth with teeth in rows.

(Rising and holding up the jack-lantern.)

Jack-o'-lantern's done at last.  
Now to funny pranks he goes.

(Arranging themselves in a row and putting the jack-lanterns on their heads.)

(Singing.)

This is the way we will march in state;

Heigh-oh, heigh-oh, heigh-oh, heigh-oh!  
Jollily grinning at every gate,  
Heigh-oh, heigh-oh, heigh-oh!

CHORUS.

Creep up so softly, and silent stand;  
Heigh-oh, heigh-oh, heigh-oh, heigh-oh!  
This is our gay jack-o'-lantern band;  
Heigh-oh, heigh-oh, heigh-oh!

(Spoken.)

How the boys gather. Listen! Hark!  
Scurrying feet are drawing near;  
Two boys, a dozen boys are here,  
Each with a jack-lantern grim and queer;  
Laughter and chatter fill the dark.  
What a surprise will now appear!

(They march back and forth with their jack-lanterns several times, then halt and sing.)

This is the way that we homeward run;  
Heigh-oh, heigh-oh, heigh-oh, heigh-oh!  
Scudding like squirrels when our play is done,  
Heigh-oh, heigh-oh, heigh-oh!

CHORUS.

Hurry, for bed-time is now at hand!  
Heigh-oh, heigh-oh, heigh-oh, heigh-oh!  
Goodnight to our gay jack-o'-lantern band.  
Heigh-oh, heigh-oh, heigh-oh!

(They all run off.)

# Good Manners

A DEPARTMENT GAME.

By Margaret Kidd, Massachusetts.

Tune: Oh, Have You Seen the Muffin Man?

**B**EFORE the game is played, the teacher should assign the parts.

Time should be allowed between the stanzas for the children to go to and from their seats. The teacher may announce the subject of each stanza before it is sung.

Class sings while the children are acting their parts at the front of the room.

1. Class sings:

Here is a little deportment game,  
Deportment game, deportment game;  
Here is a little deportment game  
Polite we should certainly be.

2. Four children walk across the front of the room.

Class sings:

This is the way we walk along,  
Walk along, walk along;  
This is the way we walk along  
For quietly we should go.

3. Two little girls come out and stand facing each other, some distance apart. They walk along and bow as they pass.

Class sings:

We bow to each other as we pass by,  
As we pass by, as we pass by;  
We bow to each other as we pass by  
As all the ladies should do.

4. Two girls and two larger boys come out and walk along. The girls walk on one side, the boys on the other, in an opposite direction. As the children pass each other, the boys lift their hats and the girls bow.

Boys sing:

This is the way we lift our hats,  
Lift our hats, lift our hats;  
This is the way we lift our hats,  
As all polite boys should do.

5. One of the girls is seated in a chair. A boy goes out of the room, knocks at the door, and enters. As he does so, he takes off his hat, closes the door quietly, then goes over and shakes hands with the little girl who rises to receive him.

Class sings:

This is the way we enter a room,  
Enter a room, enter a room;  
This is the way we enter a room  
And quietly close the door.

6. Children are seated in two rows to represent a car. As a little girl enters, a boy immediately rises, touches his hat, and the girl bows as she takes his seat.

Class sings:

In a crowded car we give up our seats,  
Give up our seats, give up our seats;  
In a crowded car we give up our seats  
For gallant we're trying to be.

7. A little girl drops her handkerchief as she walks along. The boy nearest to her picks it up and bows as he returns it. The little girl bows as she receives it.

Class sings:

We spring to pick up whatever is dropped,  
Whatever is dropped, whatever is dropped;  
We spring to pick up whatever is dropped  
A kindness we often can show.

8. A child is standing in the front of the room; another child comes along and passes behind him.

Class sings:

Before a person we never should pass,  
We never should pass, we never should pass;  
Before a person we never should pass,  
For that is a rude thing to do.

9. Class sings:

We speak to each other in gentle tones,  
In gentle tones, in gentle tones;  
We speak to each other in gentle tones,  
For polite we are trying to be.



In Colonial Days.

This drawing by Margaret Ely Webb suggests costumes for "Lady Dunmore's Ball," on page 77.

# Dramatized Stories

By Agnes C. Gormley, Rhode Island

## The Golden Apples.

**A**WAY beyond the land of the setting sun was a wonderful tree. No one had ever seen it but people believed that golden apples grew on this tree. Many brave youths had gone in search of these apples, but the tree was guarded by a dragon so fierce that no one ever dared go near it.

Hercules, the young giant, hearing this, said *he* would find this tree and kill the dragon and bring back the golden apples.

"Other brave youths have thought that," said the people, "but the dragon will kill you if you only look at him."

Hercules said he was not afraid and that he would go that very day. So, throwing his cloak of lion skin over his shoulders, he started forth with his great club upon his journey.

Up and down mountains Hercules traveled, over hills and plains, across great rivers, until he reached the land beyond the setting sun. Far away he saw a great giant, and called to him to ask where was the tree that bore the golden apples?

"Come across the sea and I will tell you," shouted the giant.

Now Hercules, being a giant as well, was of course very tall, so with two or three great strides he had crossed the water. As he came near he noticed that the strange giant carried a great, round ball upon his back, so he asked him what it was.

"This great, round ball is the earth," answered the giant.

Hercules knew then that this must be the great Atlas who held the earth on his shoulders. "I have heard of you," he said, "and I am glad to see you. There are wonderful stories told of you in my country, and I have often wished I might chance to find you in my journeys about the world. But," he asked, "do you never grow tired of carrying the earth upon your shoulders?"

"Indeed I do," groaned Atlas, shifting the earth from one shoulder to the other. "But who are you, and what have you come for?"

Hercules then told who he was and that he had come to gather the apples from the wonderful tree.

Atlas was, of course, very much surprised, because Hercules was the strongest man in the world! When he was a youth he had performed twelve wonderful labors; even in this far land his fame was known. Atlas told him, however, that brave as he had been he would never find the golden apples, that he might as well go home.

Hercules angrily demanded why, but Atlas told him that no one could enter that garden but himself. Still, he said he would be very glad to help such a fine young man. "If you will take the earth upon your shoulders for a while, I will go and get the apples for you. Besides,"

he continued, "I shall be very glad of a little rest and change."

Hercules, pleased at the kindness, took the earth upon his shoulders and away ran Atlas towards the far-off garden. The earth grew very heavy! Hercules rolled it back and forth from one shoulder to the other. It seemed as if he could never hold it! The people on the earth wondered what could be the matter with Atlas that he was making such a terrible earthquake.

Soon Atlas returned, bearing in his hand *three* golden apples. He laughed heartily, and asked Hercules how he liked to carry the earth.

Hercules groaned, and begged him to hurry or his back would break. But Atlas only laughed still more, saying he was not coming back, and ran up the hillside.

"At least," shouted Hercules, "you might help me put my lion skin over my shoulders, for the earth to rest upon." Atlas said, "Oh, yes," he would do that; but as he lifted the earth from the shoulders of the youth, Hercules, quick as a flash, slipped away from under the earth seized the golden apples, and ran off.

When Hercules reached home, the people told him of the terrible earthquakes they had been having, and the great destruction that had been made. But when Hercules showed them the golden apples they forgot all about the trouble and wanted to hear of the journey.

Hercules only told them, however, that he had had an interesting time, that the golden apples would bring them good luck, and that for the present, at least, there would not be any more earthquakes.

### TO PLAY THE STORY.

Characters: { Hercules,  
Atlas,  
Two Persons.

Accessories: { Club (pointer).  
Lion skin (a desk cover).  
Earth (a waste-basket or a peck measure).  
Apples (drawing models, or pupils' tops).

(Keep to school-room belongings as far as possible. Dramatizing may degenerate into mere show if outside material is too much insisted on.)

Enter two persons talking with Hercules.)

*First Person:* Did you ever hear of a land beyond the setting sun, where a wonderful tree is growing? No one has ever seen it, but people believe that golden apples grow on this tree. Many brave youths have gone in search of these apples, but the tree is guarded by a dragon so fierce that no one dares go near it.

*Hercules:* I will find this tree and I will *kill* this dragon and bring back the golden apples!

*Second Person:* Other brave youths have said

that; but the dragon will kill you if you only look at him!

*Hercules:* I am not afraid. I will go this very day. I will wear my lion skin and take my great club.

(Goes after skin, throws it over shoulder, picks up club. Walks round room, climbs over empty seats. People retire to hall or to dressing-room. After a little, Hercules sees Atlas in distance on bended knee, with earth resting on one shoulder. Hercules calls to him.)

*Hercules:* Where is the tree that bears the golden apples?

*Atlas:* Come across the sea and I will tell you!

(If both place the hand over the mouth, the "calls" will be more effective.)

*Hercules:* I'm coming! (Takes several long strides, then pauses before Atlas, looking him over.) What is that great, round ball you carry on your back?

*Atlas:* This great, round ball is the earth.

*Hercules* (manifests great surprise and pleasure). Then you must be the giant, Atlas!

*Atlas:* That is my name.

*Hercules:* I have heard of you, and I am glad to see you. There are wonderful stories told of you in my country. I have often wished I might chance to find you in my journeys about the world. But do you never grow tired of carrying the earth upon your back?

*Atlas:* Indeed I do! (He groans and shifts the earth to the other shoulder). But who are you, and what have you come for?

*Hercules:* I am Hercules, and I have come to gather the golden apples from the wonderful tree.

*Atlas:* Hercules! Then you are the strongest man in the world! I have heard of those twelve wonderful labors you performed when a youth. Your fame has reached me even in this far land. But brave as you have been, you will never find the golden apples. You may as well go home.

*Hercules* (angrily). Why?

*Atlas:* Because no one can enter that garden but myself. (Thinks a moment). Still, I shall be very glad to help you, young man. If you will take the earth upon your shoulders for a while, I will go and get the apples for you. Besides, I shall be very glad of a little rest and change.

*Hercules:* That is very kind of you.

(Hercules throws down club and mantle to *right*, then, kneeling beside Atlas, the earth is gently lifted to his shoulder. Atlas runs off.)

Oh, I didn't know it was so heavy! I can never hold it! (Rolls earth continuously from one shoulder to the other.)

(Pupils come in and pass out again.)

*First Person:* Oh, dear! I wonder what is the matter with Atlas! There must be a terrible earthquake!

(Atlas runs in with apples. Holds them up, laughing, to Hercules.)

*Atlas:* Ha, ha, ha! How do you like to carry the earth?

*Hercules* (groaning). Oh, hurry, my back will break!

*Atlas:* Oh, no, I'm not coming back. Good-bye!

(Runs off laughing, and waving his hand.)

*Hercules* (shouting). At least you might help me put my lion skin over my shoulder for the earth to rest upon.

*Atlas:* Oh, yes! I'll do that!

(Comes back and stands beside him.)

*Hercules:* Now lift the earth a little while I get the lion skin.

(Atlas throws down apples to right, then, still standing, takes earth while Hercules, bending, appears to be reaching for the lion skin at the right. Then he nimbly dodges the earth, picks up apples, and runs off. Atlas keeps earth in hands, tho it is not on his shoulders. Is looking very sad. Gives one great heave, and places earth on his own shoulders. Hercules is still walking. People come in.)

*First Person:* Why, here is Hercules! Such dreadful earthquakes as there have been. Whole cities have been laid flat.

(Hercules holds up apples.)

*Second Person:* So you did get the apples! (Eagerly.) Tell us all about your journey.

*Hercules:* I never had such an interesting time in my life. But I don't believe you'll have any more earthquakes for the present. Good luck to the golden apples!

(Exeunt—all.)

## History in the Life of the Pupil.

By WALTER A. EDWARDS, California.

[At one of the department meetings held in connection with the great teachers' convention held at Los Angeles, Walter A. Edwards presented a number of helpful suggestions bearing upon the teaching of history in the elementary schools. Here are a few selections.—*Editor.*]

Tell a young child a fascinating story of adventure, and in the midst of it ask him, "Now, what would you have done if you had been there?" This question will rarely take him by surprise. He will have an answer ready, satisfactory to himself, if not to you, for he has been there in imagination all the while you have been telling the story. If he is really interested in the story he views it, not as an onlooker, but as one taking an active part in it. Unless we approximate this vividness of impression in our history work, we do not make it a part of the life of the child. Thus the wise teacher will seize upon all chance local aids to this end. Election day, when it comes around, can be made useful in many ways. Sufficient sample ballots can always be obtained to make possible the holding of an election within the school, at which all the forms should be closely observed. A talk to the class by a city or State official may be helpful, but choose your man with care. If the child understands that what he to-day reads in the papers and hears discussed at the dinner-table will, in the future, be studied in the history books by boys in school who come after him; it may give him a new conception of how history is made.

# THE CHILD WORLD



## The Spinner That Spun At Night

By MARY ELLISON COTTING

One sunny morning in October a big yellow leaf on a maple-tree thought, "I wonder if I shall fall to the earth today. The wind blows and I feel as if my stem were ready to leave this branch."

Just then a fat caterpillar crawled under the leaf and held tight to the strong mid-rib. He was just heavy enough to loosen the stem, and slowly the leaf drifted down to the ground.

This was what the caterpillar had hoped would happen, and after a time he crawled from the leaf through the fast drying grass till he came to the house-steps.

By afternoon he had reached the top step, from which he easily drew himself to the side of the house; here he rested under the lower side of a clap-board. This would be a very good spot for him to stay in all winter; but before he could fasten himself in place, along came what seemed to him to be a giant. This giant slipped a card under him, and carried him off to a strange home in a glass jar.

He kept quite still on the card. That was the best thing for him to do till dark might come. Then he began to work, as he knew he must get ready for a long, long rest.

One end of the card was turned down just far enough to make the

And the wedding guests assembled,  
Clad in all their richest raiment,  
Robes of fur and belts of wampum,  
Splendid with their paint and plumage,  
Beautiful with beads and tassels.



Going to the Wedding Fe

[Photograph of a Scene in the Ojib  
annually at Wa-Ya-C



of Minnehaha and Hiawatha.

play of Hiawatha, which is performed  
g, near Petoskey, Mich.]

same kind of a shelter that the clapboard had made. Here he thought he would have his resting place. He felt around with his head and first pair of legs as if he wished to be sure that he had chosen the right spot upon the card.

Then he touched it just below his mouth-place, and on each side of this spot and found that he was all ready to begin his spinning. His orange colored, plump body was nicely held in place by his two rows of legs. His golden neck-band shone, and his queer head, that made him look like an alligator, moved from side to side as he spun a fairy, silvery thread.

When he had spun enough he pushed his head beneath the loop, bent backward and forward several times, and stretched the shining cord until it rested just behind his golden neck-band, then it parted and the ends slipped down and caught fast near the second set of pretty, green dots on his sides.

While he stretched the fairy thread his third and fourth pair of legs looked as if they were being covered with something shiny and sticky, and pretty soon he cuddled his head down, his body settled close to the card, and the tail end was quickly fastened as nicely as his head and feet were. Next, his body gently trembled, and the caterpillar was ready for winter.

Day by day his pretty colors grew duller and duller, until he was the color of a very dry oak-leaf. All the long winter he kept so still that it seemed as if there could not be any life within the dull, tough covering. But when spring brought the sunshine, day after day, and everything out of doors was waking up, he would sniver now and then.

On the bright, lovely first day of May the greatest shiver of all shook him. In a twinkling, his coat case split above his head and neck and out came such a queer moist, little roll, you could hardly believe that it would soon be a tailed butterfly—one that looked like black velvet marked with pale-blue blotches, and with wing borders of dainty white dots and blue and rose crescents.

Such a lovely, dear butterfly: And never a more perfect *papilio asterias* came out of a dull-colored house than this one, whose birthday was May-day.



# Scenes in the Lives of Early Cave-Men

AN EXERCISE IN DRAMATIZATION WITH THIRD YEAR CHILDREN.

By Jennie Rebecca Faddis.

[Suitable also for Grammar Grades if Properly Adapted.]

**I**N a class composed largely of boys who are faulty readers, but wide-awake to catch that which may prove worth while from their viewpoint, it was suggested that each one try in his reading to make the pictures so clear and good that they could be played by the listeners. This was the beginning of the preparation for the "Scenes in the Lives of the Early Cave-Men,"\* given by the third grade at holiday time.

Early in the story, Strongarm, a leader among the fire-clan, as these primitive people were first called, goes to watch the movements of Saber-tooth, the fierce and much-dreaded animal whose cave the people want to secure for a shelter during the cold season. Different children tried to take the character of Strongarm, while the class gave generous criticisms of each other's inability to perform the part, each rather favoring himself in these first attempts to be another person.

When the time came to personate the old man who was Strongarm's helper, and various efforts were made by the would-be old men, it was unanimously agreed that one of the girls did better in this part than any of the others. "She was careful not to make any noise in the bushes"; "she stopped all the time to listen for the wild animals," and "she bent over just the way an old man looks," were comments on her acting.

Then followed suggestions as to materials that could be brought to make scenes real. "O say! I tell you, I could bring a big buffalo robe for Saber-tooth, and I could be Saber-tooth," a bright lad said. Another who always uses his hands well, felt quite sure he could make the tusks. One of the girls brought a whale's tooth. This excited great admiration, and aroused a desire to follow her example with something equally important. Some one discovered that the pile of slate in the school yard made fine points for weapons and blades for all kinds of knives. They had five gourds for the Cave-men to drink and eat from, and the bones from various Thanksgiving turkeys, chickens, and geese were promised.

We began to play in earnest, with the prospect of one day putting all the scenes together. The principal characters were chosen by the children. All quickly voted that the strongest boy of the class should be Strongarm. It took a longer time to decide who was best fitted to be Fire-keeper, the brave, strong woman who kept the fire going day and night. Several aspired to be the "good old man," but were more or less willing to give up the honor when they learned that he would have to memorize and recite a lengthy speech.

\* Dopp's "The Early Cave-Men." Rand, McNally Co.

Sharpeyes, the young man who must go on the long journey with the old man in quest of fire, was chosen quickly as having not only bright eyes, but some degree of spirit for adventure. There were brave messengers to be chosen, leaders for the hunt, guards for the cave home, musicians for the feast dances, and protectors of the children, so that everybody felt that he had an important part to maintain.

In order that needed materials for the play be kept in mind, a list was placed in the room, like the following:

Stones for hammers,	Cat-tails for torches,
Gourds for dishes,	Bones of all kinds,
Shells for playthings,	Leather,
Furs,	Willow twigs,
Wood for sandals,	Branches of evergreen,
Birch bark,	Dry leaves, etc., etc.

The children affixed their names to the articles they supplied.

It was a great day for the would-be Cave-men when they learned that they were to have the gymnasium for their play, and would be able to invite their parents and friends.

The several doors at the south end for entrance and exit, and the large open space, made the room very desirable for this play. Then the apparatus of the gymnasium lent itself to various needs.

The story of the Cave-men is told in thirty-five chapters, or lessons. From these the teacher made twelve scenes for dramatization. An explanation to the audience introduced each scene.

Introduction to the play:—From the stories of primitive life we learn that the people first lived in trees. This was before they knew how to use fire. After they learned to use fire they no longer feared to make homes on the ground, and they built brush huts in which they lived for many years.

At length it grew very cold, and the people, now called the Fire-clan, suffered in the long winters. They needed a warm shelter and would have gone to the caves, but these were the homes of cave-bears and other dangerous animals.

The fiercest of all these creatures was Sabre-tooth. He was something like a tiger and something like a lion, but he was more powerful than either.

The first scene of the play shows how the members of the Fire-clan get a cave. It is late fall. The animals are getting ready for winter, and the Fire-clan watch for Sabre-tooth to start South. They want his cave. At last, one morning, Strongarm saw him come out of his cave and go towards the South.

### Scene I.

(Curtain Rises.)

Sabre-tooth (represented by a large boy) crawls from the cave and off into the thicket, while Strongarm watches from behind trees as he goes slowly off. Strongarm runs and shouts to the people, "He's gone." They follow their leader to the cave with torches. Strongarm enters and beckons to the others. One by one they enter the cave and come out again. The women gather branches and build a fire (a pan of ashes with live coals on top). All gather round. The children (six or eight first grade boys and girls) play with each other.

All are startled by Firekeeper's cry of terror. She throws up her hands and cries, "Sabre-tooth!" as she trembles and points to the thicket. Strongarm starts to go, but Firekeeper pulls him back. Others start up uneasily. Then all huddle round the fire and plan how to get rid of Sabre-tooth. The children fall asleep and are taken into the cave; then one by one the clansmen drag themselves into the cave for the night, while Firekeeper stays and keeps the fire going.

A black bear comes close to the fire, sniffs, and runs away.

(Curtain falls.)

### Scene II.

*Explanation.*—The Fire-clan rise at daybreak, after the first night in the cave, and with their danger still in mind send messengers off to the hills for help.

*Curtain rises.* Two messengers return with the people from the hills. The men sit around working on weapons. The old man and Strongarm converse. Strongarm goes out into the thicket, sees Sabre-tooth, and motions to the old man to come to him. They soon come back to the others. "We have a plan," Strongarm says; "all must help."

The women bring out all the skins they have. Strongarm lays aside the strongest of these and tells the women to "cut the others into straps." The men work on the oak branch and make it into a shaft. They select a flint point and bind it on to the shaft. (All of this must be about ready beforehand.) Strongarm folds a skin to make a bag, which he ties to the shaft. He takes the weapon and goes off. The men and boys follow with stones.

*Curtain drops.*

### Scene III.

*Explanation.*—Sabre-tooth is dead. Great excitement fills the people, and a feast is planned in which all the people of the hills join.

*Curtain rises.* The monster is brought to the edge of the thicket and all crowd around to see it. They gaze in silence at the creature. They admire the rich skin and examine the two large teeth. Then they begin to quarrel about the trophies. Strongarm waves them back. He takes the two teeth and says: "One is for Strongarm, and one is for the brave old man." All are

silent when Strongarm speaks. The smaller teeth and claws are distributed among the people.

*Curtain falls.*

*Curtain rises.* The feast begins. The women bring hollow gourds to drink from. The men especially eat the raw meat from the bones. They cook some of it in the hot ashes. All throw the bones down as they get thru with them. Then the men join in a wild dance, while the women beat time with the bones and chant.

Then the people from the hills go home heavily laden.

*Curtain falls.*

### Our Own Picture Gallery.

The bright, easy-to-learn, get-ahead pupils are the ones who are in school every day. It is always the dull, backward ones who are the chronic "stay-outers." Now, what I should like to know is this: Is the brightness a result of the regular attendance or is the regular attendance a result of the brightness?

At the close of school I shall give a little prize to the two most regular attendants, but I haven't told the children so.

We have a composition or note-book with a pretty water-color picture on the cover, which we call "Our School Magazine," and in which the best language and drawing-papers are copied; also any items of interest happening in our own world. Once a month this is read, each child reading his own production. They take turns taking the book home to "show the folks."

The TEACHERS MAGAZINE cover-pictures, mounted on cardboard and framed in passepartout, make fine pictures for the school-room walls, and the children like them as prizes or gifts.

Our sheets of drawing-paper are eight by ten. I cut each sheet into four parts, making little sheets four by five. These we use for our drawings instead of the larger sheet. There is one long strip of blank wall space which we call the picture gallery. Here each day's drawings are displayed, being taken down at the end of the month and made into little books. The children are very often grouped around this picture gallery, and the criticisms which they themselves make, are often more helpful than anything I could tell them. It is quite an attractive spot for th-visitors, also, I notice. And some of the drawings are really quite pretty. Only one of the pupils has had any drawing to speak of previous to this year.

WINIFRED H. EDSON.

### Helpful Hands.

I allow the children occupying front seats across the room to be my helpers. They save me many a step and stoop. If I want to distribute paper to the class, I call for my Helpers, and each one distributes to the occupants of his row of seats, the same when we collect them. They consider it such a pleasure that I often allow a child who has done meritable work to have a front seat with the view to being a Helper as commendation.—E. MAIE SEYFERT.

# Historical Plays

By Helen M. Cleveland, Boston.

## Lady Dunmore's Ball.

**W**HEN we tried these little plays in Boston we combined with a well-equipped gymnastic department which not only drilled in military tactics but also in the minuet and other stately old dances. Manuals on both can be had at most any book store, but if the teacher is bothered to find them, write and we will help you.

Cotton batting will make most excellent wigs, and if you have not money to hire costumes, a little ingenuity will manufacture fair ones like the illustrations on P. 68. Sticks will do for swords.

As you have no scenery, the following must be read.

### To be Read to the Audience.

Lord Dunmore had been transferred from the Governorship of New York to Virginia. He did not like the change, and stayed in New York for a long time after his appointment to Virginia. When he did come he did not bring his family and would not take part in any of the social affairs in which social Virginians delighted. The people came to have an intense dislike for him socially and then they were always in political trouble with him. Frequently he had dissolved their House of Burgesses when the laws they passed did not please him. As the people elected the same men again, and as the defiant young Virginians immediately went to Raleigh Tavern to complete what they called Colonial business, it did little harm for him to dissolve the Virginia House of Burgesses. Finally news came to Williamsburg that Lady Dunmore was expected at the palace, a big brick building just out of Williamsburg which had been erected for the royal Governor. Virginians liked the looks of Lady Dunmore better than they liked her surly husband's. Their hospitality was stirred, and the House of Burgesses resolved to give a ball. They were in the midst of preparations when a horseman dashed into Williamsburg with news of the closing of Boston's port, and the awful suffering it entailed. Indignation swept over the House of Burgesses and Lady Dunmore's ball was out of sight in a twinkling. The Burgesses resolved to send a message of sympathy to Boston and denounce Britain for the cruel act. They were in the midst of this message of sympathy when Lord Dunmore entered and dissolved them again. With boldest defiance they went to Raleigh Tavern and completed the message of sympathy, and set apart the first day of June for fasting and prayer. This message, with substantial gifts of food, etc., were sent North by the messenger.

They had the ball just the same, but it was danced over the yawning mouth of a volcano, and that volcano is called in history The American Revolution. Scene first takes place in Raleigh Tavern

### Characters.

Lord and Lady Dunmore with their daughters and attendants. Thomas Jefferson, George Washington, Richard Henry Lee, George Mason, Edmund Peddleton, Patrick Henry, Archibald Cary (a Tory), Peyton Randolph (speaker of the House), Ben Harrison, the sergeant-at-arms, pages, etc.

## Scene First.

RALEIGH TAVERN—MEN LOUNGING ABOUT.

*Jefferson*—(Looking out the window). Ha! There goes the Governor! Six out-riders if you please—all in blood-red, royal livery! (*Laughing*) Get up Henry, and make your best bow to his most excellent excellency!

*Henry*.—Not I. The new rules make my stiff back bend too low!

*Jefferson*.—Let's see, we are told to doff our hats like this, and bend low as this. (*He puts his hat over his breast and bends almost to the floor.*)

*All laugh.*

*Washington*.—Stop your mocking, Mr. Jefferson. The King's representative should be treated with respect.

*Jefferson*.—How can we respect a man, Washington, who is a prig and mean fellow to the tips of his boots?

*Washington*.—Come now, Jefferson! No one likes the Governor very well, but I dined there the other evening and found him pleasant enough!

*Henry*.—Hm! (*sort of grunt*).

*Washington*.—In these hot times it is well to try for all the good feeling we can have between the people and the palace.

*Henry*.—What good feeling can there be between a surly tyrant and free-born Virginia gentlemen?

*Washington*.—We will not talk of the Governor more, but have you heard the news?

*Jefferson*.—The news?

*Washington*.—Lady Dunmore is expected at the palace to-day.

*Jefferson*.—And he has not announced it to the people?

*Henry*.—Where is she now?

*Jefferson* (*laughing*).—Any man in Virginia but Patrick Henry would know that her ladyship was left behind in New York. Our surly Governor has so far lived alone in the palace with his secretaries and his servants.

*Washington*.—Let us hope that we shall like her better than we like the Governor. Public opinion is getting hot against him.

*Peddleton*.—Something is sadly needed to soften matters between the palace and the people.

*Washington*.—Virginia must keep up her reputation for hospitality. If we like Lady Dunmore's looks, let us give her a ball.

*Jefferson*.—The House of Burgesses give the ball. Is that what you mean?

*Washington*.—Yes.

*Jefferson*.—A ball! That's the thing. Unless her ladyship's face is sour as a lemon we must give her a ball.

*Henry* (*Nudging George Mason*).—The giddiest girl in Williamsburg does not love to dance better

than Washington and Jefferson. A ball, indeed, when the country is in such a ferment—yes, on the eve of a revolution.

*Mason.*—They are the greatest men among us if they do love to dance. I see no harm in the ball.

*Henry (looking round).*—I don't much like this bending the social knee to royal Britain.

*Mason.*—Keep quiet, Henry! See how long you have made Jefferson's face. Let the youngsters have their ball.

*Washington.*—We will not give it unless we like the looks of Lady Dunmore. I am told she is a sweet, gentle Englishwoman, and her daughters are bright, rosy girls.

*(A shout now comes from outside the room. It can be just outside the hall door.)* Hurrah! Hurrah! *(Jefferson goes to the window.)*

*Jefferson.*—Talk of angels, and you hear the rustle of their wings! Come here.

*Washington, Mason and one or two others go to the window. Henry and others stay behind.*

*Washington.*—By all that's true, her ladyship in her grand coach!

*A Page.*—Four white horses!

*Washington (turning to Henry).*—Come here; you will find nothing in this face to hate.

*Jefferson.*—Nothing. Her ladyship is a sweet-faced, most charming woman.

*Mason.*—And the young ladies as simple and sweet as my own daughters!

*Henry (still from the center of the room).*—Are people crowding the street to see her?

*Jefferson.*—Every man, woman, and child in the place seems to be on Gloucester Street staring at the Governor's wife and her grand coach.

*(Henry now comes to the window. Jefferson nudges Washington as he sees him come. Washington smiles.)*

*Jefferson.*—We'll give the ball.

*Washington.*—We'll give the ball.

*Peddleton.*—And an illumination to-night.

*Mason.*—My girls like to dance. Virginia must be hospitable.

*Henry.*—We are not fighting women.

*(All turn and laugh as Henry says this.)*

*Jefferson.*—There is no time to lose. Bring it up in to-morrow's session of the Burgesses.

*Washington.*—You carry out in the House what you resolve on her. Make up your committee now.

*Mason.*—Then Mr. George Washington, Mr. Thomas Jefferson, and Mr. Ben Harrison shall serve on that committee.

*Henry.*—To-morrow we will ratify that committee, so go on with your plan for the ball. Mason, come over, and talk up that bill of rights with me.

*All file out.*

### Scene Second.

Teacher announces that scene second is in the Virginia House of Burgesses, where they are decorating for the ball.

*Jefferson (holding up the British standard).*—Shall I put it there?

*Henry.*—Don't ask me!

*Jefferson (in a lively manner).*—Our lion-like orator won't decorate. I wonder he consented to the ball at all.

*Harrison.*—He sits there in fairly tame manner. Let us be thankful for that.

*Henry.*—I'm not always roaring at tyrants.

*All laugh.*

*Jefferson.*—The thing which rile Henry is to see us make a throne out of the platform from which he thundered against all thrones. Patrick, that speech has rung thru this world, and will ring thru it for centuries. Let's see. "Caesar had his Brutus, Charles his Cromwell, and George the Third."

*All (laughing and seeming to enjoy Jefferson's imitation of Patrick Henry's great speech).*—Treason! Treason!

*Jefferson (yells out).*—And George the Third may profit by their example. If that be treason make the most of it. Is that right, Patrick?

*All.*—Bravo! Bravo!

*(Patrick Henry smiles but does not answer.)*

*Jefferson.*—And now we are making a throne for the King's representative out of the platform from which that speech was uttered. Whew!

*Harrison.*—It will be Patrick Henry's throne just the same.

*Henry.*—No thrones for me or for—

*(He is interrupted by cheers from outside; a side room will do.)*

*Jefferson.*—What is that? *(He goes to the window.)* A horseman is coming full speed. There is a message from somewhere.

*Page.*—See the people crowd after him!

*(All now go to the window and try to see.)*

*Harrison.*—It is a courtier, and he is coming in here.

*(The tramp of feet is heard outside, and the door is flung open. A booted horseman stands there in the door with a paper in one hand and a riding whip in the other. All crowd to the part of the platform nearest the horseman.)*

*Jefferson.*—Where from?

*Horseman.*—From the north. From Boston.

*Jefferson.*—What is the matter now?

*Horseman.*—The port of Boston has been closed. Men are idle on the streets, their children are starving. All business is stopped, and mourning emblems are hung over the doors.

*Jefferson.*—Why this outrageous treatment?

*Horseman.*—To punish Boston for throwing British tea into the harbor.

*All.*—Shame! Shame!

*Harrison.*—Another trick to coerce free America

*Jefferson.*—Buy taxed tea or starve, hey! Gentlemen, this blow at Boston is a blow at all the colonies.

*Harrison.*—We'll show Mother Britain how such policies work. What say you, Mr. Henry?

*Henry.*—It is the boldest measure against the civil rights of America, yet.

*Lee.*—We must not submit to it! Call a session of the Burgesses and send a message of sympathy to Boston.

*Jefferson.*—A message of sympathy to Boston!

*All the Patriots.*—A message of sympathy for Boston!

*Cary.*—I protest! This is an insult to the King.

*Harrison.*—If he wasn't so stubborn he would have taken a few hints from former incidents which you call insults.

*Page.*—Who cares for a cross old King three thousand miles over the ocean!

(*All laugh except Mr. Cary.*)

*Cary.*—Even the children are full of these demoralizing ideas of freedom.

*Jefferson.*—Mr. Speaker, call the House of Burgesses to order.

*Randolph (going to the table in the center of the room and rapping sharply with his gavel—a potato masher will do for a gavel).*—Gentlemen of the House of Burgesses come to order.

(*The men seat themselves in regular order each side of the speaker.*)

*Speaker of House of Burgesses.*—Gentlemen of the House of Burgesses, a sister colony has sent a message for our consideration, Is it your pleasure to hear it now?

*Lee.*—Mr. Speaker, I move that the message be given to the House.

*Harrison.*—Mr. Speaker, I second that motion.

*Speaker.*—It is moved and seconded that the message of Massachusetts be given to the House. Is there any opposition?

*Speaker.*—Sergeant-at-Arms, bring the messenger before the House.

(*The Sergeant-at-Arms goes to the door, where the messenger has stood with a whip in hand, and taking his arm leads him upon the platform.*)

*Speaker.*—You come with a message to this House.

*Horseman.*—The Committee of Safety of the Massachusetts Bay Colony wished me to deliver this message to the Virginia House of Burgesses.

(*The horseman hands the speaker a paper; upon which the speaker takes and reads to himself.*)

*Speaker.*—Gentlemen of the House of Burgesses, attend to the reading of this message from Massachusetts.

“To the House of Burgesses of Virginia—Friends and brothers, in this time of dire calamity we send to you for such help and sympathy as you in the goodness of your hearts can give.

“On June first, the port of Boston is ordered closed. Our business will be ruined. There can be no trading even from wharf to wharf. It will be impossible to get our usual milk supplies from Noddle Island, and vegetables will be so scarce and high that most of our families must do without. Not even small boats can bring supplies. British warships fill our harbor with guns trained on the city. It is impossible to tell the hardship

this cruel act entails, but that is not the worst. Britain is attempting to coerce us to her will. We ask your sympathy and help!”

*Washington.*—Mr. Speaker.

*Speaker.*—Mr. Washington.

*Washington.*—All I wish to say is that Boston shall have our help. If need be I will raise one thousand men, subsist them at my own expense, and march to the relief of Boston.

*Harrison (nudging Jefferson).*—Did you hear that? George of England has little to hope from George of the Potomac, now.

(*All stare at Washington. The patriots seem pleased.*)

*Lee.*—Mr. Speaker.

*Speaker.*—Mr. Lee.

*Lee.*—Mr. Speaker and gentlemen of the House of Burgesses, this outrage of Great Britain is a blow at all the colonies. It threatens the rights of free America. I move a message of sympathy to Boston.

*Speaker.*—Mr. Cary.

*Cary.*—Mr. Speaker, I hope the members of this House of Burgesses will think well before they send a message of sympathy to that rebellious northern colony. Such a message will mean but one thing, and that is that the Governor must dissolve you.

*Jefferson (springing to his feet).*—Mr. Speaker, we are used to being dissolved and we know where to go to complete colonial business if we are turned out of the State House.

*Cary.*—What do you call colonial business? Remember there is no colonial business which the Governor does not sanction.

*Jefferson (angrily).*—We'll make it colonial business. I move a message of sympathy to Boston.

*Lee.*—Mr. Speaker, I second the motion.

*Cary.*—Mr. Speaker.

(*The speaker pretends not to see him.*)

*Speaker.*—It is moved and seconded that the House of Burgesses send a message of sympathy to Boston in this time of her sore trial. Is there anything to say?

*Cary.*—Mr. Speaker.

*Speaker.*—Mr. Cary.

*Cary.*—I beg you to retreat from this rash measure. To go on with such defiance means war. Are we ready to war against the Mother land?

*Henry.*—Mr. Speaker.

*Speaker.*—Mr. Henry.

*Henry.*—There is no retreat but in submission and slavery. Our chains are forged and their clanking may be heard on the plains of Boston! The war is inevitable, and let it come! It is vain, sir, to extenuate the matter. Gentlemen may cry peace, but there is no peace! The war is actually begun. The next gale which sweeps from the north will bring to our ears the clash of resounding arms. Our brethren are already in the field. What is it that the gentlemen wish? What would they have? Is life so dear or peace

so sweet as to be purchased at the price of slavery? (*Face raised and arms uplifted.*) Forbid it, Almighty God! I know not what others may do, but as for me give me liberty or give me death!

(Any other speech may be put here. It does not matter whether in history the speech was spoken on this occasion or not. It is the spirit and effect we try for in these plays.)

(*Applause greets Henry as he sits down.*)

*Speaker.*—Is there anything more to say?

*Jefferson.*—Who can say anything more?

*Speaker.*—All those in favor of a message of sympathy to Boston manifest it by the usual sign.

*Patriot Members.*—Ay!

*Speaker.*—Contrary minded.

*Cary and Other Tory Members.*—No.

*Speaker.*—The ays have it. I appoint Mr. Richard Henry Lee, Mr. Ben Harrison, and Mr. Thomas Jefferson a committee to present proper resolutions to the House.

(*These three go to one end of the platform and the Patriot members crowd around Henry to congratulate him.*)

*Lee.*—What do the Puritans do in time of trouble?

*Harrison.*—They fast and pray, I think.

*Jefferson.*—We'll do that too. How long do they take for it?

*Harrison.*—They set apart a day for it.

*Jefferson.*—We will set apart a day for fasting and prayer. Here, Lee, you can use words solemn and long enough to suit the Puritans. Put them down. (*Hands Lee paper and pencil.*)

*Lee.*—I can never frame a resolution to Boston. You are the man for it, Jefferson.

*Harrison.*—Get a history of the Puritans and it will give you words long and solemn enough for a funeral.

(*They call a page and he brings them a book. The three bend over it.*)

*Jefferson (to Lee).*—Put down whereas. (*Lee writes.*)

*Lee.*—Whereas.

*Jefferson.*—The port of Boston has been arbitrarily closed by act of the King and his Ministers; the rights of the colonies are all threatened by the arbitrary measure; we send this message of sympathy to our sister colony, and hereby set apart the first day of June for a day of solemn fasting.

*Harrison.*—No; "a day of fasting and solemn prayer."

*Jefferson.*—Yes; a day of fasting and solemn prayer. The people are asked to assemble in their places of worship and pray that they may be delivered from such oppressive measures and—

*Harrison.*—Do you dare put in "freed from such oppressive rulers?"

*Jefferson.*—Yes. Go on, Lee. "From such oppressive measures and rulers." There, is that right?

*Harrison.*—Let us take it before the House. If it is too strong Cary will tear into it.

(*They go to the part of the platform where the House is assembled. The speaker rises and raps for order.*)

*Speaker.*—Gentlemen of the committee is your report ready?

*Lee.*—Mr. Speaker.

*Speaker.*—Mr. Lee.

*Lee.*—Mr. Speaker, and Gentlemen of the House of Burgesses, I have the honor to submit the following message of sympathy to Boston from the Virginia House of Burgesses.

"Whereas, the port of Boston has been arbitrarily closed"—

*Governor's Secretary.*—(In very loud tone, standing at the door).—Mr. Speaker!

(*All turn to look.*)

*Speaker.*—Mr. Secretary.

*Secretary.*—I have the honor to announce Lord Dunmore.

*Speaker.*—The members of the House of Burgesses will rise to greet the Governor.

(*All rise. Lord Dunmore enters, mounts platform, stands in the midst of the members.*)

*Lord Dunmore.*—In view of the fact that certain resolutions treasonable in spirit and in defiance of his Majesty and his Majesty's parliament, are being considered by this House of Burgesses, I, his Majesty's representative, do hereby dissolve you and command the people to immediately elect in place of certain treasonable members others loyal to the crown and obedient to the laws of the country. The members of this House are hereby discharged and forbidden to transact further business.

(*Lord Dunmore bends low in salutation and the members do the same. He turns and stalks out. As soon as he is off the platform Jefferson speaks.*)

*Jefferson.*—Turned out of the State House like a parcel of schoolboys. Let us go to the Raleigh and complete our message of sympathy.

*Harrison.*—To the Raleigh! The Raleigh!

*All.*—To the Raleigh! To the Raleigh!

(*Some of them file out to music, but Jefferson, Harrison, Lee, and Washington, linger.*)

*Lee.*—But that ball. Shall we go on with the ball?

*Washington.*—Why not? It is to welcome Lady Dunmore.

*Harrison.*—Yes, go on with the ball. Let decorations hang royal red in the State House for Lady Dunmore's ball while we plot treason against the measures of her husband at the Raleigh.

(*They all laugh.*)

*Washington.*—I don't see what else there is to do.

*Lee.*—There is nothing else to do. Go on with the ball, but it will be danced over the yawning mouth of a volcano—and, gentlemen, that volcano will be called in history "The American Revolution."

(*They all leave the stage to music of piano.*)

NOTE: Two more scenes follow. These will be published in TEACHERS MAGAZINE next month.

# Live Lessons in Civics

By Flora Helm Krause.

## Prevention of Cruelty to Animals.

**P**HILOSOPHERS, prophets, and genuises have, from time immemorial, recognized a universal kinship in the unending series of animal life.

The ability to suffer has been considered by thinkers of depth, of truth, of insight, to be the chain that links not only all classes of humanity, but that binds "our little brothers," the dumb creation, into this bond of universal kinship.

"That love of one from which there doth not spring True love of *all* is but a worthless thing."

—MRS. BEOWNING.

"Plead the cause Of those dumb mouths which have no speech."

—LONGFELLOW.

"And I am recompensed and deem the toils Of poetry not lost if verse of mine May stand between an animal and woe, And teach one tyrant pity for his drudge."

—COWPER.

"If I can stop one heart from breaking,  
I shall not live in vain;  
If I can ease one life the aching,  
Or cool one pain,  
Or help one fainting robin  
Unto his nest again,  
I shall not live in vain."

—EMILY DICKINSON.

"*Thou* art of blood—joy not to see things bleed;  
*Thou* fearest death—think they are loath to die."

—SIR PHILLIP SYDNEY.

"Sweet mercy is Nobility's true badge."—SHAKESPEARE.  
"Not so the Golden Age that fed on fruit  
Nor durst with bloody meats their mouths pollute.  
Then birds in airy space might safely move,  
And timorous hares on heaths securely rove;  
Nor minded fish the guileful hooks to fear,  
For all was peaceful, and that peace sincere."—OVID.

"Hurt not animals."—TRIPTOLEMUS, a Greek hero—alleged inventor of the plough and agriculture.

"Educate the hearts of the people, and the heads will take care of themselves."—HIRAM POWERS.

"Education of the intellect makes a man individual; education of the heart makes him universal."—G. STANLEY HALL.

"He who is not actively kind is cruel."—RUSKIN.

"No civilization is complete which does not include the dumb and defenceless of God's creatures within the sphere of charity and mercy."—QUEEN VICTORIA.

"The awful wrongs and sufferings forced upon the innocent, helpless, faithful animal race, forms the blackest chapter in the whole world's history."—EDWARD FREEMAN, noted English historian.

"It is a great gift of the gods to be born humane, with a hatred for cruelty and injustice."—GEORGE ELIOT.

"Cruelty to animals is the characteristic vice of a vulgar, base nation or individual."—ALEXANDER VON HUMBOLDT, great German naturalist.

"Society owes to the horse a depth of gratitude a thousand times greater than it does to thousands of men who abuse him."—HENRY WARD BEECHER.

"He who, seeking his own happiness, does not punish or kill beings, who also long for happiness, will find happiness after death."—DHAMMAPADA, Hindoo prophet.

"Verily there are rewards for our doing good to dumb animals."—MOHAMMED.

"The creatures of the field, and fowls that fly They are a people also. 'These, too, I Have set,' the Lord saith in My book of record, These shall be gathered to Me by-and-by."—EDWARD ARNOLD, in Mohammed.

"Of all and every kind of sin which I have committed against the creatures of Ormazd, as . . . the dogs, the birds, and the other good creatures . . . I repent."—AVESTA, the Persian Scriptures.

"I swear as surely as the youthful Sun-god, Ra, loves me . . . it is a viler thing to my heart to let the horses starve, than all the other faults thou hast committed."—A king of 25th Dynasty of Pharaohs. Translation from Egyptian stone.

Pius X has issued a special blessing for all who "Protect from abuse and cruelty the dumb servants given to us by God."

"For every beast of the forest is mine, and the cattle upon a thousand hills.

"I know all the fowls of the mountains, and the wild beasts of the field are mine."—PSALMS.

"A righteous man regardeth the life of his beast."—PROVERBS.

"Are not five sparrows sold for two farthings, and not one of these is forgotten before God."—LUKE.

These quotations are selected to illustrate that humane sentiment towards animals has not been confined to one age, religion, creed, class or sex.

This humane spirit of poet, philosopher, teacher, and religious guide, has been slowly crystalizing thru the ages, until it has at last taken concrete form in societies to secure the rights of animals and protect them against cruelty.

Another cause of the formation of these societies lies in the general modern trend at this present epoch to organize in all directions for the two reasons given before in this civics series—the protection and progress of Society and the Good Samaritan attitude towards that which is not able to protect itself.

Animals have suffered, and do still suffer, from human cruelties oftentimes of extreme degree and of continuous length.

There are the cruelties of commercial greed and avarice, such as killing the animal parent and leaving the young to die of starvation and exposure. "Ten thousand baby seals die annually of starvation because their mothers are killed in the brooding season." DAVID STARR JORDAN in "Mafka and Kotik."

Depriving the parent of its young, and leaving the parent to be consumed with the agony of grief over its loss. "When a mother loses her young, her heart gives a cry like the cry of a wild beast. When a wild beast loses its young it gives a cry like that of a human mother."—VICTOR HUGO, in "93."

Crowding cattle, when transporting them from Western plains, in such a way they cannot lie, and keeping them thus twenty-eight hours without rest, food, or water.

There is the cruelty of trap and spring-pole, when the death of the dumb victim comes after hours, sometimes days, of intense suffering from broken limbs, lacerated flesh, and the agony of fever and thirst caused by these—not considering at all the terror and fright endured. Many animals gnaw their own limbs off to free themselves from the teeth of the cruel trap, so great is their mental agony of fright.

There is the cruelty of vanity, which leads to all this trapping and hunting;—the adorning of the body with the heads, claws, tails, and skins of the little furry brothers, the decking forth with the beautiful plumage of the kin of wood and glen. There is the cruelty of sport when innocent and beautiful creatures like deer, moose, wild song-bird, and fish are sacrificed to the human delight in slaughter and bloodshed.

But sacrificed to a still greater degree when wounded and left to die slowly of this wound and starvation.

There are the cruelties practised in connection with exhibition of trick animals. It was brought out at the last meeting of the American Humane Association that lions being taught to perform have been beaten over the head with clubs until the blood flowed from nose and ears, that horses, dogs, and cats were whipped unmercifully in being taught. There is the cruelty of neglect and indifference perpetrated against domestic animals. The horse, which helps many a man to his living, often gets for its wages blows and curses; the dog and cat, taken from their natural state of self-defense and care, are often deserted, starved, and tortured.

The right of animals to be protected against these human practices of cruelty, is based on the Golden Rule guidance—the Christ-spirit of civilization—"Inasmuch as ye have done it unto the least of these, ye have done it unto Me."

## Civics in Practice

By A. T. Quinn, New Hampshire.

**W**HEN I began my labors in the Orphans' Home, in 1905, I found about forty boys, ranging from nine to sixteen years of age. As in any school, there were all types of the boys of to-day. To the practical civic work that I was obliged to perform in the New Hampshire Normal School, where the same system is



Governor Buckley (Leaning on Elbow) and His Council. The First at the Governor's Right is the Secretary of State.

used, I owe my ability to understand and direct the work here. So any teacher must make a study of her State Government.

When I had been here a month I talked over the idea with the boys and told them we would begin just as the first Congress had to do,—

make our Constitution. They were men in view of the work to be done.

With the sanction of the Superintendent I held a caucus. Candidates for a constitutional committee were selected and the next day were elected by a "yea" and "nay" vote. This was a committee of six of the older citizens of the school state. After studying the United States Constitution and the State Constitution they drew up the following paper and read it to the boys. The chairman called for a vote, and it was accepted. One of the committee made a motion that "the republic should be called the Mack School State." This was also voted unanimously.

### First Constitution.

#### ARTICLE I.

SECTION 1. All legislative powers shall be installed in the Mack School, which shall consist of a Senate and a House of Representatives.

SECTION 2. The House of Representatives shall consist of members chosen every three months by the citizens of each district. No citizen shall become a member of the Mack School State, unless he has been in the Home six months and has attained the age of seven years. He must be a member of the district from which he is chosen.

The House shall choose its own speaker, and shall have the sole power of impeachment.

Each district shall choose two representatives. When vacancies occur new members must be chosen to fill the vacancies.

SECTION 3. The Senate shall be composed of one citizen from each district, elected by ballot. No citizen shall be a Senator unless he has been a member of the Home at least, eight months and he must be eight years old. He cannot be a



member of any other district when elected.

Judgment in cases of impeachment shall not exceed the removal from office with loss of franchise.

No citizen shall be held to answer for a capital or otherwise infamous crime. In all criminal prosecutions, the accused shall have right to a speedy and public trial.

Excessive fines shall not be imposed nor cruel and unusual punishment be inflicted.

Done in convention by the majority of the districts present, the fifth day of December, one thousand nine hundred and five, for the future success of the Mack School State of Franklin, N. H.

In witness thereof we have hereunto subscribed our names, signed:

HERBERT BUCKLEY, ERNEST HALL,  
HUBERT PARKER, HARRY MURPHY,  
THEODORE GROVER.



House of Representatives of the Mack School State.

This is just as it was written. Wishing to see whether the deficiencies would be noticed, I let them use it, without suggesting that they had made no provisions for the chief justice, deputy sheriff, and governor, whom they planned to elect. These were nominated at large from the floor during a caucus called to act upon the report of the constitutional committee. By the unwritten law the boys knew that such officers were a part of every State government.

About one week after the election the governor, who, by the way, had selected four councilors and had received the oath of office from the teacher and in turn given it to his council, had called a meeting of the Senate and House to meet and elect their officers, etc., and meet him in a joint session.

All this was arranged in the school-room, the desk being the Speaker's or President's platform, while the teacher occupied a citizen's seat. After Governor Buckley had been received with such pomp as Congress thought appropriate, he read the following message. He had received some directions regarding this from the teacher:

#### Governor's Message.

(Given DECEMBER 10, 1905.)

To the members of Congress of the Mack School State, I, Governor of the said Mack School State, send you greetings. I appreciate the confidence imposed in me by your selecting me as your Governor. I feel extremely inadequate to assume the responsibility without your united cooperation and counsel.

In order that we may make a step forward toward our ideal expressed in our Constitution of a State that shall stand for honorable manhood, absolute justice, with equal rights of all;—

I recommend that such legislation be done as shall promote the best good of the greater number of the citizens. In order to promote all rights of person and property, I recommend that attention be devoted toward framing by-laws, as seem

necessary, to give each an equal chance to obtain redress and recover property, or to exonerate themselves, when falsely accused.

I further recommend that you give careful and thoughtful attention to the relations of the citizens of the School State to the officers of the said State and particularly to the relations of the citizens of our State toward the officers of the Orphans' Home.

No citizen should be guilty of any ungentlemanly act toward these officers, and furthermore, we should consider it far beneath the dignity of a citizen of a free and independent State, to perform other than to the best of his knowledge and ability, any duties that may be assigned him by such an officer.

I assure you that my council and myself stand heart and hand with you in this work.

Given to you with the advice of the council, this tenth day of December in the year of our Lord, one thousand nine hundred and five, and of the Independence of the United States of America, the one hundred and thirtieth.

Signed, HERBERT BUCKLEY, Governor.

HARRY MURPHY, Secretary of State.

A wholesale buying of votes in the first election led one bright little fellow to introduce a bill into the House prohibiting such acts thus:—Be it enacted by Congress in general court convened that:

No citizen of the Mack School State running, as a candidate for a position, shall make an attempt to bind a fellow citizen to vote in his favor. Any citizen guilty of such an act shall be arrested and brought before the Superior Court. If found guilty he shall be impeached for the remainder of his term, if he has been elected, and shall lose the right to vote for more than three months and less than one year.

As one misdemeanor after another suggested the thought, different bills were introduced by the boys without any assistance. Some were killed out-right, and nearly all were amended.

# Stories of School Life

By Margaret Small Dodge, New York

## Others of the Forty-Eight.

**A**XEL SHEA was a lip-faced boy. His lip was not unduly large, but it was slit, and slanted at such an angle that his face was charged with a "lippy" expression. That boy Axel never said a frank word. All his expressions were false and shifty. His eyes were shifty. The expression of his lip-face constantly shifted. His very voice was almost inaudible, so characterless was the lad. Axel was underhanded, as might be expected from a lip-faced boy. When the little girls had occasion to pass his seat they would shy off, for Axel's fingers could pinch quick and hard. The lads who were seated near to Axel leaned well over in the opposite direction when he came by, for he always had a pin about his coat lapel. "Mother put it there in case I need it," he explained to me. "No, I'd better not take it away, mother wouldn't like it," he also volunteered.

When, during one morning session, Axel's pin had been unusually busy, I volunteered to brave mother's wrath. I confiscated the pin. At the suggestion of the critic I wrote a note to Axel's mother. I sent it home by Axel at the noon recess.

Altho I was full seventeen and a half, I was not worldly, mind you—I trust I am not worldly yet. I was very full of the desire to be helpful to my neighbor. I was well primed with the information contained in Mr. So-and-So's Text-Book to Young Teachers, concerning the duty of the teacher to the pupil and the duty of the teacher to the parent. If I remember correctly, there was nothing in the volume concerning the duty of the child to either the teacher or the parent. It would seem that Mr. So-and-So's text-book is not the only place where such omission may be noted.

In strong English, which warmed and glowed as I glanced anon at the lip-faced, I told Mrs. Shea the kind of a boy her Axel really was. He was sly. He was untruthful. He was not to be depended upon. Aside from this, he was indolent. He was stupid. He would fail of promotion. I felt that Mrs. Shea should consider herself under obligations to me for my friendly note. I awaited with eager interest her appearance in the afternoon, so that my co-operation with the grateful and chastened parent might begin. As the last bell began to toll, Axel, the favored one, slipped in and down to my desk. He laid upon it a fat, sealed envelop, and shifted to his seat with as near to an air of bravado as he could assume.

I opened the envelop. I read the letter. Mrs. Shea wished me to understand that Axel was her only child. Axel favored his father, she went on to state. Even by some of the discerning Axel was known to favor his mother. Axel undisputedly favored her folks. His folks claimed

that Axel favored them, too. Axel senior was a man of affairs. I must have seen Axel's shoes. Of course, I had probably never worn them—they were that stylish and expensive. But I couldn't be that much of a nobody that I hadn't seen the shoe-sign in all the Broadway and Prairie Avenue cars. Axel's father was a taxpayer. It was to help support such as me that he stayed in his store from seven in the morning till six in the evening. Did I think that I was wise to fly in the face of my bread and butter? Did I think that if Axel wasn't promoted I'd keep my job? Did I think if I didn't take back my mean remarks that I'd stay long in the lowest room? Did I? Just let me wait and see if I did? Axel's father was coming to see me. Not that I'd be told when, for the likes of me would be so scared if I knew when he was coming that I'd not show up. He'd take me unawares, and then I'd see.

Page after page I scanned with wildly beating heart. I kept a brave front, for the eyes of Axel were upon me. I did not wish him to know how scared I was. I was puzzled, too. No such result as this was ever mentioned in Mr. So-and-So's book with regard to the duties of teachers and parents—this I can swear to, for I ran over its pages at recess just to see. When the "forty-eight" had been dismissed, I handed the critic the note. She read it and laughed; laughed right out. Happy condition, that of a critic. Always to know just when to laugh, always to know how never to be scared, always to know what the irate Mrs. Shea means, no matter what she writes! Notwithstanding her comforting prophecy, I watched a week for the coming of the Senior Axel. I never saw him. I never wore a pair of his shoes.

What of Axel, the favored, the indolent, the unprepared for promotion? He got his promotion all right. I allowed him to shift thru the term without any further attempt to discipline him. What did it matter? His parents were satisfied with him. Should I wear out my soul in trying to "hustle the East?" Not I—I had learned another of "dog-town's" lessons and found it good. Yes, Axel was promoted. I have no doubt to this day he is being passed along undisciplined to the next one. Wise critic—wise lesson. Never try to interfere with the favored ones. They are not all named Axel, but you must surely have recognized them.

Over against the case of Axel, the favored, is that of James, the little English lad. Bless his heart, how I wish I could take it all back. I see you now, little Jamesie, broad of chest and shoulder, sturdy of leg and arm, ruddy of cheek, and stubborn of disposition. I quite lost my patience with you, lad, and with that error on my part came retribution to you and pain to me most too awful to relate. Forgive me, Jamesie dear, I beg that you will grant me pardon. The lesson

you taught me in the narrow dressing room of the lowest primary grade has never left me.

I sent no note to Jamesie's mother—just a request that she should come to the school. I told her nothing of the boy's offence—I did not wish her to be one of the enlightened. She arrived just before the afternoon session, a hard-faced, cruel woman, dragging the little boy by the hand. His face was quite white—I thought with anger, so little did I understand at the time—and I told the story of his trivial stubbornness with vigor. I made his offence as vivid as I could.

We were in the boy's dressing-room, we four. Jamesie and his mother, the critic and I. Yes, the critic was there. It was her business to be there. She was paid for it. The last word of my story had scarcely left my lips before the woman turned on the child. She broke out into a terrible tirade of profanity. Her jaws worked convulsively. Her hands twitched. Before I could make a move to stop her she doubled her fist, and with an oath she struck her little boy, her own little boy, mind you, full in the face. He went down in a miserable heap to the floor in the far corner of the dressing-room. The blood turned me sick. I did not know how the critic got out. I was only conscious of my little Jamsie, lying in my arms with his poor, bleeding head crushed close to my heart. There he has stayed ever since. There they have ever stayed, the Jamsies, the disciplined ones, the Jamsies from all over this wide land. But the hand stretched out to them by the teacher of the "forty-eight" was ever the hand of tender love.

Chauncey was incorrigible. In the range from the lowest room of the primary to room three of the grammar grade, I never saw his like. My apprenticeship in "dogtown" was nearly finished, and yet Chauncey was unsubdued. Notwithstanding the many valuable lessons I learned in dogtown," I was still unskilled in discipline—hence the unconquered Chauncey. I wish I had dealings with him now. He would not get off so easily.

The critic and I conferred much about Chauncey. She told me that if I could devise some means of settling that baby it would go a long ways towards her report of my discipline to the committeeman of "dogtown." That same committeeman had received me the day I made my preliminary canvass for appointment to training school, with his feet on his desk, his hat on his head, and his big black cigar working at one corner of his mouth. He watched me fumble at the catch of the swing-gate which separated him from me—watched me coolly till it yielded to my efforts. It cost me something to come into his presence. Do you wonder that I wanted to make good just to spite him?

This time I cast aside my text-books on discipline, and thought it all out myself. I was to be quite independent in the matter. Even the critic was to be off guard. I was proud when I had solved the problem of Chauncey, the incorrigible one. This is what happened. After sufficient warnings to Chauncey, and with the

full sanction of his parents—I had grown wondrous wise about dealing with parents—I determined to carry out my plan at the close of the morning session. I told the "forty-eight" what was going to happen to Chauncey. When I had finished a sort of breathy wail swept over the room. I saw Chauncey's crest lower a bit. It gave comfort. I dismissed the "forty-eight"—all but Chauncey.

I produced a bit of clothesline which I had secured for the purpose. I bound the offending member of the "forty-eight" securely into his little wooden chair. I wrapped the cord back and forth around his lithe body, crossing and re-crossing his chest the more firmly to bind his unruly arms. I festooned each leg in a similar manner. When we had finished, the critic and I, for I had magnanimously allowed her to help me with the knots, Chauncey resembled a trussed turkey, even to the slight gobble—he muttered things under his breath as we were tying him into his chair. At either end of the iron brace which held the desk in position, I placed a rubber, the toe pointing straight forward in the same direction as Chauncey's own. This was the first time these had ever been in position. He usually kicked them to the side of the room in his tantrums. Chauncey snorted defiance at us as we left him in the deserted school-room. He was to remain during the noon session, dinnerless. It was even hinted that he might spend the night there.

The critic and I returned from lunch at a quarter of two, fifteen minutes before the opening of the afternoon session. We took off our gloves at the outer door that we might untie the troublesome knots before the eyes of the vanquished Chauncey. Was he vanquished? Not a bit of it. How he did it, no one knows, but there was the line, with knots still tied, cords still criss-crossed, not a loop disarranged. The rubbers were gone, also Chauncey. Chauncey was a bit of a humorist, as you shall see. I found the rubbers perched upon the top of my own desk, with toes pointing forward, at the proper angle. I found Chauncey not at all.

A week later his mother brought him in, chastened and subdued. She didn't volunteer her method of subjugation to me. I didn't dare to ask her how she did it. Perhaps she had a patent. If so, she didn't mean for me to infringe upon it. I never spoke of the matter to either the critic or to the humorous Chauncey. But the little rogue's eyes always twinkled after that when he looked at me. I was sure that he knew that I knew what that twinkle meant. It was not pleasing to me. He also kept his rubbers at either side of the iron brace. That was most pleasing to me.

#### Always Looking for the Best.

If a man can write a better book, preach a better sermon, or make a better basket than his neighbor, tho he build his house in the woods, the world will make a beaten path to his door.  
—Emerson.

# Pieces to Speak and Songs to Sing

## The Wind.

The wind has a language I would I  
could learn;  
Sometimes 'tis soothing, and some-  
times 'tis stern;  
Sometimes it comes like a low, sweet  
song,  
And all things grow calm, as the  
sound floats along;  
And the forest is lulled by the  
dreamy strain;  
And slumber sinks down on the  
wandering main;  
And its crystal arms are folded in  
rest,  
And the tall ship sleeps on its heav-  
ing breast.

—LETITIA ELIZABETH LONDON.

## Mine Host of the "Golden Apple."

A goodly host one day was mine,  
A Golden Apple his only sign,  
That hung from a long branch, ripe  
and fine.

My host was the beautiful Apple-  
tree;  
He gave me shelter and nourished  
me  
With the best of fare, all fresh and  
free.

And light-winged guests came not  
a few  
To his leafy inn, and sipped the dew,  
And sang their best songs ere they  
flew.

I slept at night on a downy bed  
Of moss, and my host benignly  
spread  
His own cool shadow over my head.

When I asked what reckoning there  
might be,  
He shook his broad boughs cheerily.  
A blessing<sup>a</sup> be thine, green Apple-  
tree!

—THOMAS WESTWOOD.

## Wee Little Ladies.

Up in the top of the maple-tree,  
Hid in the branches where none  
might see,  
Little green ladies one and two,  
Fussed and chattered the long night  
thru!

"Katy broke a pitcher!"

"She didn't!"

"She did!"

"Katy broke a pitcher!"

"She didn't!"

"She did!"

Maybe the frog at the mountain  
brink  
Closed his eyes for a wee, wee wink;  
Maybe the bat in the cherry-tree  
Slept a little, but never we!

Snug and warm in the nursery beds,  
Four little pig-tails, two little heads;  
Little white ladies, one and two,  
Fussed and chattered the whole  
night thru!

"You broke my dollie!"

"I didn't!"

"You did!"

"You broke my dollie!"

"I didn't!"

"You did!"

Maybe the frog at the fountain  
brink

Closed his eyes for a wee, wee wink;  
Maybe the bat in the cherry-tree  
Slept a little, but never we!

—GARNET NOEL WILEY, in *August St. Nicholas*.

## An Apple Lesson.

When teacher called the apple class,  
they gathered round to see  
What question deep in apple lore  
their task that day might be.

"Now tell me," said the teacher to  
little Polly Brown,

"Do apple seeds grow pointing up,  
or are they pointing down?"

Poor Polly didn't know, for she had  
never thought to look  
(And that's the kind of question you  
can't find in a book).

And of the whole big apple class not  
one small pupil knew

If apple seeds point up or down!  
But, then, my dear, do you?

—CAROLYN WELLS, in *July St. Nicholas*.

## A Tragic Story.

There lived a sage in days of yore,  
And he a handsome pigtail wore;  
But wondered much, and sorrowed  
more,  
Because it hung behind him.

He mused upon this curious case,  
And swore he'd change the pigtail's  
place,  
And have it hanging at his face,  
Not dangling there behind him.

Says he, "The mystery I've found,  
I'll turn me round,"—he turned him  
round,  
But still it hung behind him.

Then round and round, and out and  
in,  
All day the puzzled sage did spin;  
In vain—it mattered not a pin—  
The pigtail hung behind him.

And right and left, and round about,  
And up and down, and in and out  
He turned, but still the pigtail stout  
Hung steadily<sup>a</sup> behind him.

And tho his efforts never slack,  
And tho he twist, and twirl, and  
tack,  
Alas! still faithful to his back,  
The pigtail hangs behind him.

—WILLIAM MAKEPEACE THACK-  
ERAY.

## The Barley-Mowers' Song.

Barley-mowers, here we stand;  
One; two, three, a steady band;  
True of heart, and strong of limb,  
Ready in our harvest trim;  
All a-row with spirits blithe,  
Now we whet the bended scythe,  
Rink-a-tink, rink-a-tink, rink-a-tink-  
a-tink!

Side by side, now bending low,  
Down the swaths of barley go,  
Stroke by stroke, as true as chime  
Of the bells, we keep in time;  
Then we whet the ringing scythe,  
Standing 'mid the barley lithe,  
Rink-a-tink, rink-a-tink, rink-a-tink-  
a-tink!

Barley-mowers must be true,  
Keeping still the end in view,  
One with all, and all with one,  
Working on till set of sun,  
Bending all with spirits blithe,  
Whetting all at once the scythe,  
Rink-a-tink, rink-a-tink, rink-a-tink-  
a-tink!

Day and night, and night and day,  
Time, the mower, will not stay;  
We must hear him in our path  
By the falling barley-swath;  
While we sing with voices blithe,  
We may hear his ringing scythe,  
Rink-a-tink, rink-a-tink, rink-a-tink-  
a-tink!

After labors cometh ease;  
Sitting now beneath the trees,  
Round we send the barley wine  
Life-infusing, clear, and fine;  
Now refreshed, alert, and blithe,  
Rise we all and whet the scythe,  
Rink-a-tink, rink-a-tink, rink-a-tink-  
a-tink!

—MARY HOWITT.

### The Horned Owl.

In the hollow tree in the old grey tower,

The spectral owl doth dwell:

Dull, hated, despised in the sunshine hour,

But at dusk he's abroad and well; Not a bird of the forest ever mates with him;

All mock him outright by day; But at night, when the woods grow still and dim,

The boldest will shrink away.

Oh, when the night falls, and roosts the fowl,

Then, then, is the reign of the horned owl!

And the owl hath a bride who is fond and bold,

And loveth the woods' deep gloom; And with eyes like the shine of the moon-shine cold

She awaiteth her ghastly groom! Not a feather she moves, not a carol she sings,

As she waits in her tree so still; But when her heart heareth his flapping wings,

She hoots out her welcome shrill!

Oh, when the moon shines, and dogs do howl,

Then, then, is the joy of the horned owl.

Mourn not for the owl nor his gloomy plight!

The owl hath his share of good; If a prisoner he be in the broad daylight

He is lord in the dark, green wood; Nor lonely the bird, nor his ghastly mate;

They are each unto each a pride. Thrice fonder, perhaps, since a strange, dark fate

Hath rent them from all besides!

So when night falls, and dogs do howl,

Sing ho! for the reign of the horned owl!

We know not always who are kings by day,

But the king of the night is the bold, brown owl.

—BARRY CORNWALL.

### Big and Little Things.

I cannot do the big things  
That I should like to do,  
To make the earth forever fair,  
The sky forever blue.

But I can do the small things  
That help to make it sweet;  
Tho clouds arise and fill the skies  
And tempests beat.

I cannot stay the rain-drops  
That tumble from the skies;  
But I can wipe the tears away  
From baby's pretty eyes.

I cannot make the sun shine,  
Or warm the winter bleak;  
But I can make the summer come  
On sister's rosy cheek.

I cannot stay the storm clouds,  
Or drive them from their place;  
But I can clear the clouds away  
From brother's troubled face.

I cannot make the corn grow,  
Or work upon the land;  
But I can put new strength and will  
In father's busy hand.

I cannot stay the east wind,  
Or thaw its icy smart;  
But I can keep a corner warm  
In mother's loving heart.

I cannot do the big things  
That I should like to do,  
To make the earth forever fair,  
The sky forever blue.

But I can do the small things  
That help to make it sweet;  
Tho clouds arise and fill the skies  
And tempests beat.

—ALFRED H. MILES.

### King Bruce and the Spider.

King Bruce of Scotland, flung himself down

In a lonely mood to think;

'Tis true, he was a monarch, and wore a crown,

But his heart was beginning to sink.

For he had been trying to do a great deed,

To make his people glad;

He had tried, and tried, but couldn't succeed

And so he became quite sad.

He flung himself down in low despair,

As grieved as man could be;

And after a while, as he pondered there,

"I'll give it all up," said he.

Now, just at that moment a spider dropped

With its silken cobweb clue;

And the king in the midst of his thinking stopped

To see what the spider would do.

'Twas a long way up to the ceiling dome,

And it hung by a rope so fine;

That how it would get to its cobweb home

King Bruce could not divine.

It soon began to cling and crawl  
Straight up with strong endeavor;

But down it came with a slippery sprawl,

As near the ground as ever.

Up, up it ran, not a second it stayed  
To utter the least complaint;

Till it fell still lower, and there it laid,  
A little dizzy and faint.

Its head grew steady; again it went,  
And traveled a half-yard higher;

'Twas a delicate thread it had to tread,

A road where its feet would tire.

Again it fell and swung below,

But again it quickly mounted;

Till up and down, now fast, now slow,  
Nine brave attempts were counted.

"Sure," cried the king, "that foolish thing

Will strive no more to climb;

When it toils so hard to reach and cling,

And tumbles every time."

But up the insect went once more,

Ah, me! 'tis an anxious minute;  
He's only a foot from his cobweb door,

Oh, say, will he lose or win it?

Steadily, steadily, inch by inch,

Higher and higher he got;

And a bold little run at the very last pinch

Put him into his native cot.

"Bravo, bravo!" the king cried out,

"All honor to those who try;

The spider up there defied despair;  
He conquered, and why shouldn't I?"

And Bruce, of Scotland, braced his mind,

And gossips tell the tale,

That he tried once more, as he tried before,

And that time did not fail.

Whenever you find your heart despair

Of doing some goodly thing,

Con over this strain, try over again,  
And remember the spider and king.

—ELIZA COOK.

# Hints and Helps

## Plans, Methods, Devices, and Suggestions from the Workshops of Many Teachers

This feature, originally planned for these pages, has proved so popular with teachers that it has been copied by nearly every educational periodical in the country. *TEACHERS MAGAZINE* will continue to publish the best to be had for this department. The Editor would like nothing better than that he might be able to visit the school-rooms of every one of the hundred thousand teachers who will read this Magazine. What an abundance of good things he would find! But that cannot be. The next best thing is to have the teachers aid each other by writing out the devices and plans and thoughts that have proved most helpful to them. Will you not contribute from the store of your experience? A good book will be sent for every contribution accepted for this department.

### Thoughts for Teachers.

The head, like the foot, feels largest when it is the least sensible.

The majority of people learn the most useful and necessary truths in life when it is too late to profit by them.

Run with the world, or the world will run over you.

Nothing so enrages an opponent as to find that the thing at which he aimed such a blow is not there.

It is often true that you must fail ninety-nine times before you succeed once.

Youth believes the world will come to his feet; age knows that the world will only come to him after he is dead.

Doubt and criticism annihilate and destroy. Belief and encouragement develop, and seem even to create.

The mind, like the apple, in an uncultivated state is small, bitter, and sour, but in a state of cultivation is large, sweet, and of agreeable flavor.

Appreciation cannot proceed from an ignorant mind, for there is no basis for comparison.

We call that *assurance* which overcomes us, and *courage* which overcomes others.

Under no discouragement, nor any number of discouragements, allow the spirit to recede; at least, you will succeed when the patience of your opponent is worn out.

Vermont.

A. A. FLAGG.

### A Practical Terrarium.

A terrarium is within the reach of every rural school and is not an expensive addition in either labor, time, or money. It is of use in language and composition as well as Nature study, furnishing an almost never-ending supply of material, as the occupants may be changed often and the characteristics of a great many of "our shy neighbors" studied.

A cheap, but satisfactory, terrarium may be made as follows: Take a common potato crate and knock off all the slats on the sides and ends except the top and bottom ones all around. Some of the extra slats should be fastened between those of the bottom to make it tight. Get two panes of glass to fit the openings on the sides, these may be fastened in from the inside, by the use of the little triangles used by glaziers to hold the glass in place. About eighteen inches of fine-mesh wire netting will be needed for the ends and top. This gives a free circulation of air, while the glass is more pleasant for watching the life within.

Before putting the netting on the top, cover the bottom of the terrarium to the depth of two inches with fine earth. In one corner fit a shallow tin can. A potted ham or salmon can, washed clean, and the top melted off, answers very well. This must be kept full of water. Sow a little grass-seed, then fasten the netting on the top, leaving the corner above the water can loose, to lift up so as to give access for conveying in and out the inhabitants, and also for supplying food and water. Sprinkle slightly every day, and set where it will get a good light. In about a week it will be ready for occupants.

A trip to some nearby creek or pond, or even an old orchard, will furnish enough occupants for one time, and the children will find new ones every day. A little care must be taken to get those that will be congenial or a tragedy will result.

A few crickets are bright and cheery. A piece of sod in one corner will furnish them a shelter and also a food supply. Some time when the children are unusually quiet you will be surprised by a solo from the terrarium. Grasshoppers, beetles, and woolly bears help to make a variety, and will share the shelter of the crickets.

A toad makes an interesting occupant, but you must be careful to supply him with plenty of food if you wish to keep your crickets. Cocoons may be gathered from old fences, trees, and even among the grass and weeds. These always keep up an interest, as you never know when they will "come out." When they do, a small dish of sugar and water, and a few fresh leaves will supply food. Look for a cecropia cocoon; it is often possible to find one in early spring, and the beauty of the moth will repay some trouble.

Frogs and salamanders may be kept by supplying a larger water-tank. A small land or box-turtle may be found near a creek or marsh, and is always a welcome guest to the children. He should be fed with small pieces of raw meat.

A terrarium is very interesting, as there is always something doing in it. It is better not to crowd too many creatures in at one time. Let some out and put others in their places.

New York.

MAYME E. RAPALJE.

### A Country School "Hektograph."

Cut three sheets of carbon paper to fit each size of paper used. Place them between the sheet of paper, with the dark side down. Place upon a desk or other hard surface, and write with a sharp, soft pencil, bearing down a little. A thin pencil paper is best.

This makes four copies, but more sets can be made. Two of my older pupils often use the same paper. The children like to use "my hektograph" when their lessons are done. For them, pin the papers together or lay on an old cardboard and fasten in place with rubber bands to keep from slipping.

I find it easier to use the papers than to write on the board. The material can be retained longer and seen better, and the board is free for other work. In this way lessons can be prepared at home if one wishes. Frequently I correct my papers and write the lessons on the other side for the next day. In this way the children have their work to refer to. Many of the papers, such as maps, memory gems, etc., can be saved and used again. The children will save their partly used papers for this purpose.

I write all of the daily lessons and tests in this way, draw maps and pictures to be colored, spelling words, busy work of many kinds, copying both for primary work and work to be put into note-books. The small children copy in this way much better than from poor boards. Programs and invitations are written in the same way.

One little girl has learned to write well because she wished to help. Many have learned to be economical with their paper. I find a new use for the plan nearly every day, and the expense is almost nothing. Ten cents' worth of carbon paper has lasted a year, for the same sheets can be used many times. I buy it in large sheets. It is always ready, there is no waiting, it can be easily carried. It makes a good keptograph where only a few copies are needed.

*New York.*

HELEN ENSIGN.

### Martial Music.

As we have no musical instrument in our school we have a small drum beaten by a boy nine years old, for all marching and dismissing purposes. The regular boom! boom! brings out rhythm in children's nature in a remarkable manner.

"My Country, 'Tis of Thee," and "Columbia, Gem of the Ocean," are twice as martial if preceded by a few beats of the drum.

*Pennsylvania.*

E. MAIE SEYFERT.

### Primary Fish.

From cardboard or stiff white paper cut out fishes. One can cut several at once from the paper. Mark the fins, eyes, mouth, etc., with a black lead pencil.

Give some of these to each member of the beginners' class, to be colored with wax pencils. (This is fine, busy work for them during the latter part of the day, when they are most likely to become restless.)

After all the fishes have been colored, I write upon the backs the words which I wish to drill upon.

Place the fish, bright side up, upon the table. The children take turns in fishing. The first

child picks up a fish, turns it over, reads the word and places it in a little box.

If he fails to give the word correctly, he must put it back into the pond, to be caught by some other pupil.

The one having caught the greatest number of fish wins the game.

As the child has only one chance to name the word, he is constantly on the *qui vive*.

"Our Frogger," filled with pretty green frogs, is even more attractive than "Our Fish Pond."

I use birds, butterflies, and other things in the same way.

*Wisconsin.*

RHODA TUCKWOOD.

### A Multiplication Device.

It seemed no trouble for my pupils to learn their multiplication tables in order, but when I began to skip about I found they were not so familiar with them. This little device of "playing poison," I found a very interesting one for them.

I drew on the board a number of small planks scattered around, and on each wrote a multiplication example as  $6 \times 2 = ?$  When a child was called upon to recite I would point to first one plank, and then another, skipping around. If a child failed to answer correctly, he had failed to reach the plank before he was touched, and, as in the game, was poisoned. Another child then took his place and tried.

*Virginia.*

RUTH O. DYER.

### Help a Little.

How many teachers will agree with me when I say that entirely too much time is spent in the school-room hearing lessons recited instead of a fractional part of it being devoted to teaching pupils *how* to study a lesson? Children are responsible to a certain degree for what they can get out of a lesson, but how much more is derived from it if just a little assistance comes from the teacher!

I often begin a recitation thus: if spelling, instead of pronouncing words to be spelled I designate a certain word to be studied right *then*; going from one word to another promiscuously, giving a longer time for the most difficult ones.

If reading, we study one sentence at a time, seeing who can get the most out of it, etc. Does it pay? Try it and see!

*Pennsylvania.*

E. MAIE SEYFERT.

### Fascinating Spelling Lessons.

Since originating the following plan for spelling, my Fourth Graders have clamored for "more words," and with most gratifying results, for the perfect lessons became more common than a measles epidemic.

The plan was as follows: We would look over the advance lesson and pick each word to pieces. For example, suppose the word was "continue." One child told me there was a metal in that word, "tin." Another word taken was "friendship." After pulling that word to pieces we found it to

contain the abbreviation for Friday, the end, and a big boat. When studying the word "representatives" one child told me that he saw something in that word that made him think of Christmas. We all looked at that word so carefully, and discovered the word "present."

At another time we had the word "parsonage," when one bright little girl announced that she saw in that word the child of an old minister. We found, by diligent hunting, the words "son," "parson," and "age."

Ye school teachers who dread the spelling lesson, try this plan.

*Illinois.*

LUCY M. HUTCHINS.

### For a Sweeter School.

The September number of TEACHERS MAGAZINE has just been received, and seems to me to be fuller than ever of interesting articles. Coming as it did just before the opening of the schools after our long vacation, it brings the wandering thoughts back to the school-room and arouses enthusiasm for the work of the coming year by good suggestions and cheering words of advice.

I have just been reading the proceedings of the last session of the Iowa State Teachers' Association, held at Des Moines. In one of the papers read by a county superintendent were these words: "The proposition I have in mind is none other than that of the rural school-house outdoor closet. Suggestions from any source that might aid in mitigating the conditions along that line would certainly be kindly received on the part of school officers and patrons. The first lessons of vice are often taught in just such a place."

I believe the first trouble arises from false modesty on the part of the teacher. I think it is her duty to look into this matter with regard to these out-buildings of her school yard.

At a recent school which I taught I found the outdoor closets in a very bad condition. The children said they did not think they had ever been scrubbed out. I had the boys bring spading fork and hoe and we dug deep holes back of them, and cleaned them out thoroly. The boys doing most of the digging. Then the children brought water from a nearby creek, and we did some hard scrubbing to walls, floor, etc. Then we filled some boxes with fine road dust; these were placed in the buildings to be used as deodorizers. The children got a few nice pictures to hang on the wall. They seemed quite proud of their work when done. Of course it will be necessary for the teacher to make an occasional inspection, but I do not think those places will ever be as bad again.

When I first went to that school the director told me that the children had always quarreled a great deal on the playground. I got a croquet set of nine balls. With a spading fork the boys and girls dug up the sod and made a nice croquet ground, and they never tire of the game. They have had very little quarreling. If they do, I forbid their playing until good-natured again, or let the troublesome ones come in and stay until they can play happily with the others. I made some letters for the little ones. Then some

days we all get together and play some nice game, such as may be found in TEACHERS MAGAZINE.

We follow the Japanese plan of putting up but few pictures. We have many nice flowering plants on the window-sills. These are brought by the children. They also keep the teacher's desk supplied with nice bouquets.

*Iowa.*

PRUDENCE S. JACKSON.

### The Why of Autumn Colors.

Tho there is much doubt in my mind as to the practicability of teaching, even in the primary grades, the myth of Jack Frost putting dresses of yellow and red on the leaves in autumn, I am quite certain that this fairy story should not be continued in the grammar grades. Something like the following will make the children understand the real reason of autumn colors.

Explain that the green color in the leaf is really the machinery by which part of the air and part of the water brought up from the roots—illustrate on the board—is manufactured into food for the tree. Compare this machinery to a mill or factory. The sunshine takes the place with the green leaf machinery of the water-power which runs the mill, or the electricity which runs the factory.

Now compare the life of the leaf to the life of a person. When in strong youth and middle age, the machinery is in good working order; when in enfeebled old age, the machinery, of course, cannot retain its former capacity for work, it gets out of good working order.

When the machinery of the mill or factory is run down, the parts are all loose, scattered, misplaced. When the leaf machinery—the solid green color—gets out of order, its parts are also loose, scattered, misplaced. These loose parts of the machinery appear to us as yellow and red colors.

Finally, as an old man dies from lack of work and food, the leaf dies from the same causes. The autumn colors of the leaf, and the falling of the leaf from the tree, are due to the old age and death of the leaf.

*Georgia.*

HANNAH GOLDGAR.

### Blackboard Border.

This is my way for decorating the top of our blackboard each month, or as the seasons call for a change. For instance, at Easter time, I first drew on stiff paper a good profile of a rabbit, then cut it out, held it to the board, traced around it with a crayon, and afterward filled in the necessary parts to make it appear natural. By reversing the pattern and tracing, I had two rabbits sitting back to back, as it is instinctive for them to sit to guard against danger. I made a whole row of them, filled grass around them, gave them wisps of hay to nibble, and the children were delighted with the effect next morning.

The same principle may be carried out by using birds, squirrels, dogs, cats, or whatever you like. One little fellow asked for a border of frogs, and with large lily leaves for an accompaniment they were very pretty, and the boy satisfied.

*Penna.*

E. MAIE SEYFERT.



# Outline of United States History

By James H. Harris, Director of Grammar Grades, Minneapolis, Minn.

Period I. The Period of Discovery and Exploration; or How Europe Found a New World. (1492-1600.)

## The Norsemen.

**P**RELIMINARY to the consideration of this period, it may be well to give brief attention to the discovery and visits of the Northmen, or Norsemen. As these visits resulted in nothing of permanent value, the discovery of America by the Norsemen, while a picturesque historical event, is, as Professor Woodburn says, "a matter of no practical importance." It is sufficient to remember that about the year 1000, Leif Ericson, the son of Eric, is said to have sailed from Norway with about thirty-five men, and after touching Iceland and Greenland, to have proceeded southwest to the coast of Labrador. Thence he skirted along the coast to the south, and spent the winter at some point of which we have no certain knowledge. The place was named "Vinland" because of the abundance of wild grapes which they found there. Other settlers came, and a colony was founded, but it lasted but a short time. According to some authorities this "Vinland" colony was somewhere on the coast of what is now Massachusetts or Rhode Island, while other authorities believe that the settlement was either on Cape Breton Island or Nova Scotia. No trace of the settlement has been found; it was soon forgotten, and it is altogether improbable that the men of the Middle Ages knew anything of it. It is an isolated historical episode, interesting as an adventure, but without result or consequence.

## The Real Discovery.

The real discovery of America was made by Columbus in 1492, nearly five hundred years after the voyage of Leif Ericson. What were the conditions and causes which led to this discovery? We may seek these causes in two sources—the first, general, the second, specific; altho, as a matter of analysis, the specific causes were the direct outgrowth of the general. This general cause or condition was the Renaissance (the Revival of Learning), that remarkable outburst of, and enthusiasm for, learning, which spread from Italy over all Europe in the fourteenth and fifteenth centuries. As a result of this "new birth," men's minds were quickened, their ideas broadened, their lethargy overcome and new energy awakened. Naturally enough this awakened activity manifested itself in a variety of ways—in commerce, in trade, in industry, in exploration, in discovery, and in invention. Gunpowder was introduced, the mariner's compass was perfected, printing was invented. These, in their turn, gave a fresh impetus to the spirit of the time. Men were eager, alert, adventurous, One of the forms which this activity took was the search for a new trade route to the East. For a long time Europe had carried on an exten-

sive and extremely profitable trade with Eastern Asia and India. From there were brought silks, spices, precious stones, perfumes, and other valuable products.

There were three trade routes to the East. One from Genoa via Constantinople, across the Black and Caspian seas; a second from Venice thru the Red Sea and the Indian Ocean; the third from Antioch, in Asia Minor, across Syria, down the Euphrates Valley, and across the Persian Gulf to India.

In 1453 Constantinople was captured by the Turks, and the route from Genoa was blocked to the traders of that city. The other routes were in danger from the same source. It became pressingly necessary, therefore, that a new route should be discovered, and the search for it was correspondingly stimulated. This search for a new trade route to the East was, as Professor Woodburn expresses it, "the great commercial and geographical problem of the fifteenth century." The capture of Constantinople by the Turks intensified the problem. The discovery of America was the direct outgrowth of this quest.

Two routes were under consideration. One was the result of the belief that a new route to India could be discovered by way of the west coast of Africa. This theory was held by Prince Henry of Portugal and other Portuguese navigators, and their efforts were expended in demonstrating their theory. In 1434 Portuguese sailors sailed past Cape Bojador, and from that time they kept venturing farther and farther down the coast, until in 1486 Bartholomew Dias rounded the Cape of Storms, or, as the King of Portugal named it in his enthusiasm over the event, the Cape of Good Hope. But it was not until 1497 that the Portuguese finally demonstrated the soundness of their view, and in that year and the succeeding one, Vasco da Gama, another Portuguese navigator, at last reached India.

The other theory was that the East could be reached by sailing West. This theory was the one held by Columbus, and was based on his belief that the earth was round. This view was not original with Columbus, as it had been held by many before his time and by a few of the scientific men of his own day. The great mass of people, however, educated as well as uneducated, held to the view that the earth was flat. After years of discouragement and failure, the persistent faith of Columbus was rewarded, and under the patronage of Isabella and Ferdinand of Spain, he made the celebrated voyage which resulted in the discovery of a *New World*.

From a causal point of view, then, we have something like the following sequence: First, as a general cause or condition, the Renaissance, or Revival of Learning. The general result of this revival was a quickening of men's minds and activities in all directions—scholarship, trade, geography, invention, discovery, industry. One

of the channels into which this general activity flowed was the search for a new trade route to Eastern Asia. This search was accelerated by the capture of Constantinople by the Turks in 1453, thereby cutting off one of the principal routes. Increased knowledge of, and skill in, navigation, as well as enlarging and changing geographical knowledge, led to the view that Eastern Asia could be reached by an ocean route. The two routes that appealed to the navigators of that day were, one *via* the western coast of Africa, the other directly to the west, based on the assumption that the earth is round. The discovery of America was the direct result of the attempt to demonstrate the second theory.

These causes, remote and immediate, may be expressed in skeleton form somewhat as follows:

#### General Cause.

- |                  |   |   |
|------------------|---|---|
| The Renaissance. | { | 1. General intellectual awakening.  |
|                  |   | 2. Industrial activity: gunpowder introduced, printing invented, mariners' compass perfected. |
|                  |   | 3. Commercial activity, new trade routes.   |

#### Specific Cause

The Search for a New Trade Route to the East.

1. The interest of Europe in the East.
  - (a) Travels of Marco Polo (1290).
  - (b) Voyages of Sir John Mandeville.
  - (c) Source for silks, spices, precious stones, etc.
2. The existing routes.
  - (a) From Genoa *via* Black Sea and Caspian.
  - (b) From Venice *via* Red Sea and Indian Ocean.
  - (c) From Antioch *via* Persian Gulf and Euphrates Valley.
3. Rivalry between Genoa and Venice.
4. Constantinople falls into hands of Turks in 1453, cutting off the Genoese route.
5. Spain and Portugal most zealous seekers for new route.
6. Influence of new awakening on knowledge of geography.
7. Portugal seeks route around Africa.
8. Prince Henry the Navigator. Vasco da Gama (1497) sails around Africa.
9. Columbus, believing earth is round, would find East by sailing to the West.
10. Columbus makes his voyage in search of the East.
11. America discovered, 1492.

#### Story of Columbus and his First Voyage to America.

1. Brief sketch of the life of Columbus.
2. His belief that the earth is round, and that, in consequence, he could reach India by sailing west.
3. The Toscanelli map. The mistake as to the size of the earth and the distance of India from Western Europe. Why this mistake was a fortunate one.

(To be continued.)

## With My Wideawake Club in Autumn.

By BERTIE M. PHILLIPS, Maine.

**W**HEN school opened in September my young naturalists were early in the fields and woods, but soon returned in a dissatisfied mood. They had visited the brook and the "frog-pond," but found only water-stridus above and fish and frogs below. There were no new wildflowers to attract their attention, and what could they do while waiting for the bloom of the blue gentian and witch hazel? Collect caterpillars or the larvæ of moths and butterflies, I said, and we will study them. Thus it was that in a few days our specimen-table became a place for all sorts of jars, boxes, bottles, etc. A rude terrarium was constructed from a berry-crate, some glass and wire-netting, and the work of collecting began in earnest. In the earth in the bottom of the terrarium we transplanted a few belated celery and tomato-plants, also a bit of green sward for the crickets, and sowed a few seeds, for "we must," said one little lad, "make it as much like outdoors as we can." The first specimens brought in were the larvæ

#### Knows How.

##### DOCTOR HAD BEEN OVER THE ROAD.

When a doctor, who has been the victim of the coffee habit, cures himself by leaving off coffee and taking Postum Food Coffee, he knows something about what he is advising in that line.

A good old doctor in Ohio, who had at one time been the victim of the coffee habit, advised a woman to leave off coffee and take on Postum.

She suffered from indigestion and a weak and irregular heart and general nervous condition. She thought that it would be difficult to stop coffee abruptly. She says: "I had considerable hesitancy about making the change, one reason being that a friend of mine tried Postum and did not like it. The doctor, however, gave explicit directions that Postum must be boiled long enough to bring out the flavor and food value.

"His suggestions were carried out and the delicious beverage fascinated me, so that I hastened to inform my friend who had rejected Postum. She is now using it regularly, after she found that it could be made to taste good.

"I observed, a short time after starting Postum, a decided change in my nervous system. I could sleep soundly, and my brain was more active. My complexion became clear and rosy, whereas, it had been muddy and spotted before; in fact, all of the abnormal symptoms disappeared and I am now feeling perfectly well.

"Another friend was troubled in much the same manner as I, and she has recovered from her heart and stomach trouble by leaving off coffee and using Postum Food Coffee.

"I know of several others who have had much the same experience. It is only necessary that Postum be well boiled and it wins its own way." "There's a Reason." Read "The Road to Wellville," in pkgs.

of the harlequin butterfly, which the scholars found in great numbers on the milkweed near by. We fed these a few days, nearly a week before they wrapped themselves in their wooly cocoons. One of my sharp eyes brought me two beautiful caterpillars of the sphynx moth. These were feeding on white ash. We tended those very carefully, till one morning the children met me with the cry, "The beautiful worms are gone." I explained how this kind passed the winter in the ground, taught them the origin and meaning of the word hibernate.

When Friday afternoon came the subject of our Nature lesson was "True Worms and Caterpillars." Taking the earthworm as an example of the true worm, we spent a few minutes studying that. We noticed the mouth, the absence of eye, ears, and other organs of sense. We noted the wonderful make-up of its body of rings or segments joined together, the great elasticity by which the size of these rings and the length of the worm can be increased or diminished, the tiny tentacles which serve as feet, by which the worm can crawl or force its way thru the earth, its ability to live when cut in two, the nightly habits of the worm, and its general utility to the agriculturalist. Then, taking the caterpillar and a small magnifying-glass, we learned what we could of its anatomy. We found that its mouth consisted of hard, horny jaws, that move not up and down, but back and forth; that on each side of the mouth, and a little above, are six pairs of eyes. The caterpillar's body, like other insects, is made up of thirteen segments or rings. They also have sixteen legs, of which the first six only have joints and claws. The others consist of little pads surrounded by tiny hooks. We saw the oval-shaped openings in the body thru which the insect breathes. This completed Friday's lesson.

The next specimen brought in by our young naturalists was the larvæ of the Io moth. This ate freely of the maple leaves, and in a few days spun its cocoon in one corner of the terrarium. Another pupil found two more caterpillars of the sphynx moth, which soon went to sleep in the earth. One morning a young lad brought in three caterpillars of the asterias butterfly. These were feeding on celery leaves, and after eating about four days, spun themselves cocoons and hung suspended in different places about their winter homes.

The greatest surprise of all was the finding, by a little lad, the beautiful larvæ of a cecropian moth. Very carefully we treasured this specimen, and had the satisfaction to see it spin its silken cocoon.

Meanwhile our terrarium had become peopled with some living specimens. Two or three common garden toads, small in size, tree frogs, some lizards found, neath bark, and numerous crickets, and grasshoppers made us a little spot of summertime in the midst of autumnal tints and shades. Taking a cricket as the subject of our Nature lessons we saw his curious ears, in his legs the

### The "Yell-Oh Man" And One of His Ways.

To call a man a liar seems rude, so we will let the reader select his own term.

Sometime ago the Manager of *Collier's Weekly* got very cross with us because we would not continue to advertise in his paper.

We have occasionally been attacked by editors who have tried to force us to advertise in their papers at their own prices and on their own conditions, failing in which we were to be attacked through their editorial columns. The reader can fit a name to that tribe.

We had understood that the editor of *Collier's* was a wild cat of the Sinclair "jungle bungle" type, a person with curdled brain matter, but it seems strange that the owners would descend to using their editorial columns, yellow as they are, for such rank out and out falsehoods as appear in their issue of July 27th, where the editor goes out of his way to attack us, and the reason will appear tolerably clear to any reader who understands the venom behind it.

We quote in part as follows:—"One widely circulated paragraph labors to induce the impression that Grape-Nuts will obviate the necessity of an operation in appendicitis. This is lying, and, potentially, deadly lying. Similarly, Postum continually makes reference to the endorsements of 'a distinguished physician' or 'a prominent health official,' persons as mythical doubtless as they are mysterious."

We do not hesitate to reproduce these mendacious falsehoods in order that it may be made clear to the public what the facts are, and to nail the liar up so that people may have a look at him. If this poor clown knew what produced appendicitis he might have some knowledge of why the use of Grape-Nuts would prevent it. Let it be understood that appendicitis results from long continued disturbance in the intestines, caused primarily by undigested food, and chiefly by undigested starchy food, such as white bread, potatoes, rice, partly-cooked cereals, and such. These lie in the warmth and moisture of the bowels in an undigested state and decay, generating gases and irritating the mucous surfaces until, under such conditions, the lower part of the colon and the appendix become involved. Disease sets up, and frequently of a form known as appendicitis.

Now then, Grape-Nuts food was made by Mr. C. W. Post, after he had an attack of appendicitis, and required some food in which the starch was predigested. No such food existed; from his knowledge of dietetics he perfected the food; made it primarily for his own use, and afterwards introduced it to the public. In this food the starch is transformed by moisture and long-time cooking into a form of sugar, which is easily digested and does not decay in the intestines. It is a practical certainty that when a man has approaching symptoms of appendicitis, the attack can be avoided by discontinuing all food except Grape-Nuts, and by properly washing out the intestines. Most physicians are now acquainted with the facts, and will verify the statement.

Of course this is all news and should be an education to the person who writes the editorials for *Collier's*, and who should take at least some training before he undertakes to write for the public.

Now as to the references to "a distinguished physician" or "a prominent health official" being "mythical persons." We are here to wager *Collier's Weekly*, or any other skeptic or liar, any amount of money they care to name, and which they will cover, that we will produce proof to any Board of Investigators that we have never yet published an advertisement announcing the opinion of a prominent physician or health official on Postum or Grape Nuts when we did not have the actual letter in our possession. It can be easily understood that many prominent physicians dislike to have their names made public in reference to any article whatsoever; they have their own reasons, and we respect those reasons, but we never make mention of endorsements unless we have the actual endorsement, and that statement we will back with any amount of money called for.

When a journal wilfully prostitutes its columns to try and harm a reputable manufacturer in an effort to force him to advertise, it is time the public knew the facts. The owner or editor of *Collier's Weekly* cannot force money from us by such methods. POSTUM CEREAL CO., LTD.

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If you are losing appetite, lying awake nights, take Hood's Sarsaparilla—it's just the tonic you need.

## Black Board Work.

[To be used in connection with the reading lesson suggested by Miss Bentley in her article on "What the Song Can Do for the Reading Lesson," on page 54.]

Kitty  
Now

Mamma  
Bedtime

Soon  
Sing

Creep  
Sleep

My Kitty can sing,  
My Kitty can creep,  
My Kitty can say "Meow," "Meow."  
Now it is her bedtime,  
She must sing herself to sleep,  
When she sings she says "Purr," "Purr."

rasp and file with which he makes his music to charm his lady-love, the spade which the female employs to tunnel a place for her eggs, and witnessed how quickly they could escape by gnawing away the mosquito gauze placed for convenience over their temporary prison. When it became too late to find caterpillars my wideawake club confined their energies to search for the cocoons spun upon the different trees. Every lilac bush in the neighborhood was carefully searched for the crystalids of the promethea. Young oaks, maples, and elms came under their close inspection, and quite a collection was made after animate life was gone.

We hope, in our next, to tell you what we learned from the Pine Cone Willow Gull one bleak November day.

BERTIE M. PHILLIPS.

*Oxford, Maine.*

### Hallowe'en, Thanksgiving, and Christmas.

Some of these suggestions I have thought of myself, and others were used by my teachers. But I have used all of them with success.

When I called school at noon, October 31, last year, I asked the children what that night was. Of course they remembered, and were anxious for fun. So we had no recess, and finished the work early. I gave them ten minutes in which to write a Hallowe'en story. At the end of that time the papers were collected. I read the stories and the school voted on them. The next day the two best were copied and put away for exhibition work. The same plan could be used equally well for other holidays.

As an incentive for better work in writing and drawing, at Thanksgiving I gave to each pupil paper on which to copy some Thanksgiving quotations. These were made into little booklets. The covers were of drawing-paper, with some drawing suggestive of Thanksgiving.

At Christmas the little folks cut stockings from drawing-paper, and drew pictures of the things they wanted for Christmas.

At Thanksgiving they wrote the story of the Pilgrims in their language note-books, and illustrated it with paper cuttings of the *Mayflower*, a Pilgrim, a church, and an Indian.

When the advanced history classes began the study of the Presidents' administrations, I gave them paper on which to draw pictures illustrating the principal events of each administration. These were kept, to be made into a book.

### OUR "REMEMBER" CORNER.

I have one corner of the board reserved for the little things which come up in recitation and I want remembered.

For instance, in arithmetic, when we had minuend, subtrahend, and remainder, I wrote those words in the "remember" corner, and just before recitation next day erased them.

In this way I never forgot to ask for the things I have told the children to remember, and they remember, too.

*Nebraska.*

AURORA.

### Puts the "Ginger" In.

#### THE KIND OF FOOD USED BY ATHLETES.

A former college athlete, one of the long distance runners, began to lose his power of endurance. His experience with a change in food is interesting.

"While I was in training on the track athletic team, my daily 'jogs' became a task, until after I was put on Grape-Nuts food for two meals a day. After using the Food for two weeks I felt like a new man. My digestion was perfect, nerves steady, and I was full of energy.

"I trained for the mile and the half mile runs (those events which require so much endurance) and then the long daily 'jogs,' which before had been such a task, were clipped off with ease. I won both events.

"The Grape-Nuts food put me in perfect condition and gave me my 'ginger.' Not only was my physical condition made perfect, and my weight increased, but my mind was made clear and vigorous so that I could get out my studies in about half the time formerly required. Now most all of the University men use Grape-Nuts for they have learned its value, but I think my testimony will not be amiss and may perhaps help some one to learn how the best results can be obtained."

There's a reason for the effect of Grape-Nuts food on the human body and brain. The certain elements in wheat and barley are selected with special reference to their power for rebuilding the brain and nerve centers. The product is then carefully and scientifically prepared so as to make it easy of digestion. The physical and mental results are so apparent after two or three week's use as to produce a profound impression. Read "The Road to Wellville," in pkgs. "There's a reason."

## A Seasonable Lesson on Corn.

**T**HERE are many varieties of Indian corn (maize), differing in size, color, and composition. Sweet and popcorn are two distinct types.

The ears vary in length from an inch in some varieties of popcorn to fifteen inches or more in field corn.

The colors of the kernels (grain) are white, yellow, red, black, besides countless mixed varieties. Yellow and white are most common.

The time of harvesting depends somewhat on the use to be made of the corn. When grown for the grain it is harvested when fully ripe and dry. The ears are gathered, husked, and stored in slat cribs thru which the air may freely pass.

When grown for fodder, the stalks are cut when the kernels begin to glaze, and the lower leaves to dry. The cut stalks are put up in shocks and left for several days in the field to dry. Then the shocks are hauled to the barn, or thrown down in the field and husked—the ears are removed and thrown into a pile, and the stalks are again made into smaller shocks (or bundles) and fastened together with bands of rye straw, and again set up ready to be taken to the feeding place. Sometimes the fodder is shredded and then fed (which to the cattle must be as dainty as “toasted corn flakes” to us). Shredding consists in passing the stalks, leaves, and husks thru a machine which tears them into fine pieces.

A machine is now in quite general use called the shredder and husker, which husks the ears and shreds the fodder.

The ears are sorted. The perfect (or best grade) is put into one heap, while the small and all the imperfect ears (sometimes called nubbins) are placed in another heap and later hauled away to be fed to the pigs.

The ears are usually shelled before selling or feeding. This is done by passing them thru hand or machine-shellors.

Corn is used in the preparation of more than one hundred different articles, many of which we have all seen and tasted.

Its chief value is as food for man and domestic animals. The young ears are boiled and eaten as “roasting-ears,” and the kernels cut from the cob used as “green corn,” or mixed with beans in “succotash,” which we get from the Indians who were first to use corn in this country.

The seeds (kernels) are hulled and ground in a mill for us to eat as cracked corn, hominy, farina, and corn meal, from which the many delicious corn cakes, corn bread, puddings, as well as dainty breakfast foods are made. It is from Indian corn we get corn starch, which is used in so many delicious sauces and puddings.

The hulls, or bran, are fed to cattle.

Corn cobs, when dried, are used in many sections as fuel.

The husks are used in making mats and mattresses.

The leaves are fed to cattle, sheep, and poultry, and are also used in the manufacture of paper.

The corn plant in our country might well be compared to the cocoanut-palm of the far East,

for it serves us well and in turn we allow no part of it to be wasted.

MINNIE B. LINN, New York.

## Composition in Elementary Schools

(Continued from Page 65.)

With most classes the study of Julius Caesar should be preceded by a study of the character, customs, and dignity of the old Romans. They should be told how the Romans were the law-givers to the world, and how much of their civic life centered about the Forum. A rapid reading of the play should follow, during which the students should try, not only to get the story, but a pretty clear idea of some of the characters. It would be well, in particular, to have them mark all passages that refer to Brutus, since he is the great study of the play, so that later they can gather up their impressions.

The general survey should be followed by a detailed study of the text, act by act, accompanied by composition work. The culmination of the study might then be the dramatization of certain scenes. Since there are so few characters which the girls can impersonate, it might be well to have the boys do the acting and the girls tell the parts of the story that come between the parts chosen to be presented as drama.

As was said before, a teacher must always judge for herself what her class can do in their written work. The following subjects might, by chance, be adapted to a particular class: (1) The story of the play; (2) a comparison of Brutus and Antony; (3) or Brutus and Cassius; (4) was it right for Brutus to join the conspirators? (5) could the play have ended differently? (6) a modern citizen compared with a tradesman in Cæsar's day; (7) favorite scenes by acts; (8) favorite passages.

Thruout the work an endeavor should be made to keep the compositions exceedingly brief, so that the mechanical aspect of the work will not entirely crush the enthusiasm of the children. It must be remembered, too, that the ease with which they do their work is dependent upon the enthusiasm aroused in the presentation of the material.

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## Questions and Answers.

By AMOS M. KELLOGG.

TO USE CAPITALS CORRECTLY.

The following are rules observed by careful printers:

1. For names of officials, offices, institutions, and political parties in the United States. (a) President, Vice-President, Governor, Secretary of State, and Cabinet officers. (b) The Department; as State Department, etc. (c) Congress, Supreme Court, Cabinet, Senate, House of Representatives (also Senator, Congressman, etc.), State, Territory, Legislature (also for committees; as, Insurance Committee, etc.). (d) For Republican, Democrat, Independent, etc., when parties are meant (but republican simplicity, etc.)

2. For names (a) of rulers; as, Edward, King of England, His Holiness, Pius X., Shah, Mikado, Czar, etc.; (b) of peers, as Duke of Devonshire.

Do not capitalize minor officials; write mayor of New York, president of the Southern Railroad, justice of the Supreme Court, etc.; nor sir, madam (unless at commencement of letter), your honor, the alderman, cashier, editor, colonel, etc.; nor spring, summer, etc.

3. For geographical, municipal, historical, and corporate terms. (a) Ohio River, etc. (but the river Ohio); (b) State Street (but the street is probably Wall Street); (c) the Middle Ages, Wars of the Roses, etc.; (d) Lincoln Trust Company, etc.

Note under (a) to write Old World, New World (but we labor to create a new world); the East, when meaning Asia, or the eastern United States; in such adjectives as western in western Nebraska, use no capital.

4. For Catholic, Protestant, etc.; the Bible, the Gospel, etc.; the Almighty, the Savior, etc.; Thou, He, etc., in pronouns relating to God.

5. In describing paintings the main titles are capitalized; as, Our Lady of the Shepherds; Mystery of the Purification, etc.

E. R. G., Ohio.—What is the motto and coat-of-arms of Ohio?

The motto of Ohio is *Imperium in*

*imperio* (an empire within an empire.) The seal of the State represents a field with sheaves of grain in the foreground, and in the background mountains over which the sun is rising.

A. E. McF.—Name the most important rulers of Europe and South America.

Europe—Great Britain, King Edward VII.; Germany, Emperor William II.; France, President Fallieres; Italy, King Victor Emanuel III.; Spain, King Alfonso XIII.; Belgium, King Leopold II.; Austria-Hungary, Emperor Francis Joseph; Russia, Emperor Nicholas II.; Sweden, King Oscar II.; Norway, King Haakon VII.; Netherlands, Queen Wilhelmina; Switzerland, President Muller; Denmark, King Frederick VIII.

South America—Brazil, President Penna; Argentine Republic, President Alcorta; Chile, President Montt; Bolivia, President Montes; Colombia, President Reyers; Ecuador, President Garcia; Paraguay, President Boez; Peru, President Pardo; Uruguay, President Ordoñez.

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**More Hints and Helps.**

**A Reading Game.**

I am a subscriber to the TEACHERS MAGAZINE, and like it very much, especially the department of "Hints and Helps." In one number some teacher asked to be told of how to teach reading in the grades. I have found the "Synthetic Phonic-word Method," represented by the "New Education Reader, Book One," just right for my school. It is simple and easily carried out in detail by any teacher.

In connection with this work I have found this game very interesting for my children, and they are always wanting to play it again.

The words known by the pupils are placed on cards cut from manila paper, the teacher holds them, and holds one at a time before the class, the one pronouncing the word right first is given that card; after all have been held up to the view of the class the children are told to count and see how many sheep (as the cards are called) each has.

Wisconsin. JESSIE D. ADAMS.

**Spelling Devices.**

Having received several helpful hints thru your department of "Hints and Helps," I wish to contribute my mite toward benefiting other teachers.

In the first grade (first reader grade), instead of having the pupils simply copy the lesson, I have them write, in columns, all the words having the same number of letters, heading the lines two, three, four, five, etc., placing in the first all the words having only two letters—in the next, all those having three letters—and so on. I find that the attention of the pupils is much better held, and it does away with the mechanical copying.

The other device, which I used about the middle of the first year, and well up into the second year as a review, I call "moving." I draw, on one board, an outline of a house (rather large), and request each child to draw a similar but smaller one of the other board. I then fill *my* house with words with which the children are familiar, and announce that we are going "to move." Each child, in turn, is asked to read from *my* house any recognized word, which is immediately removed and then placed by the child into *his* own house. If, after the word has been erased, the reader of it cannot write it, it is given to (or moved into the house of) another child who can write it. Great interest is excited. Each word is moved, until *my* house is "cleaned out."

With best wishes for the continued success of TEACHERS MAGAZINE,  
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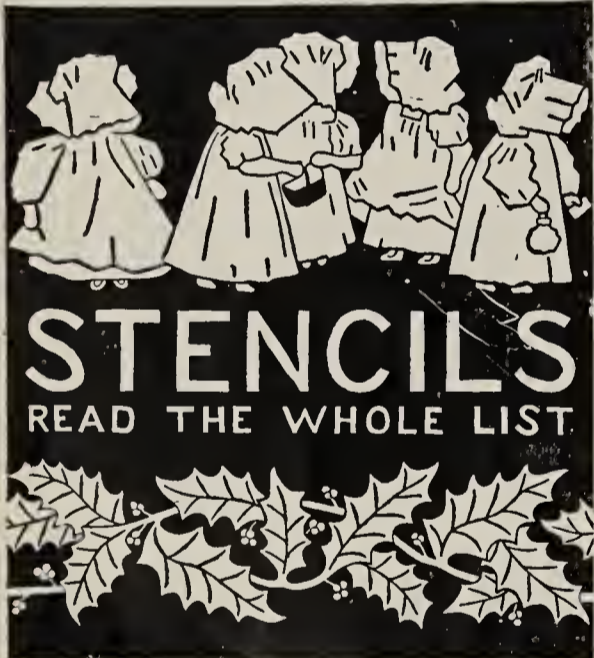
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## Letters from the Children

We have just had winter. Winter is very cold, and it snows too. The snow is white, and I suspect you would think it was sugar. All of the trees, barns, sheds, and ground are covered with snow. When the snow is about one foot deep we can go sleigh-riding, and when the snow melts and then it gets cold and freezes up, we can go skating. Skating is to go very fast on skates.

It is getting summer now and it is getting warm. It is very light at summer nights. We plant our crops in spring. We plant corn, oats, wheat, rye, and hay. Also beets, cabbage, lettuce, and sweet corn in our garden.

Corn grows about six feet high. It has a jointed stalk, and has ears of corn on its stalk.

Wheat grows to be about three feet tall. It has sharp points in its seeds and when any one touches it it sticks. It is good for cattle, and horses to eat, and to make flour from which we make bread.

Oats, hay, rye, and barley are sowed the same as wheat.

I would be very glad if you would write and tell me how things are down there. Hoping to hear from you soon, I am

Your Northern friend,

FREDDIE LEROY DEHLGREEN,

age 8.

### A Ride on the Train.

(A seven-year-old's experience in her own words.)

Once I went to the train and I had to wait a long, long time, and I was very tired, very tired. I looked out of the windows and no train came, and then I looked again, but no train came.

I heard a whistle and I thought it was the train, but at last I heard another whistle and it was the train.

Then I was in a hurry to get all my things, and then I went up to the train. At last when I got up and sat down the conductor came and took the ticket. I thought that the telegraph poles were going backward.

NELLIE LARSON.

[Miss Laura E. Hewitt, who is Nellie's teacher, writes that this little girl could not speak a word of English when she first came to school.]

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### The Kitchen Clock.

(From A. Whimsey Anthology, collected by Carolyn Wells. Charles Scribner's Sons, New York.)

Knitting is the maid of the kitchen,  
Milly,  
Doing nothing sits the chore boy, Billy,  
"Seconds reckoned,  
Seconds reckoned,  
Every minute,  
Sixty in it.  
Milly, Billy,  
Billy, Milly,  
Tick-tock, tock-tick.  
Knockety-nick, nickety-knock,"  
Goes the kitchen clock.

Closer to the fire is rosy Milly,  
Every whit as close and cozy, Billy;  
"Time's a-flying  
Worth your trying;  
Pretty Milly—  
Kiss her, Billy!  
Milly, Billy,  
Billy, Milly,  
Tick-tock, tock-tick,  
Now—now, quick—quick!  
Knockety-nick, nickety-knock."  
Goes the kitchen clock.

Something's happened, very red is Milly,  
Billy boy is looking very silly;  
"Pretty misses,  
Plenty kisses;  
Make it twenty,  
Take a-plenty.  
Billy, Milly,  
Milly, Billy,  
Right-left, left-right,  
That's right, all right,  
Knockety-nick, knickety-knock,  
Goes the kitchen clock.

Weeks gone, still they're sitting, Milly,  
Billy;  
Oh, the winter winds are wondrous chilly!  
"Winter weather,  
Close together;  
Wouldn't tarry,  
Better marry.  
Milly, Billy,  
Billy, Milly,  
Two-one, one-two,  
Don't wait, 't won't do,  
Knockety-nick, nickety-knock,"  
Goes the kitchen clock.

Winters two have gone, and where is  
Milly?  
Spring has come again, and where is  
Billy?  
"Give me credit,  
For I did it;  
Treat me kindly,  
Mind you wind me.  
Mister Billy,  
Mistress Milly,  
My-o, O-my,  
By-by, by-by,  
Knickety-knock, cradle-rock,"  
Goes the kitchen clock.  
—JOHN VANCE CHENEY.

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A Strange Mistake.

My daddy says that once he was  
 A little chap like me,  
 So why he says the things he does  
 I really cannot see.

He says he cannot understand  
 Why I so dote on noise,  
 And like to play that I'm a band,  
 Deserting quiet toys.

He says he can't imagine why  
 I stand upon my head,  
 Instead of on my dignity  
 Like boys who're better bred.

He says he cannot comprehend  
 The reason why I can't  
 When, up the stairs I mount, pretend  
 That I'm a human ant,

Instead of stamping on the stair,  
 As tho I thought that I  
 Were nothing but a lively pair  
 Of hippopotami.

From all of which I greatly fear  
 In days beyond recall  
 My dear old daddy, it is clear,  
 Was not like me at all,

But like some other little chap,  
 Whose name I never heard,  
 Who likes to sit on some one's lap  
 And never lays a word.  
 —JOHN KENDRICK BANGS, in August  
*St. Nicholas*.

The Winter Fire.

A fire's a good, companionable friend,  
 A comfortable friend, who meets your  
 face  
 With welcome glad, and makes the poor-  
 est shed  
 As pleasant as a palace! Are you cold?  
 He warms you. Weary? he refreshes you.  
 Are you in darkness? he gives light to  
 you.  
 In a strange land? he wears a face that  
 is  
 Familiar from your childhood. Are you  
 poor?  
 What matters it to him? He knows no  
 difference  
 Between an emperor and the poorest  
 beggar!  
 Where is the friend that bears the name  
 of man  
 Will do as much for you?

—MARY HOWITT.

**AN AGENCY** is valuable in proportion to its influence. If it merely hears of vacancies and tells THAT is something, but if it is you about them THAT asked to recommend a teacher and recommends you, **RECOMMENDS.** that is more. Ours  
 C. W. BARDEEN, Syracuse, N. Y.

**What Betty Thinks of Bobby.**

My brother is the grandest boy! You ought to see him jump  
 From big, high steps where I'm afraid, he just comes down ker-plump!

I'm just exactly Bobby's size, 'cause we are twins, you see;  
 But Bobby knows such heaps of things—and tells them all to me.

He tells me every single day, "you don't know nothin' 'tall!  
 Now, Betty, while I fix this play, you sit still on the wall."

Sometimes he says, "Don't bother me." and then I know, of course,  
 He's making up some game about my dolly and his horse.

And if I tell him what to do, he'll do it—but he'll say,  
 "Pooh, Betty, I know that! I meant to do it, anyway!"

He's very kind, my brother is—he's not like other boys;  
 Why, when he doesn't want them, I can always have our toys.

And generous! He always offers me the biggest bun;  
 But 'course I have to be polite—I take the other one.

He lets me watch him building things; he doesn't mind a bit;  
 And when he wants a nail or string, he lets me run for it.

And when we play, he lets me choose what I think is most fun;  
 Then, if he doesn't like that game, we choose another one.

Bobby is very brave and bold. I s'pose, as like as not,  
 If 'leven tigers came at once, he'd kill them with one shot!

For Bobby says he's not afraid of bears or any beast;  
 And he can shoot an elephant! He told me so, at least.

I do love Bobby. And sometimes I tell him so. But he  
 Says gruffly (he's a boy, you know), "Oh, pshaw, don't bother me!"

Of course I'd rather be a girl—but lots of fun I miss,

When Bobby says, "No, girls can't go; You couldn't stand it, Sis."  
 I guess I could! I'm big as Bob; for we are twins, you see.  
 But Bobby knows so much, of course, and tells it all to me.

Sometimes he lets me hear him say his spelling lesson thru;  
 And then I do his sums for him, and he says, "Good for you!"

It makes me feel so glad and proud, to think I can be  
 Even a little help to Bob, when he's so good to me.

—CAROLYN WELLS, in *September St. Nicholas*.

**The Prodigal's Return.**

(In Hoosier-boy dialect.)  
 One time I said an awful word,  
 I really did,  
 An' paw was angry when he heard,  
 An' so I hid.  
 An' they was huntin' everywhere,  
 An' my! I gave 'em such a scare!  
 Don't be mad 'cause I didn't care,  
 I was just a kid.

But when it got all dark an' cold,  
 Why, I was scared,  
 For 'en I warn't over bold,  
 An' en I cared.  
 I could see lights dancin' here an' there  
 An' they was huntin' everywhere.  
 An' when they found me, I didn't care  
 If I had swared.

But when maw called me her poor child,  
 An' didn't scold,  
 An' paw looked mad but soon got mild  
 'Cause I was cold,  
 An' maw got clothes, 'cause mine was wet,  
 For it had rained—why, 'en, you bet  
 I was sorry I swared, an' I'm sorry yet,  
 So don't you scold.

—VIRGINIA COYNE, in *September St. Nicholas*.

**Positions for Teachers**

- Hundreds of positions like those described below now on our list for capable, experienced teachers. Good openings in Business and Technical work for men wishing to give up teaching.
- PROFESSOR:** Well-known technical school wants Head Professor for Department of Electrical Engineering. Must be man of ability and experience in this line. Salary \$1,800-\$2,000. (PT-4730)
- TEACHER:** High school in New York state requires teacher of mathematics up to and including algebra, plane and spherical geometry. Must be either college or normal graduate. Man who can coach athletics preferred. Salary \$1,250. (AT-85440)
- TEACHER:** Southern university wants efficient man to teach vocal and instrumental music. Must be experienced in this line. Salary, according to man. (ST-1915 b)
- INSTRUCTOR:** Large institution in New York state wants man to teach material of construction. Must have had several years experience in engineering work and be familiar with building and construction, especially modern fire-proof buildings. Work will be largely along experimental lines. Salary, \$1,400-\$1,500. (AT-84893)
- INSTRUCTOR:** High school in the South wants man to take charge of Art Instruction. Must be A1 man in every respect and have had experience in some good school in this line. Foreign training preferred. School session one-half day. Salary \$1200 to start. (KT-197)
- INSTRUCTOR:** Private institution doing very high grade work for younger boys wants instructor in mathematics and science. Must be single man. Salary \$700-\$800 and home. (AT-85580)
- PROFESSOR:** Large southern university wants instructor in natural science. Must be man of good address and personality and able to appear before the public and make addresses. Salary \$1000 to start with excellent chances for advancement. (PT-47650)
- INSTRUCTOR:** University in the West wants man to teach organ and piano. Must be a high-grade teacher and experienced. Salary, \$1500-\$1800. (CT-.854)
- COMMERCIAL TEACHER:** One of the largest business colleges in New York city is in search of a man to teach commercial subjects. Must be an expert penman. Salary, \$1000-\$1500. (AT-83142)
- CRITIC:** Large normal school in the West wants Primary Critic for coming school year. Must be A1 teacher. Salary, \$90 per month. (CT-3678)
- TEACHER:** Large coeducational school wants man to teach biology and geology. Must be graduate of some recognized school and a man of good address. Will also have to teach physiology, zoology and botany and be an expert laboratory demonstrator. Salary, \$900. (ST-1901)
- PRINCIPAL:** High school located in Eastern Pennsylvania wants principal for Commercial Department. Must be all around commercial teacher, especially good in penmanship. Salary, \$100 per month. (PT-4716)
- INSTRUCTOR:** Large school of mines in the West wants instructor in mining and metallurgy. Must be well trained graduate mining engineer. Salary, \$990 to start with excellent opportunities for advancement. (CT-3742)
- ARTIST:** Prominent art school in the West is desirous of obtaining the services of a competent artist who is thoroughly acquainted with commercial art of every description, including newspaper, magazine, book soliciting, caricature, etc. Salary \$2,500. (C T3792)

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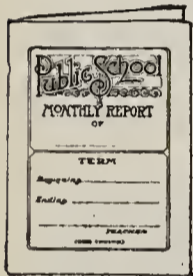
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**The Marriage of Kitty.**

There was a little kitten, sailing on a kitten ship,  
And the way the tempest roared was something fearful;  
But she kept up her courage, with a smile upon her lip,  
Tho the water in her eyes was "awful tearful."

Then suddenly a gust of wind just swooped her off the deck,  
And she fell into the dreadful salty sea.

She cried, "My goodness, gracious! Is there going to be a wreck?  
And if there is, what's happening to me?"

But Captain Thomas Kitten was a-standing at the wheel,  
And he threw a life-preserver pretty quick.

Kitty Kitten put it on her, but she soon began to feel  
That the motion of the waves would make her sick.

She quickly got inside it and she floated on the wave  
Till she surely thought she was about to sink.

Then she shouted to the Captain, "If you want my lives to save,  
You had better throw me nine of them, I think!"

Then Captain Thomas Kitten got the life-preservers out,  
Threw eight more of them to Kitty in the ocean.

She put them all upon her, and she floated on without  
Feeling any of that awful horrid motion.

She thanked the Captain kindly as she drifted to the land,  
And the Captain said, "You're welcome, Kitty dear!"

And when he got ashore again he offered her his hand,  
So she married him within about a year.

—HARRY PERSONS TABER, in August St. Nicholas.

**Wasted to Skeleton.**

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**Tissue Paper Wreaths.**

DIRECTIONS FOR MAKING THEM

[To be used in connection with Mrs. Archer's article in May TEACHERS MAGAZINE.]

Use two sheets of tissue paper (30 x 19½ inches) for each wreath. Place one sheet of tissue paper on top of the other, so that they coincide and fold the paper as if using only one sheet. Fold in halves lengthwise the paper. Fold in halves a second time. Fold in halves a third time. This will result in a folded mass of paper (30 x 2½ inches) of sixteen thicknesses. (See Diagram I, May TEACHERS MAGAZINE.) Cut thru all the folded edges on side marked AAA, where some edges are found to be already cut. Side XXX remains the folded edge.

Fringe the paper on side AAA to the depth of two inches, each strip of fringe being one-fourth of an inch wide, or even less. Open the folded mass of sixteen paper at the innermost center crease. The result will be eight papers lying one on top of the other, each fringed to the depth of two inches on both the long sides of the paper.

Hold the end Z of this compact mass of eight fringed papers, still in the left hand, and hold the other end Y in the right hand. Twist the paper with the fingers of the right hand and the "wreath" will begin to form of itself. Lap the ends an inch and in joining use a tiny safety pin, which will be concealed by the fringe.

The rose pattern design of Diagram 2 ought to have been marked as reduced one-half the actual size of the sample pattern.

On page 538, an error in the placing of a period makes the description confusing. It should read thus:

A cylindrical axle, measuring three-eighths of an inch in diameter, for the upper five niches, and one-half of an inch for the lower two inches, was run thru the center of the wheel.

At the point where the narrow and the wide portion of the axle meet, a wooden ring (one-quarter of an inch in thickness) was glued securely to prevent the wheel from slipping down the axle.

**A School Hymn.**

Father, we thank Thee  
For all that we hold dear!  
Father, hear our prayer,  
For we know that Thou art near!

Bless us, bless our work,  
Keep our young hearts pure,  
Make them strong and true,  
For we are Thy children, Father  
Dear!

—MRS. M. O. TUSSON.



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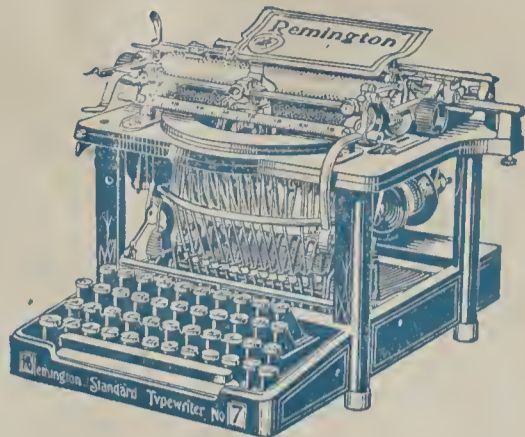


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# TEACHERS MAGAZINE

NOVEMBER 1907

## CONTENTS

THE HABIT OF CHEERFULNESS—The Editor . . . . .	97	CHILD WORLD: STORY OF THE FIRST POTATO VINE—Maud F. Kelsey . . . . .	121
STORIES OF SCHOOL LIFE—Margaret Small Dodge . . . . .	98	NATURE STORIES—Lillian C. Flint. . . . .	124
BLACKBOARD CALENDAR FOR NOVEMBER— Designed by G. H. Shorey . . . . .	101	OUR SCHOOL OUT OF DOORS—Edward F. Bigelow . . . . .	125
A CALENDAR OF MEMORY GEMS—L. H. Humphrey . . . . .	102	COMPOSITION IN THE ELEMENTARY SCHOOL —Harriet B. Peet . . . . .	129
THE HOUSE FASHIONED FOR MAN—Dr. Emily Noble . . . . .	104	LIVE LESSONS IN CIVICS—Flora Helm Krause	132
THE INDIAN—Belle R. Parsons . . . . .	107	OUTLINE OF UNITED STATES HISTORY—James H. Harris . . . . .	134
SONG MUSIC—Alys E. Bentley . . . . .	110	LADY DUNMORE'S BALL—Helen Cleveland .	136
CAT-TAIL MARCH AND DRILL—Alice Cook Fuller . . . . .	112	CHILD LIFE IN FARAWAY LANDS—Felix J. Koch . . . . .	138
A THANKSGIVING PARTY—Rose R. Archer .	114	DOLLS OF MANY LANDS—Anna J. Linehan	140
DRAMATIZING THE READING LESSON—Agnes C. Gormley . . . . .	117	HINTS AND HELPS . . . . .	141
SCENES IN THE LIVES OF EARLY CAVE-MEN. II—Jennie Rebecca Faddis . . . . .	119		

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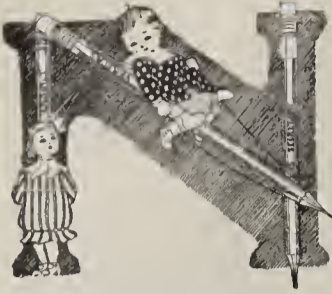
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NOVEMBER, 1907

No. 3

## The Habit of Cheerfulness

**W**HAT does Thanksgiving mean to you? Does it mean to you all that it might? Do you realize fully its educational possibilities? Do you try to have your pupils share your ideas? What is your plan? I wish I might have before me a letter from every reader of *TEACHERS MAGAZINE* answering these questions. I am sure I could then effectually dispose of the frequently reiterated moan that Thanksgiving Day has lost its significance and that young America no longer appreciates the thought of that day.

It may be that the nearness of Christmas has somewhat affected the celebration of Thanksgiving as the occasion of greatest rejoicing. The early New England settlers who established Thanksgiving Day were firmly opposed to the celebration of Christmas. Under such circumstances it was but natural that their one great holiday should occupy a larger place in their memories and hearts than it does at the present time. Nevertheless, Thanksgiving is not necessarily celebrated with any less joy because another occasion for family reunions and good cheer follows so closely upon it. Young hearts are quite capable of getting their full measure of joy out of a monthly holiday. Limitation to a single day in all the year cannot possibly yield them greater happiness. It all depends on the attitude with which the celebrations are approached. Capacity for joy grows with the exercise of it.

Cheerfulness is a habit. It may be acquired and developed exactly as grumpiness is. Taking this for granted, it becomes part of the business of the school to teach the young to be happy. The holidays are the special occasions for this particular kind of training. It is far more important that the children should learn how to get the largest amount of joy out of life than that they should be able to solve examples in percentage.

The Thanksgiving season is particularly well adapted for lessons in contentment. The buoyancy of body and mind gained in the summer vacation has not yet waned; the bracing Novem-

ber days allow no cobwebs to gather on the brain; everything is favorable for the cultivation of cheerfulness. And the method of doing it? There is one essential without which there can be no success, and that is the teacher's own attitude towards life.

Attitude is something acquired, and being acquired, it can be cultivated in one or the other direction. Outward conditions have nothing to do with its character. Only a weakling will admit that circumstances made him what he is. People who try honestly to be cheerful cannot help spreading cheer around them. And if there is any place in the world where sunshine and sweetness ought to be most abundant, it is the school-room. Courses of study and methods and fine equipment don't make the atmosphere; the living teacher does. The price of the teacher who is always cheerful is far above rubies.

In no other employment are right views of happiness more necessary than in teaching. The young are very sensitive to the influences emanating from the teacher's personality. Their valuations of the good things of this world are shaped by the estimate of the adults whom they regard as competent judges. Blessed are they if they have learned to search within for sources of joy. What a miserable thing it must be to be dependent upon the shifting of circumstances for one's state of mind.

The Thanksgiving season is the annual reminder of the cultivation of a gratefulness of heart. There is no more pleasant kind of arithmetic than the adding together of the many items which each of us has cause to be thankful for. It is a good plan to put down in writing all of them that you can think of, day by day, and to spend a part of Thanksgiving in reading over the list. The growth of that list will reveal your own growth in gratitude. And gratitude and gratification and cheerfulness and joy are all one. It is well that we have a special season each year to remind us that we have need of growth in a direction that points to the real sources of happiness.

# Stories of School Life

By Margaret Small Dodge, New York

## First Days of Independence.

**I** NEVER had a student so quick to adopt suggestion—one who could impart knowledge to the pupil better," said the critic to me at the close of the year. "If I could only say as much for your discipline, what a report I could give to the committee."

Her remarks didn't discourage me a bit. I realized that my apprenticeship was ended. I realized that I could now strike out with no critic in the ante-room, no critic at the table. With the authority I had unconsciously imbibed during the first half year of my training, and the vital points I had caught in "Dogtown," I was eager to venture forth seeking my own "forty-eight" to conquer.

Here is where the Honorable Elisha comes in. He was my very own committeeman, a fashionable lawyer, a man of affairs, a worldly, polished gentleman. His eyes twinkled as he put the question to me in his office, "Would you be willing to start in with the low grade at Hull Street?"

The last ten months' training found expression in my diplomatic "Yes." I hastened to qualify my attitude by endeavoring to impress upon the Honorable Elisha how anxious I was to "make good" to the folks at home. I would be willing to start at anything. This seemed to satisfy and please the gentleman. He knew as well as I that Hull street was a good hour's ride from my home and was in a very rough part of town at that. There were apt to be vacancies in Hull Street. The last was made thru the teacher being haled into court to satisfy the demands of an irate son of Italy. It was a vendette-like affair, resulting from an overdose of discipline to little Giuseppe. Would I be willing to take Hull Street, Giuseppe and all?

The Honorable Elisha assured me in a fatherly way that I should get the appointment. He bade me to come to his office a week hence that I might receive official notification.

The Honorable Elisha was a lady's man. As such, he was bound to be interesting, especially to young girls just out of training school, who were worldly wise. I was not worldly wise, mind you; I was never considered as such. In the light of subsequent events, however, I am inclined to think that what we call worldly wisdom is really something else. I am also inclined to think that I was quite sophisticated, else why did I not accept the gratuitous advice of a ripe brunette, a graduate of the grammar department of the training school? She had frequented the Honorable Elisha's office, and now boasted that she was to receive a grammar appointment. She told me that if I didn't go in to see him oftener, like enough I'd get nothing at all. I never felt the need of going in to see the Honorable Elisha but once in the term—when I was

expected. Not that I was any the less susceptible. He was so very nice when I did go in that the memory lasted quite thru the months—it didn't have to be reinforced.

As I shot down in the elevator from the committeeman's office, there was a lump in my throat. I wondered if I hadn't been trained wrong about some things. Why did the brunette get the grammar school with its added salary and I have to go to Hull Street? Surely the Honorable Elisha could have done better by me had he chosen to do so. I kept my thoughts well to myself and made the best of it all—that was one of the lessons I had learned long ago outside of "Dogtown." A week later I sat before the Honorable Elisha's desk and received my appointment at his hands.

Did he say Hull Street? Bless his kind heart, no. He held out the paper to me that I might read. Written on it was the name of my school, my very own school. I was appointed to the lowest room in the finest new grammar school in the city. A picked corps of teachers had already been appointed to that grammar school. To think that I was one of them!

To-day I understand why the Honorable Elisha asked me so much about Hull Street. I see why the charming brunette received that same Hull Street appointment. I have never forgotten the Honorable Elisha. He was my good friend thru all the years I was in the public schools. He was a worldly man, a fashionable lawyer, withal, a lady's man—a very good sort of fellow. How I love the Honorable Elishas. You blame me? You know you do the same yourselves.

I was on hand before the doors of the new grammar school were opened the first morning. I was the first teacher to greet the new principal. His hearty hand-clasp presaged good fellowship. He was a good comrade. We worked well together.

Did you ever feel little shivers of enthusiasm take you in the small of the back? I felt them that morning at a quarter to nine. I was in my new room—the lowest in the building, to be sure—I was launched upon my career. I was about to look upon the "forty-eight." The opening gong had struck. The outside doors were being opened. What should I do with these youngsters that trooped up the stairs? I had been trained to keep a bold front—no suggestion of greenness—that would be fatal. Did you ever consider how shrewd children of ten are? May as well make it five—the first year of the primary. They are just as shrewd then. They gaze into your eyes in a solemn, searching sort of way before which all sophistry must go down. It may not be to-day, nor yet to-morrow—teach in that room before that searching look and sooner or later you stand in your nakedness of soul, face to face with the soul of the child.

You must make good. If you can't make good, might as well pack up at once. You can't last.

The first boy over the threshold stuck out his fist and greeted me with a cheery "Good morning." I was going to begin at once to put some of my cherished idea into practice. I meant to teach good manners along with lessons from books—hence the handshake, an unusual form of greeting in the public schools. The idea originated with a clever teacher in the first primary grade. She used that method to find out whether Johnny had clean hands or whether Mary was in order. She assured me, a greenhorn, that to find out things without apparently doing so was one of the first requisites in the art of teaching. That lesson has stood me in good stead. I have seen it applied with excellent results in other walks of life—haven't you?

As the last bell struck for the opening of the morning session I looked over my "forty-eight." Every seat was full—eight rows containing six chairs each. Some of the little straight-backed chairs were fairly shining with pride at being permitted so brave occupants. Others were standing out dull and sullen against the morning sunshine at being permitted so ugly a burden. But "brave" or "ugly" they were there—they were members of the "forty-eight."

The first thing to be done was to get the children properly seated—only in a preliminary way, however. When the wheels begin to move they sometimes clog—that necessitates prompt readjustment. Johnny has to be removed from the vicinity of Charley; Mary Jane has to be removed beyond the ken of the fascinating Dave. Yes, they begin it even in the primary.

I made out my seat plan, and in two days—I was blessed with a good memory—if I wanted Sarah Jennings I looked right past John Dempsey to the third seat from the back, where Miss Sally toyed with her blue hair ribbon and smiled at me from under her half-closed lids. Did you ever take the trouble to study the latent beauty in a roomful of boys and girls, gathered up from the Lord knows where and dumped together in a graded school? Fascinating study that.

There, in the corner of the second class, my eyes halted on Charley Makepeace. Charley was the pattern of foppishness. On the most fashionable avenue of the Metropolis I have never seen a "realer dandy" than my own dear Charley Makepeace. I never wished he were mine—I am afraid I should have missed him. I am sure there are many whose hearts leap to-day at the sight of my Charley wherever he may happen to be. Parted hair, rosy cheeks glowing as tho they were freshly scrubbed, stand-up collar—stand-up, I tell you, with turnover points—smart four-in-hand, flower in the buttonhole of the natty jacket, shoes that were always shiny, nails that were pointed and clean—yes, always clean—that was my Charley, a little boy of ten. Do you think him a fop? Not a bit of it. He was the dearest, cheeriest lad, this immaculate Charley Makepeace of mine, that it has ever been my fortune to meet. I wish I could see him now.

Across the aisle from Charley—I had not yet the heart to separate them—was Florence Calkins. Ah, my little-Florence, with your roguish eyes and rounded cheeks! No matter when I looked that way you were always "on guard." A glance shot from under your long, black lashes made my heart dance with joy. Sit by Charley a little longer. I know he, too, likes it.

Jane Patt with her puffy cheeks and sad-eyed charm forces her way to the front. Jane had aspirations. She had studied elocution. Drop your voice—lower the lights. She had recited before the minister—she had recited before the butcher—she had recited before the baker—she had recited before adoring friends. She was not so prepossessing as many of the other children, but she had push—Lord, she had push.

The distance between the teacher's desk and the first row of seats was never very great. When a large, not over-tall principal stood in front of the teacher's desk, by reason of his avoirdupois there was not much room to spare either before or behind. Did this deter our little Jane? No, indeed. She had occasion to leave the room one afternoon when the principal was observing the orderly "forty-eight" from in front of the teacher's desk. Acting on the rule that the shortest way out is the best, she attempted to pass in front of the teacher's desk. Nothing deterred Jane, not even the well-known axiom about two bodies occupying the same space at the same time. So she pushed—pushed so hard that she slid by and forced the astonished principal back against my desk. She left him speechless. I trust he had happy thoughts. Ten to one to-day Jane is a winner. We all know what push can do in this dear America of ours.

Across the way from the bumptious Jane slouched young Master Pierce. He never did anything but slouch in room eight, and if he still remains on earth I'll wager he's slouching somewhere yet. Altho a lad of barely ten, his face was seamed. As my eye slipped by him I realized that there was a problem which would tax my ingenuity to the limit.

One paramount conclusion was forced upon me as I looked over the "forty-eight." They were here. They would probably stay thru the school year. Whether I was attracted or repelled, I must love each member of the "forty-eight." We must live in concord together.

We have our lessons, too, to learn, we teachers of the "forty-eight." I started out, young, full of the egotism of youth, ambitious to "make good" to those who had given me a chance to show my mettle. I must "make good" to the Honorable Elisha who had appointed me; I must get "solid" with my principal and with my associate teachers. I must get "solid" with my new committeemen; I must get "solid" with the "forty-eight"; I must keep faith with myself. Plenty to do for a girl of eighteen—plenty of life for only eighteen.

My third day I had a shock. I found that children gossiped. They gossiped in a friendly way, to be sure. The result was the same. I was criticised, it may be that I was ridiculed,—

ridiculed, mind you, by a chit of a girl or a little lad. It was humiliating. Out of the mouths of babes—it was hateful.

"She makes us stick out our hands just like swell guys. I never done that before. I don't like it. Guess she's green." So the word passed from Gassoway, the tough one, and the boys chorused, "Guess she's green."

"Teacher, the boys thinks youse green. Ain't they sassy?" piped the officious Susy Chapin after the morning session on Wednesday. She was helping me scrub out the ink-wells.

With the wisdom of eighteen I ignored the remark. Did I say "ignored?" Lord save the mark—Susie was the never-to-be-ignored. "Ain't they sassy?" she persisted. "Say, teacher, does you think youse green?"

I was face to face with a problem. I was in a delicate position. Susie must be handled at once. If I paid no attention to her, the never-to-be-ignored would report that teacher was a fraid cat—she can't talk back—she ain't got no sense—we don't have to mind her. A long list of petty insubordinations that tax the ingenuity and wear the soul would then break out in room eight. Think you it's a small matter, insubordination in room eight? What would you do if, in the middle of a recitation one of the boys should cough in a suggestive way, and at the signal forty-eight pairs of feet should shuffle in unison? Wouldn't you have to act quickly? Would you have time to think of the color of your new hat or of the fit of your spring gown? Down here, in room eight, life is in the rough. You have to act quickly. That's why so many of us fail in the school-room—perhaps this is not the only place where failures occur because we don't act quickly. What would you do if, during one school session about twenty-five children requested to "leave the room," remained out only long enough to shut the door and open it again, and looked at you keenly when they came back, as much as to say, "You know we didn't need to go—we know that you know we didn't."

Would you stand on your dignity and refuse to let the next one out? Oh, no—not with a physician on every district committee and the most rigid rules regarding leaving of the room. "My dear young lady, better allow fifteen children who need no permission than to deny it to one who does. Personally I would uphold you, but my hands are tied in this matter. I must stand by the by-laws and so must you.

Keep them in, would you? I guess not.

What would you do if the selfsame physician's views were radical as to the drinking of water in room eight? Nobody who has not lived in the school-room knows how many human beings are on the water wagon, stuck up high and dry, until he sees the assumed agony in Billy's eyes and hears the sizzle in Jennie's throat. "Please may I have a drink of water?"

Talk about contagious diseases—the water wagon disease in a school-room heads the list.

What would you do if sundry squeaks and

squawks popped out from all over the room while the study hour was on and the eyes of the "forty-eight" were glued to the next day's geography?

That's what petty insubordination in room eight means. With all your dignity, madam, with all your hauteur, sir, you would do just what I did with Susie.

"Susie, what do you mean by 'green?' Is it something nice? Of course it must be, for a little girl like you wouldn't call teacher anything that wasn't nice—would you, dear?"

Susie hung her wicked little head and cleared her throat. She was confused.

"Perhaps you didn't mean 'green,' dear. Perhaps you meant some other word that teacher understands. I'm sure you must. Perhaps the boys and girls don't like to shake hands in the morning with teacher. Is that it, Susie?" I had divined that the handshaking might be responsible for Susie's remarks, and hazarded a guess.

I was right. She was eager to explain. "No, teacher, we don't like it. We never done it before. I think it's all right," she added. "I 'preciate a teacher what lets me clean out ink-wells and fill em up—I can fill mine chock to the top, now I has the handlin' of the bottle. Do you think it's a nice habit, teacher?" she went on in a patronizing way, cocking her head to one side and looking sharply at me. She was sizing me up—she was trying to find out just how far it would be safe for her to differ with me. Susie was diplomatic. She didn't want to jeopardize her position with me—she enjoyed filling her ink-well chock to the top. But she must stand in with the "forty-eight." She must run with both sides. Susie meant to be popular.

"I did think it was a nice thing to do, Susie," I answered. "I don't know as it is well to do it here, tho. The time between the opening bell and the beginning of the session is not long, is it, now?"

She shook her head.

"I think we'll give it up for a while," I went on. "I'm real glad you spoke of it, dear," I said, looking Susie in the eye. "It was thoughtful of you—but then, that is what I should expect of a little girl who likes to fill ink-wells and scrub them out just to help teacher." I smile on Susie. I, too, meant to be popular. I, too, must run with both sides.

Susie talked. Gossip was resumed at the next recess.

Gassoway's verdict, "No moss on her—seen we didn't like it an' quit—we got someone what has sand—I bet she'll give us the square deal," meant much to me. It meant a whole lot of insubordination quelled in advance—a great relief, a great saving of nerve force. Seems a little thing to you now? Not if you consider that the essence of getting on with the "forty-eight" is the prevention of friction rather than the oiling of the wheels once it has begun. Perhaps room eight is not the only place where that principle obtains.



# NOVEMBER

S M T W T F S

					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

# A Calendar of Memory Gems

By L. H. Humphrey, New York

NOVEMBER 1.

The greatest books contain food for all ages, and an intelligent and rightly-bred youth or girl ought to enjoy much, even in Plato, by the time he is fifteen or sixteen.  
—JOHN RUSKIN.

NOVEMBER 2.

Never a night so dark and drear,  
Never a cruel wind so chill,  
But loving hearts can make it clear,  
And find some comfort in it still.  
—MARY MAPES DODGE.

NOVEMBER 3.

Star that steals from out the night,  
Spark amid the moonlight set,  
Smiling on me from thy height,  
Sure thou hast my Nicolette,  
Envious of her beauty bright,  
Heaven has snatched her from my sight.  
—AUCASSIN AND NICOLETTE.  
Twelfth century manuscript.

NOVEMBER 4.

Sleep, little baby of mine,  
Night and the darkness are near,  
But Jesus looks down  
Thru the shadows that frown,  
And baby has nothing to fear.  
—ANON.

NOVEMBER 5.

The frost looked forth, one still, clear night,  
And whispered, "Now I shall be out of sight;  
So thru the valley and over the height,  
In silence I'll take my way."  
—HANNAH FLAGG GOULD.

NOVEMBER 6.

There was a tiny blink of sun peeping in from the great street round the corner, and the smoky sparrows hopped over it and back again, brightening as they passed; or bathed in it, like a stream, and became glorified sparrows, unconnected with chimneys.  
—CHARLES DICKENS.

NOVEMBER 7.

A fair little girl sat under a tree,  
Sewing as long as her eyes could see;  
Then smoothed her work, and folded it tight,  
And said, "Dear work, good-night, good-night!"  
—LORD HOUGHTON.

NOVEMBER 8.

And while on her pillow she softly lay,  
She knew nothing more till again it was day;  
And all things said to the beautiful sun,  
Good morning, good morning, our work is begun."  
—LORD HOUGHTON.

NOVEMBER 9.

I can remember, in the long ago,  
How when the evening shadows slowly grew,  
I nestled closely, as I loved to do,  
And begged a story in the twilight glow,  
But when those Mother accents, sweet and low,  
Began some bedtime tale all strange and new,  
I cried, not that one! Let me listen to  
The one you told last time—the one I know.  
—BINGAS JOHNSON.

NOVEMBER 10.

Autumn, in his leafless bowers,  
Is waiting for the winter's snow.  
—JOHN G. WHITTIER.

NOVEMBER 11.

Oh, things can never go badly wrong,  
If the heart be true, and the love be strong;  
For the mist, if it comes, and the weeping rain,  
Will be changed by the love into sunshine again.  
—ANON.

NOVEMBER 12.

There was a small boy of Quebec,  
Who was buried in snow to his neck,  
When they said, "Are you friz?"  
He replied, "Yes, I is—  
But, we don't call this cold in Quebec."  
—RUDYARD KIPLING.

NOVEMBER 13.

So speaking, mighty Hector stretched his ar  
To take the boy; the boy shrank, crying, back  
To his fair nurse's bosom, scared to see  
His father helmeted in glittering brass,  
And crying, with affright, the horsehair plu  
That grimly nodded from the lofty crest.  
—The "I

NOVEMBER 14.

A baby's feet, like sea-shells pink,  
Might tempt, should Heaven see meet,  
An angel's lips to kiss, we think,  
A baby's feet.  
—A. C. SWINBURNE.

NOVEMBER 15.

Little drops of water,  
Little grains of sand,  
Make the mighty ocean  
And the pleasant land.  
Thus the little minutes,  
Humble tho they be,  
Make the mighty ages,  
Of eternity.  
—E. C. BRENER.

NOVEMBER 16.

There are two freedoms; the false, when a man is free to do what he likes; the true, when a man is free to do what he ought.—CHARLES KINGSLEY

NOVEMBER 17.

Bang-whang-whang goes the drum,  
Tootle-te-tootle the fife.  
Oh, a day in the city square, there  
Is no such pleasure in life!

—ROBERT BROWNING.

NOVEMBER 18.

Then here's to our boyhood, its gold and its gray!  
The stars of its winter, the dews of its May!  
And when we have done with our own life-lasting toys,  
Dear Father, take care of Thy children,  
The Boys.

—OLIVER WENDELL HOLMES.

NOVEMBER 19.

A banner with the strange device,  
"Excelsior."

—HENRY W. LONGFELLOW.

NOVEMBER 20.

Wee Willie Winkie  
Rins thru the town,  
Upstairs and downstairs  
In his night-gown;  
Tirling at the window,  
Crying at the lock,  
"Are the weans in their bed,  
For it's now ten o'clock?"

—WILLIAM MILLER.

NOVEMBER 21.

Oh, don't the days seem lank and long  
When all goes right and nothing goes wrong,  
And isn't your life extremely flat  
With nothing whatever to grumble at!

—U. G. GILBERT.

NOVEMBER 22.

Children are not men or women; they are almost as different creatures, in many respects, as if they never were to be one or the other; they are as unlike as buds are unlike flowers, and almost as blossoms are unlike fruits.—WALTER SAVAGE LANDOR.

NOVEMBER 23.

The little brook heard it and built a roof  
'Neath which he could house him, winterproof;  
All night by the white stars' frosty gleams  
He groined his arches and matched his beams;  
Slender and clear were his crystal spars  
As the lashes of light that trim the stars.

—JAMES RUSSELL LOWELL.

NOVEMBER 24.

When the voices of children are heard on the green,  
And laughing is heard on the hill,  
My heart is at rest within my breast,  
And everything else is still.

"Then come home, my children, the sun is gone down,  
And the dews of night arise;  
Come, come, leave off play, and let us away,  
Till the morning appears in the skies.

—WILLIAM BLAKE.

NOVEMBER 25.

For mellow pears we have gathered in,  
For rosy apple and well-filled bin,  
That tell of a fruitful year;  
For golden grain that is stored away,  
For fragrant piles of the clover hay,  
Let us thank our Father dear.

—DORA READ GOODALE.

NOVEMBER 26.

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.

—ROBERT LOUIS STEVENSON.

NOVEMBER 27.

"Lullaby, O lullaby!"  
Thus I heard a father cry,  
"Lullaby, O lullaby!  
The brat will never shut an eye;  
Hither come, some power divine  
Close his lids, or open mine!"

—THOMAS HOOD.

NOVEMBER 28.

Blow, blow, thou winter wind,  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen  
Because thou art not seen,  
Altho thy breath be rude.

—WILLIAM SHAKESPEARE.

NOVEMBER 29.

Nae shoon to hide her tiny toes,  
Nae stocking on her feet;  
Her supple ankles white as snow,  
On early blossoms sweet.

—HUGH MILLER.

NOVEMBER 30.

The first train leaves at 6 P. M.  
For the land where the poppy grows,  
And mother dear is the engineer,  
And the passenger laughs and crows.

—EDGAR WADE ABBOTT.

### Thanksgiving Thoughts.

God's goodness hath been great to thee.  
Let never day nor night unhallowed pass  
But still remember what the Lord hath done.

—SHAKESPEARE.

Best of all is to preserve everything in a pure, still heart, and let there be for every pulse a thanksgiving, and for every breath a song.—GESNER.

# The House Fashioned for Man

TALKS TO TEACHERS ON THE CARE AND BETTER UPBUILDING OF THE HUMAN BODY

By Dr. Emily Noble

## Talk III. Cause and Cure of Nervous Exhaustion

**C**ONTROL of the nervous system is one of the most important factors in the building of "the house we live in."

The causes of nervous exhaustion are many. Some authorities blame heredity, others environment and lack of self-control.

It is only recently that we are fully understanding that all bodily regenerating forces are co-related, and the nervous and circulatory systems are so closely related that both are controlled by the rhythmic breath.

A teacher has just written to ask for an easy definition of rhythm in breathing; such as I spoke of in my first talk to teachers. I answer her question by referring her to a sketch of the lungs in their proper position, to be found in any physiology. Such a sketch shows that when fully expanded, the lower edges of the lungs rest upon a slightly arched muscle called the diaphragm, a muscle that divides the organs of the chest from those of the abdominal cavity.

In the *rhythmic* breath, with which nature endowed us all (but which so many of us have reversed), the lower edges of the expanded lungs press downward upon this arch, causing it, with every inhalation to take a rhythmic dip into the abdominal cavity, creating a slight movement or vibration of the contents of the abdomen, and at the same time compelling a slight outward expansion of the abdominal walls. This movement is simultaneous (in correct breathing), with an outward expansion of the ribs.

This rhythm was designed by nature to govern nerve energy and the blood supply. Once re-established, it is one of the few things in life that become automatic.

If this explanation is not clear, notice the rhythm of a baby's bare body after its bath. In the child's unconscious expression of life it will readily be realized that rhythm is the baby's birthright. Many girls and women get the fixed impression that deep breathing, instead of the high-chest breath, enlarges the waist muscles. On the contrary, correct breathing, the deeper the better, improves all the outlines and contours of the body, and preserves the youthful curves of the throat and neck which women lose at a very early age thru shallow breathing.

I am not a faddist or extremist along any line of work or thought. I do not advocate flat shoes, sloppy waist-lines, and no corsets. I believe that stylish dressing is consistent with well-fitting corsets and right breathing. Dressing gracefully is all a question of adjustment and adaptability to individual expression.

Superfluous fat about the hips, loins, and abdomen is impossible when the law of right breathing

is applied to one's daily existence. All teachers are aware that in chemical experiments oxygen and carbon cannot exist in the same vessel. The same rule applies to the tissues of the body. Fat is seventy-nine per cent. stored-away carbon, and if one is breathing a full percentage of oxygen, superfluous flesh cannot accumulate.

The mysterious processes of the building of the house we live in are so stupendous in their complexity that the poet Arnold, in his "Light of Asia," has well described them as "wonderful, subtle, sacred."

A well-known high school principal has written, "I am simply amazed at the benefit I have received from your instruction in rhythmic breathing. This is the greatest thing that has come into my life as a regenerating force. I wish it might be taught to all children. I am firmly of the belief that it would eliminate the catarrhal and pulmonary troubles characteristic of this climate."

In Talk II, I spoke of our conscious part in body-building, such as the selection of our environment, the air we breathe, the effect of diet, etc. All these are important factors in their relation to the nervous system and its control of nutrition. Nervous exhaustion is very common among brain workers of any class. The real cause of nervousness, apart from shock to the nervous system, seems to originate in wrong food, wrong environment, and an over-taxing of physical endurance. Every effort, either mental or physical, involves the expenditure of a certain amount of nerve energy which, in normal health, is readily restored from day to day by proper attention to air, food, sleep, and hygiene.

The circulatory system follows the nervous system like its shadow, and while the nerves supply the volition and motive power of our bodies, it is the blood that supplies the nervous system with nutrition, and as the quantity and quality of our blood is largely governed by our habits of living, the air we breathe, the food we eat, and what we drink, we are responsible for the control of our nerves. Self-control is a very important factor in the cultivation of nerve energy. There should be moderation in all things, toleration of unavoidable conditions, cheerfulness and equanimity as we battle with the storms of life, high ideals, and large ambitions, but willingness to be satisfied if we do not always realize them.

Nothing counteracts the worry and depression caused by the failure of cherished plans like the knowledge that we have done our best, and we must learn to lessen the tension of high strung nerves, and let go. Worry is so destructive to cellular life that it breaks down healthy tissue much faster than this can be rebuilt.



Sometimes the cause of nerve exhaustion and brain fatigue is found to be a strain on the optic nerve. Persistent headache and pain around the eyes should never remain unheeded. A short period of treatment of the eyes, and wearing glasses, often cures most distressing head symptoms. Among children epilepsy is sometimes caused by eye-strain, and the little folks' eyes should be examined from time to time, and the studies should be so varied that the eyes are not under constant strain.

Congested liver, impaired assimilation, digestive disturbances, and insomnia, are all caused by depleted nerve force, as is also a craving for opiates and stimulants. A mild form of stimulant is helpful and curative in nervous troubles, but narcotics should be used very sparingly if necessary to induce sleep, *and always with a knowledge of their after-effect on the patient.*

My readers must not think I am making light of nervous troubles. I am not, for I know from personal experience that there is no disease so hard to bear as nervous prostration, and those in charge of nervous children or patients cannot have too much patience and sympathy with the sufferer.

On the other hand, patients must not forget that nervous symptoms are often more sensational than real, and they cannot learn too soon that getting better or worse is very much a matter of self-control. Those afflicted with nervousness should do all in their power to co-operate in the efforts made for their relief.

The complete and constant use of the brain is good for everyone; it is overwork and over-taxing the brain that causes brain-fag, nerve leakage, and nervous exhaustion.

Late hours are always a serious tax on physical endurance, and use up the time that could be spent to better advantage in sleep. Seven to nine hours of sleep are absolutely necessary for perfect health and daily recuperation of mental and physical energy. *In almost any form nervous exhaustion can be cured* by rest, proper food, hygiene, dieting, right breathing, nerve-energizing, nerve-relaxing, and a conscious storing of dynamic energy. Sometimes change of scene and travel are the quickest for relief from nervous strain, compelling as it does self-help, a complete change of thought, and absence from over-anxious friends.

I do not advocate relying wholly on mental science or mind cures, but *mental attitudes* have their place. As human beings, we have *choice of thought*. No mind is large enough to hold more than one thought at a time, and it rests with ourselves whether we submit to the melancholy which follows depressing thought, or by conscious will-power rouse up a cheerful optimism. It is our duty to become a vital, rather than a stagnant, part of the universe. When we permit the depressions of the vital energies to become dominant we become selfish and self-centered, making no effort to conquer adverse conditions.

I get the best we can out of the present is the best preparation for the future.

## A Finger Play for the Wee Ones

By MARION WATHEN, Canada.

- (1) Go to sleep, my baby,  
Rest your tiny head;
- (2) Mother covers you snugly  
In your tiny bed.
- (3) Hush-a-bye, my baby,  
Hush, hush-a-bye;  
Little stars are twinkling  
Way up in the sky.
- (4) Waken up, my baby,  
Morning time is here;
- (5) Now the stars have left us—
- (6) Sun shines bright and clear.

Shine, dear little sunbeams,  
Shine on baby dear;  
Thank you, little travelers  
For your warmth and cheer.

- (7) Here's the big, round bathtub,
- (8) In goes baby dear,  
Water's good for babies  
So you need not fear.
- (9) Splash and dash, my baby,  
Splash, splash away,  
Like the little fishes  
In the water play.
- (10) Now you're dressed my baby—  
Clothes so clean and neat;
- (11) Bread and milk for baby—  
Come and breakfast eat.

- Play and smile, my baby,  
(12) "Pat-a-cake so fine,  
(13) "Peek-a-boo" my darling,—  
(14) "Bye-bye!"—baby mine.

### MOTIONS.

- (1) Left hand open,—palm uppermost; this represents the bed. Pointer finger of right hand represents the baby, and during the repeating of the first few lines is laid gently on the "bed."
- (2) Four fingers of right hand are folded gently over "baby," to represent bed-clothes.
- (3) All during this verse hands are kept in same position as in 2, and gently swayed from right to left. At "Little stars are twinkling" gaze upward.
- (4) Fingers are slowly removed from "baby."
- (5) Arms are raised and fingers moved to represent twinkling of the stars,—gradually receding towards back of body.
- (6) Arms are raised overhead, and tips of fingers brought together—representing sun.
- (7) Hands are rounded and brought together for the bath-tub.
- (8) Thumb of right hand now represents baby, and is lowered into the bath-tub.
- (9) During the repeating of this verse thumb (baby) is made to move in and out of "tub."
- (10) Pointer finger of right hand again represents baby,—is held in a vertical position, and fingers of left folded about it to represent the dressing of baby.
- (11) Fingers of right hand are placed over those of left, and then the hands are rounded together to make bowl for bread and milk (smaller than bath-tub).
- (12) Hands are gently clapped together several times.
- (13) Hands are held upright, palms together, and "peek-a-boo" played between them.
- (14) Right hand is waved several times.

## Inspiration.

Keep this hint in mind for next summer! Better still; apply it to the winter! Use it now!  
—EDITOR.

"Oh, dear! I don't want to go to school this year. From September till June is long enough, without school all summer. I had planned to take an outing and I can't afford to do both. I don't think the board have a right to stipulate that we must attend Summer School. Methods, methods, nothing but methods, until I'm sick of the sound."

"But, Edna, the school board have clearly stated that each one must attend school for six weeks, so we might as well make the best of it. For my part, I think it will do us good. We'll meet new people, get new ideas, and our minds will be freshened for work next fall."

"That is true, Nora, but if you had primary *this* and primary *that*, with no change from year to year, you would be disgusted too. Sometimes I've a notion to throw up the job and try my hand at something else."

"No, Edna, you are too good a teacher to quit the work, and all because you feel discouraged. I know your work has been exceedingly difficult this winter with the little French, Italian, German, and Polish youngsters. But you will be rested after a summer spent out of the school-room."

"I am sure I would, but I won't be out of the school-room. Don't you see, I'll be in another

school-room, learning how to teach reading and how to teach one thing or another. I don't want to think about teaching."

"Girls, I have an idea. Why not change things entirely? It's inspiration we need—not methods. I've a plan. You know I've always wanted to study ancient history. I shall take a course in Greek and Roman history and mythology and maybe mix in a little psychology. That, with my violin instruction and practice, will keep me well employed, but not too busy. Edna, you always liked mathematics. Why not study something along that line? It need not be how to teach it, but study for your own edification. If you don't need arithmetic, review algebra or geometry."

"Nora, what will you do?"

"I have always wanted to study history and astronomy, so I believe I'll follow your plan and see if it will make a new man of me."

IN SEPTEMBER.

"Oh, Gertrude, that was an excellent idea. I followed your plan to its fullest extent. After taking up arithmetic and algebra I studied geology and botany. Then, when school was over, I went out to my aunts on the farm. There I continued my botanical and geological studies without giving more than a passing thought to my work in school. I certainly feel inspired, and was never more willing to begin teaching than I am now."

Illinois.

MAMIE JETTER.



Photograph of a scene in the Ojibway play of "Hiawatha" which is performed annually at Wa-Ya-Ga-Mug, near Petoskey, Michigan.

At the feet of Laughing Water  
Hiawatha laid his burden,  
Threw the red deer from his shoulders;  
And the maiden looked up at him,  
Looked up from her mat of rushes,  
Said with gentle look and accent,  
"You are welcome, Hiawatha!"

# The Indian

PHYSICAL ACTIVITIES AND EXPRESSION WORK WHICH THE THEME SUGGESTS

By Belle R. Parsons, California

The manners and customs of present-day tribes, history, and the poem of Hiawatha are the chief sources from which material may be drawn.

## His Home.

### I. THE FOREST.

#### (1) *The Quaking-Asp.*

Position: Trunk and head erect, feet firmly planted on the floor. (Tell the children to feel the roots growing into the ground.)

Arms stretched upward and outward.

Imitate the characteristic quivering of the leaves of the quaking-asp by a rapid movement of the fingers. (If the children are old enough it may be of interest here to explain the peculiar swinging of the leaf on the stem, which causes this quivering of the quaking-asp.)

Imitate the swinging and swaying of the branches in the breeze, and the bending of the tree trunk in the storm.

(2) *The Pine Tree.*—There are two possible positions in representing the pine tree.

(a) Arms directly upward stretch, fingers touching in a point overhead.

Represent the very slight swaying of the whole tree trunk in the breeze. Swaying from ankles.

Watch carefully the position of the head in this exercise.

(b) Arms downward-outward stretch, hands turned up at wrist to represent the upward curve of the ends of the pine branches.

Keeping arms straight and stiff, raise and lower them slowly in imitation of the slight motion of the branches in the breeze.

The pine tree affords valuable experiences in controlled movements.

### II. THE TENT.

(1) Arms directly upward stretch, crossing arms at wrists, in imitation of the crossed poles of the "te-pee."

(2) Cutting down the sapplings to gather poles for the tent, offers good physical movements.

At signal "Ready," class take the following position:

Left foot forward-outward place. Trunk to right twist.

Arms bent at elbows, swung backward over right shoulder as if holding tomahawk ready to strike tree. Head to left, twist over left shoulder, as if looking at tree.

Upon signal "Down," swing arms outward and downward with force. Trunk downward bend.

Upon signal "Up," return to "ready" position.

Signal: Position: Ready!  $\left\{ \begin{array}{l} \text{Down} \\ \text{Up} \end{array} \right\}$  repeated four times. Position!

Explain "snaking" the poles to camp either by hand or with aid of pony.

Explain the making of the wigwam.

Pretending to drive in the pegs offers arm and trunk movements.

In connection with this lesson the children may make small cloth tents in their manual training period, which they can paint with the Indian symbols in the painting period. A miniature Indian camp made of sprigs of pine branches to represent the forest, and these tents set up in regular Indian fashion, with poles and pegs, suggests possibilities for work in the sand-box.

## His Occupations.

### I. PROCURING AND PREPARING FOOD.

(1) *Throwing stones, free-hand or with sling.*

(2) *Hunting with bow and arrow.*

"Ready!" Left foot forward-outward place.

Left arms forward-outward stretch, shoulder high, pretending to hold bow.

Right arm bent at elbow, pulling backward as if pulling string to bow.

Head to left twist, taking careful aim.

"Let Go!" Snapping fingers of right hand on the word "Go," to indicate the release of the arrow from the bow; drop arms, and take easy position "in place rest," pretending to watch the arrow in its flight.

Signal: Position! Ready! Let Go! (Long pause while watching.) Position!

*Game.*—Let most of the class represent the trees, while a few children imitate the Indians tip-toeing stealthily in and out among the trees, at intervals drawing their bows and letting the arrows fly, sometimes from a kneeling position.

(3) *Hunting with javelin.*

"Ready!" Left foot forward-outward place.

"Back!" Shifting all the weight to the ball of the right foot, trunk to right twist from the ankles, right arm upward and backward raise, as if balancing javelin.

"Fling!" Pretending to hurl javelin forward a great distance; right arm forward-outward fling, shifting weight forward to ball of left foot; trunk outward to left stretch.

"Stoop," as if picking up another javelin from ground.

Signal: Position! Ready! Back, Fling, Stoop. (Repeat four times.) Position!

(4) *Riding Horseback.*

Imitate Indian tricks of jumping lightly on and off of horse, swinging low down on side of horse (good trunk-bending exercise on gymnasium "horse").

Imitations of "Lassoing" offer fine large arm movements.

The javelin movements may be taken from horseback.

(5) *Fishing from canoe.*

The paddling movements may be taken standing in aisles or sitting in seats. When taken standing, with one foot forward place, a rhythmic trunk-bending motion should accompany the arm movements.

Pretend to catch fish with hands, line, or net.

(6) *Raising and gathering corn and maize.*

Represent the primitive planting and harvesting activities.

(7) *Gathering nuts in baskets.*

A complete representation of this experience furnishes an opportunity to repeat the forest and tree activities. Such dramatizations as springing up to catch hold of the branches and shaking the nuts down, may add fresh interest and suggest new activities.

Picking up the nuts offers good trunk-bending exercise. Carrying the basket home on the head or fastened to a band tied around the head, gives an opportunity for an excellent walking exercise. Bean bags may be given each child to carry on his head to help the illusion as well as to test the evenness of the walking movements.

(8) *Grinding nuts or corn in a stone or wooden mortar.*

(1) With long wooden pounder beating rhythmically while they sing.

(2) With stone pestle or roller.

This imitation gives arm, shoulder, and trunk-bending exercise. Kneeling to roll the meal with the stone roller on a stone slab, is the exercise which offers the best physical activities.

(9) *Mixing and stirring the meal* suggest good arm movements.

(10) *Building the fire.*

(1) Rubbing or twirling sticks to get spark.

(2) Blowing the fire.

(3) Breaking sticks by hand, over knee, or stamping or jumping on inclined stick.

(4) Chopping sticks with tomahawk.

## II. THE MAKING OF CLOTHING.

(1) Catching the animals—deer, beaver, squirrel, etc.

(2) Tanning or curing the hide.

(3) Fastening skin to frame or ground. (Driving stakes.)

(4) Scraping skins. (Large movements of trunk and arms.)

(5) Beating skins to make them soft.

(6) Making leather thongs, by cutting long, narrow pieces of hide and rolling between foot and floor.

(7) Knotting and tying. (The first sewing.)

(8) Sewing with bone needles. (Large, free arm movements for seat work.)

(9) Weaving wool or fiber on large wooden frames.

## III. THE MAKING OF POTTERY.

(1) Digging the clay.

(2) Mixing the clay.

(3) Rolling the clay worms.

(4) Molding the pottery.

## IV. THE MAKING OF BASKETS.

(1) Represent the grasses waving in the breeze.

(a) Trunk-swaying movements — each child imitating a single grass stem waving in the breeze.

(b) Arm movements—each child representing the undulations of a field of grasses in the breeze.

(2) Walking thru the tall grasses, parting them from side to side with large arm movements, as they go.

(3) Gathering the grasses—pulling or cutting.

(4) Weaving grasses or fibers.

## V. THE MAKING OF WEAPONS AND MUSICAL INSTRUMENTS.

(1) Digging around large boulders.

(2) Prying.

(3) Breaking, clipping, flaking stones—suggest such activities as lifting a stone high over head and flinging it with great force down upon another stone, or the smaller movements of the arms in clipping one stone with another.

(4) Binding stones in wooden handles to make axes, hammers, knives, arrows, javelins.

(5) The making of the tum-tum or the turtle rattle may be followed from a representation of the animals to the completion and use of the instrument.

NOTE.—These experiences are listed above in detail. Some of the experiences lend themselves only to physical activities; others may be utilized only in the manual training work, while a few may be used in both places. The ideal method would be to actually perform the activities out of doors.

## His Animals.

(1) *Fishes.*—Trunk bending and twisting exercises, with light running.

(2) *Birds.*—Arm movements combined with light running and trunk-bending and twisting.

(3) *Squirrel and Prairie-dog.*—Imitations on "all-fours."

(4) *Musk-rat and Beaver.*—Swimming movements.

(5) *Rabbit.*—Jumping movements.

(6) *Horse.*

(7) *Deer.*—High springing activities.

(8) *Buffalo.*—Fold arms, lower head, trunk forward bend—run.

(9) *Bear.*—Large, clumsy, walking on all fours, good exercise for the large muscular masses.

This exercise may be turned into a game by having one child at a time give an animal representation, while the other children guess what animal is being represented.

### The Indian Dance.

1. Walk like an Indian boy—easily, lithely, in straight lines (moccasins on feet)—steadily, as if on the “war-path” searching.

2. Run like an Indian boy—lightly, swiftly, noiselessly, straight ahead. Running against wind; hands held out at sides.

3. To the regular walking step add a slight teeter or springiness in the knees—keeping knees bent thruout the exercise.

4. Lift one knee high; add teeter movement in the other knee at each step, body and shoulders entirely relaxed.

5. With trunk inclined slightly forward, spring lightly from foot to foot, with good knee-bend.

6. With same position of body hop twice on each foot, always lightly on balls of feet, with springiness in the knees.

7. Take one long and one short hop with each foot, lifting alternate knee high, body inclined forward.

8. Take two long hops with one foot, four short hops with other foot.

Combine any of the above with rhythmic arm and trunk movements, descriptive of the use of the shield or weapons in battle, swaying from side to side, dodging arrows, making attack, etc. Only such warriors as have won honors in battle may join in the war dance. While the “braves” dance, the musicians sit around in a circle sing-

The Indian games and activities may be fittingly brought to a close in a reproduction of some such Indian Festival as the following:

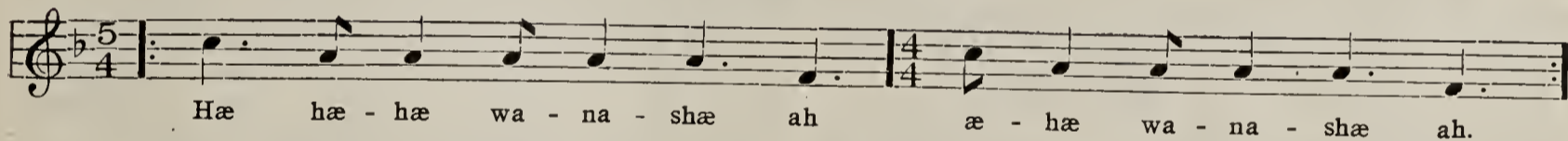
### The Sacred Pole Song.

This is a ceremonial dance of the Omaha Indians, in which all the tribe—men, women, and children—take part. It takes place in the mid-summer and represents a giving of thanks for a bountiful year. It is also a prayer for a long and happy life. A tall pole is erected, on the end of which a tuft of leaves is left. This pole is decorated by bands of red and black, signifying dawn and night. A chant, with slow, accompanying dance music is sung. Each person in the circle carries a twig with a tuft of leaves on the end. This he waves to and fro, in time with the music, and at the end of the dance throws it onto the ground at the foot of the pole.

The same festival might be improvised for the occasion which would bring together the work and activities the children had put into their study of the Indian.

Costumes could easily be made by the children for the occasion of some brown or white material. Cut two similar pieces of goods in shape of simple skirt, allowing enough material along the edges for a three-inch fringe. Let the children cut this fringe, and sew the two pieces together up the sides and across the shoulders. The white skirts

### WAR DANCE.



ing and beating the tum-tum or shaking the rattles in time with the dancing. The children could represent this custom by pounding on the floor with closed fist. Such an arrangement gives opportunity for the children to take turns in resting and dancing. For any of the above movements the folk-game “Ten Little Indians” gives good rhythm.

### War Dance.

“Hæ hæ-hæ wa-na-shæ-ah æ-hæ  
Wa-na-shæ ah.”

[See melody printed on this page.]

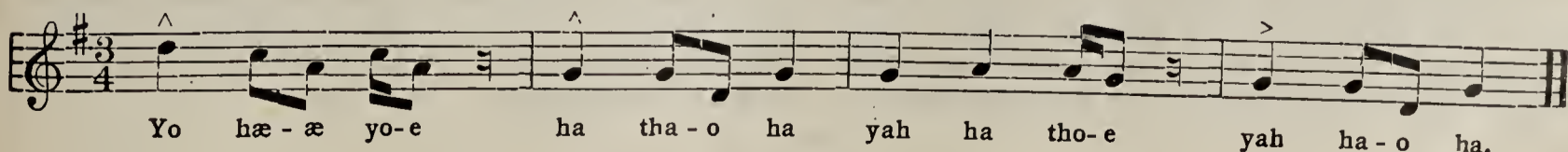
Put this on the board and let the children say the words, and note the five beats against four, then clap it, then say the words and sing them. When all the children have gotten the time, let a group stand in a row, advancing one step with each figure.

may be painted with Indian symbols. Feather headgears may also be made.

March into room in single file, each child carrying baskets, pottery, musical instruments, and other trophies made by himself. If no Indian work has been done the child may carry ears of red or yellow corn.

Each child in turn, as the line passes a tree or branch set up for the occasion in the school-room, lays his offering at the foot of the tree. When gifts have all been deposited let the line form in a circle around the tree and dance one or more of the Indian war-dance steps.

If any musical instruments have been made by the children in imitation of the Indian instruments, they might help to make the music for the occasion.



# Song Music

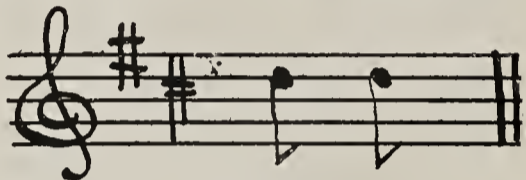
WHAT THE MUSIC LESSON CAN DO FOR THE READING LESSON

By Alys E. Bentley, Director of Music, Washington, D. C.

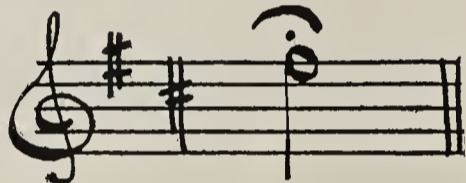
**L**ET us not be afraid to let little children play and imitate, and above all experiment with their voices both in the music lesson and in the reading lesson. The emotional stimulus coming quite naturally from a good song can be carried over into the reading lesson with the greatest possible advantage to the child.

After the song "Big Chief" has been sung by the teacher until the children are quite familiar with its spirit and movement, let the children play Indians. Let them tell what they know about them and try to supplement this knowledge with pictures. Use all your Hiawatha material, paper wigwams, and Indian handwork.

Write this call from the song upon the board and let different children give or sing it as the teacher points to the same.



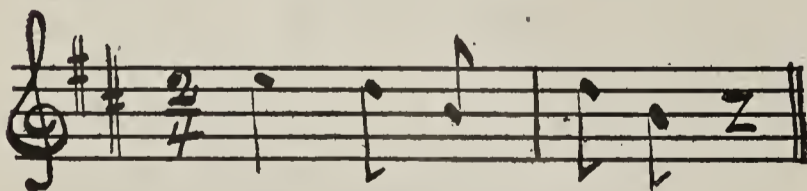
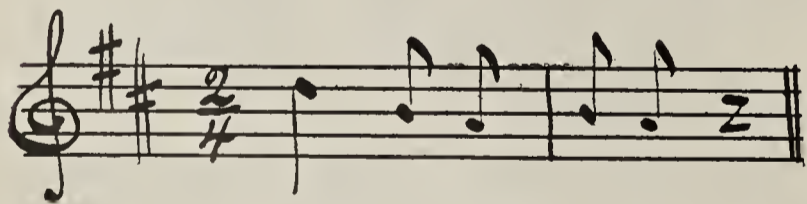
Write this upon the board also, and ask different ones to give this very familiar "Who," a



sound well known to all children, being made by percussing the mouth with the hand, thus breaking the call into waves or beats of sound.

Let the teacher hum the different pitches, while individual children run to the board to indicate which one has been sung. Let different children do the same, for other children to recognize. While we are having this play and fun we are also acquiring the best possible ear training.

Write the following phrases from the song



upon the blackboard, and let the whole class sing first one phrase and then the other while the teacher points to each in turn.

Call upon different children to both say and sing these sentences and phrases, after which the teacher may sing either one with "La" while the children indicate which one has been sung.

Write these words upon the board and give such drill as will fasten them for the reading lesson to follow.

See	Loud
Indian	Singing
Dressed	Canoe

See this big Indian.  
He is dressed with beads.  
He is dressed with paint.  
He is dressed with feathers.  
Loud he is singing.  
He is singing "Ki-Yi."  
He is singing "Who."

Let the children supply the words feather, beads, and paint from their recollection of the song.

When the children read the sentences "See this big Indian," and "Loud he is singing," encourage them to sing, returning to the written phrase. Every child will delight in reading the sentences with calls at the end.

For the second verse we may let the children march around the room while the leader "Big Chief" keeps time with a drum (a pasteboard box will make a very good one.)

Talk about the Indian's bow and arrow, about his canoe and paddle, and show them the movement of the paddle, letting a row of children at one time imitate the paddling stroke.

Let them give you the sound of the arrow when it goes "Whizzzzz" and the sound of the drum "Boom, Boom."

Now we are ready for the next word drill before we have the reading lesson with the second verse.

Hunting	Arrows
Dancing	Drum

The Indian goes hunting.  
He has a bow and arrow.  
He has a drum.  
His arrow goes "Whizzzzz."  
His drum goes "Boom Boom."  
He sings "Ki-Yi."  
He sings "Who."

We have correlated music, reading, and physical culture, but we have done much more, for we have kept the child in the atmosphere of play, the only atmosphere in which his life is developed and made complete.

# BIG CHIEF

Text and Music by HARVEY WORTHINGTON LOOMIS

*Fast.* *f* *mp*

1. See this big In - dian, Dressed with beads and  
2. When he goes hunt - ing, From his bow the

*f* *Hold the octave firmly.*

*f*

paint and feath - ers, too. . . . . Loud he is sing - ing,  
ar - rows whiz and hum, . . . . . When he is dan - cing,

*ff* *f* *tie the G#.*

*mp* *ff*

While he stands and pad - dles the ca - noe. Ki - yi! . . . . .  
Some-one keeps a - bang - ing on the drum. Ki - yi! . . . . .

*mp* *fff*

# Cat-Tail March and Drill

By Alice Cook Fuller, South Dakota

**F**OR sixteen boys or girls carrying cat-tails.

All of the movements should be rather quick, and if carried out with spirit and precision, the exercise will prove amusing as well as confusing to the audience.

*Costume:* Three widths of cheese-cloth gathered at neck, and reaching to within two inches of the floor. Long sleeves extending three inches over the hands and pointed to represent leaves, are inserted at the proper place.

The frames for the heads are made of three circles of wire, supported by four upright pieces, and the whole covered with brown crepe tissue paper, ending in a close twist at the top. In the front is left a space for the face to show thru, and at the back a mask is fitted in.

In the diagram "X" indicates the beginning of a figure, and " " indicates the close.

In the drill four counts are allowed to each movement.

Enter from the back, eight from the right and eight from the left. March in circular lines to the front, and form small spirals at the front of the stage. (Fig. 1.) Retrace steps.

Turn, march down sides, entirely across the front, up the opposite side, and entirely across the back. (Fig. 2.)

About face. March to the center of the back, turn, march toward front, forming two parallel lines down the center. (Fig. 3.) Turn, facing wings.

March in circular lines to position at back of stage. (Fig. 4.)

March down the stage to the front, close together, cat-tails still at shoulder. (Fig. 5.) Stepping backward, return to position at back of the stage, cat-tails crossed on high.

Face the right. March across the back, down the side, across the front, up the side, across the back, and down to the front of the stage, four abreast. (Fig. 6.) Halt.

## DRILL.

Cross reeds on high, with partner.  
Reeds on shoulder.

Cross reeds with neighbor at an angle of 45°.

Step one pace toward the left front, extending the reeds.

Return to position. Reeds at shoulder.

Step forward toward right front, one pace, crossed reeds extended. Return to position. Reeds on shoulders.

All turn, facing left of stage.

Step one pace to left, and forward, crossed reeds extended.

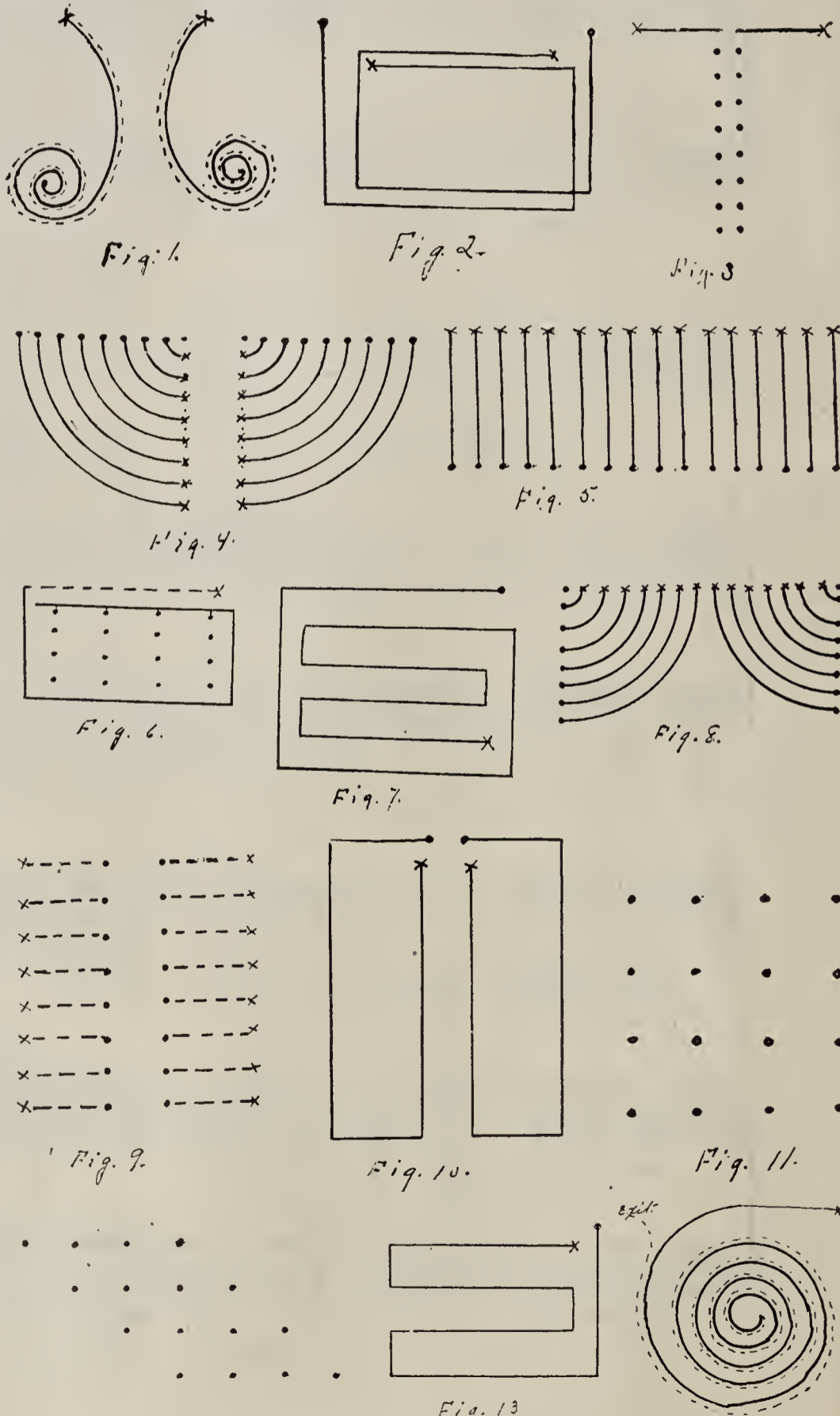


Figure 12



Return to position.  
 Step one pace to right and forward, crossed reed extended.  
 Return to position.  
 About face. Step forward to left, crossed reeds extended.  
 Return to position.  
 Step forward to the right crossed reeds extended.  
 Return to position.  
 Reeds carried at shoulders like guns, march to and fro across the stage, down the left side, across the front, up the right side, across the back. (Fig. 7.)  
 Face front.  
 Break the line at the center, and march in circular lines to position in lines up and down the sides. (Fig. 8.) About face.  
 March to middle of stage. (Fig. 9.) Halt. Face front.  
 March down the center to the front. Separate, march right and left across the front, up the sides, and across the back. (Fig. 10.)  
 From there, advance toward the front, four abreast, thus forming a square. (Fig. 11.) Crossed reeds on high.  
 Front row step three paces to the right; second row, two paces; third row, one pace. (Fig. 12.) Courtesy to right.  
 Courtesy to left.  
 Reeds on shoulders.  
 First and third rows face the left. Second and fourth, face the right. March to and fro across the stage, advancing three paces toward the front, at the wings each time, and finally pass up the side to the corner. (Fig. 13.)  
 From here march in a circle entirely around the stage and again and again in constantly decreasing circles, forming a spiral. (Fig. 14.)  
 Unwind spiral, and pass off the stage at the back, right wing.

## Mother Goose at School.

If Mother Goose's rhymes are food for the nursery, why can they not be carried to the school-room and used as effectively?

Experience has taught me that many a little point can be brought out nicely by making use of some rhyme or jingle learned in the nursery. For example: my little people had the word crown in a spelling list. No one seemed to know its use, but when I began to repeat,

"Jack fell down  
 And broke his crown,"

all were alive to the meaning there implied.

They enjoy nothing more than to have me repeat a few words of a rhyme and let them finish it.

Sometimes we pick out all the words that please our ears, in the same way (rhyming words), and it is not long until one word mentioned by me will produce a string of similar sounding words. You see, we are developing one phase of the "Word Method," but it is a pleasure. Mother Goose is one of our patrons who visits us often, and helps us over many a seeming difficulty.

*Penna.*

E. MAIE SEYFERT.

## A Trip to Washington.

**A** HELPFUL and interesting diversion for Friday afternoon, when both the teacher and pupils are feeling worn out with their week's work, is "A Trip to Washington." A trip to any other city may be used, but Washington is especially chosen because all pupils should be familiar with what is to be found in our national capital.

Procure as many pictures as possible illustrative of what may be found in Washington (the small pamphlet "A Guide to our National Capital," which is published, gives excellent pictures for this). Mount these on cardboard, and when the afternoon for the trip comes tell them that if all are ready you are ready to start. When I presented this to my class of second year pupils I had an amateur train of pasteboard cars, such as are sent out by railroad companies as advertisements, showing the engine, parlor car, dining car, and kitchen; also the sleeper and day coach.

The little people enjoyed very much selecting their seats and estimating how long it would take to make the trip. It took but a short time for us to arrive, altho we took several meals in the dining car, and spent one night in the sleeper. They were told that they would arrive at Sixth Street Depot, and the card bearing the picture of this, by no means imposing structure, was produced. They were all animation when they were told that inside the ladies' waiting-room, where we would have to pass in order to reach the street, was a red star in the tile floor showing where Garfield fell when he was shot.

In response to the question "Where shall we go first?" some boy who thinks the greatest thing in the world is to be President of the United States is quite likely to answer, "To the White House."

Many things that will appeal to the child mind may be found here. They will be much interested in the different rooms of the mansion, but a short talk about the rolling sward, where so many of the children of the city meet on Easter Monday to roll eggs, will make the White House grounds a real place to them. Every teacher who uses this will find that there are special things which appeal to her pupils individually, but there are a few things in which every child will find interest. The room in the Congressional Library specially prepared for the deaf and dumb, with its raised-letter books, will appeal to them. The Capitol, with its great dome, from which all Washington can be viewed, the monument from whose top large wagons look like tin toys, the Treasury, where our money is made and kept, the Art Gallery, where the most beautiful pictures that have ever been painted hang; Mt. Vernon and Arlington might also be visited.

When they have finished their trip and reviewed the points of interest, place the pictures along the blackboard ledge where they can be seen for several days. After such an exercise I am sure you will find that Washington will mean much more to the children than "the place where the President lives."

*Virginia.*

RUTH O. DYER.

# A Thanksgiving Party

By Rose R. Archer, New York

**T**WO general rules have been observed in the making of programs for our Thanksgiving parties. Whenever the children of the class have been between the ages of five and six (with the latter in the majority) we have given the first half of the following program, and the little play of "Pedro and the Pumpkin" (See *TEACHERS MAGAZINE*, March, 1906). Whenever the children have been between the ages of four and five, the first part of the program has been given, followed by a series of "Contest Games."

## TYPICAL PROGRAM.

### PART I.

Fancy marching  
Bowling game  
"The Birds Farewell"                      Gaynor Song. Book I.  
"Mr. Duck and Mr. Turkey"              Neidlinger Song Book.  
Kindergarten orchestra and piano  
"The Toot Song"                              St. Nicholas Song Book.

### PART II.

"Pedro and the Pumpkin" a                      *TEACHERS MAGAZINE*  
play    March, 1906.

Or:

### PART II (a). CONTEST GAMES.

First Cranberry Race  
Second Cranberry Race  
Potato Race  
Apple Race  
"Indian Hunt for Bears."

## "Birds' Farewell" Song Dramatized.

While the children were playing the "Bowling game," each little girl left the kindergarten ring (after she had made her curtsy) and went into the adjoining yard to don a pair of tissue-paper wings. Each pair of wings represented in its coloring the plumage of some migrating bird. (Plain brown tissue-paper wings were made for the "thrush," brown, lined with red, for the "robin," orange trimmed with black for the "oriole," yellow for the "summer yellow-bird," etc.)

The boys standing on the kindergarten ring at equal distances apart sang to the birds as they flew into the room from the adjoining yard, and in and out of the circle.

"Oh! little birds, oh, pretty birds,  
Why do you fly away?" etc.

Then the "birds" all flew to the diameter of the circle (thus forming a straight line), and sang the second stanza.

"Oh! children dear, we cannot stay,  
From winter's storms we flee," etc.

Then they flew around the ring and away into the next yard. During their exit, five little boys stationed at the side of the room began to play on "bird whistles" (which have to be filled with water to "trill" properly) thereby giving a very realistic imitation of bird notes. When the birds had all flown away, the boys ceased playing.



Window Space Decoration for the Thanksgiving Party

## Mr. Duck and Mr. Turkey.

The song of Mr. Duck and Mr. Turkey was thus dramatized:

Two candy boxes, *papier machè* and plaster-of-paris, one representing a turkey about ten inches in height, and the other a duck, correspondingly smaller, were purchased at a candy store.

Two children were selected to assist the duck and turkey to act their respective parts. A boy held the turkey and a girl the duck.

A long kindergarten table was placed parallel with the diameter of the kindergarten ring. The other children of the class were seated in kindergarten chairs placed against the wall.

As these children sang the song, the two children who held the duck and the turkey advanced from the opposite corners of the kindergarten table. The child who held the duck made him walk in a "waddling" fashion.

The duck and turkey reached the center of the table about the same time that the children sang the line

And he said, "How do you do," to Mr. Turkey.

Here the toy duck opened his mouth, because the little girl who held him pulled a hidden wire, which also caused his wings to flap. The girl said "quack, quack" for the duck, and the boy said the "gobble gobble" for the turkey. Then both toy animals were "turned around," so that they might walk together and "go right back," the duck going "wobble, wobble, wobble," and the turkey saying "gobble, gobble, gobble."

## The "Toot Song."

Eight children stand in a group at the right-hand side of the piano and impersonate the "irate neighbors." Four should be girls dressed in old-fashioned shawls and bonnets, and four boys dressed in overcoats belonging to their older brothers, and wearing men's hats. The cleverest boy in the class should be chosen to blow the "toot." If possible, obtain a horn "toot" in harmony with the key of the song. The music is found in the "St. Nicholas Song Book." The words of the *second stanza only* will be found in this song book. The first stanza was invented to meet the requirements of the pantomime.

The children who do not take part in the pantomime, sing the song. The others act each verse as it is sung.

A wad of absorbent cotton (large enough to stop the "toot") is laid on the right-hand side of the piano, where it can be stuffed into the horn, at the proper moment, by one of the "irate neighbors."

The child who has the "toot" walks back and forth, in front of the piano, in a leisurely way all during the pantomiming of the first stanza.

The "neighbors" assume different kinds of threatening attitudes and pretend to discuss the situation during the singing of the first stanza.

During the second stanza the neighbors show their delight in the destruction of the "toot," by smiles, nods, and expressions of glee.

## TOOT SONG.

"There was a small boy with a toot,

[Child with horn blows "toot-toot" in unison with piano accompaniment.]

Whom the neighbors all threatened to shoot!

[Boy blows "toot-toot" as before. Neighbors assume threatening attitudes.]

For he'd toot all the day,  
Spite of all they could say,  
A toot-a-tee, toot-a-tee, toot!"

[Child blows "toot-toot," then puts horn down on the piano and walks out of sight. The children who sing the song make believe he has gone home to sleep for the night.]

While an interlude is being played upon the piano, one of the neighbors seizes the horn and stuffs it with cotton. Then the neighbors disappear behind a screen, to await developments. At the close of the interlude the boy re-appears with smiling face.

The class children begin to sing the second stanza.

"There was a small boy with a toot,

[Child tries to blow horn, but there is no answering "toot-toot." Neighbors peer from sides of screen and grin.]

Whom the neighbors all threatened to shoot,

[Child tries again, puffs out cheeks, grows red in the face from his exertions. Neighbors stand forth from screen and show evidences of delight.]

For the toot the next day  
Was filled full of clay,

[Child looks down into the opening of the horn, and discovers the clay (absorbent cotton). Neighbors almost dance with glee.]

Which stopped all the 'toot' of the toot!"

[Child throws horn down on the floor and bursts into imitation of child crying—the louder the better. Neighbors cannot contain their satisfaction.]

## Contest Games.

## FIRST CRANBERRY RACE.

Four outlines of large cranberries (a foot wide) were drawn with red chalk on the floor of the playground, two on the east side and two on the west side of the room. Six cranberries were placed in each of the outlines on the east side.

A boy was stationed in each of the outlines on the west side. At a signal they raced across the yard back and forth between the west and east outlines, carrying the cranberries, one at a time, to their original places. The one who finished first, won, and received a little turkey made of cranberries, tooth picks, and chicken feathers (a small cranberry is used to make the head, a small piece of tooth-pick the neck, a large cranberry forms the body, tiny chicken feathers the tail, short lengths of tooth-picks the legs.)

## SECOND CRANBERRY RACE.

This race was managed in a manner similar to the first cranberry race, excepting that the contestants (girls) were obliged to walk, carrying

the cranberries, one at a time, in a tablespoon. The winner of the race received a necklace of cranberries alternated with pop-corn.

#### POTATO RACE.

Two potato outlines (each three feet long) were drawn with brown chalk, in front of the cranberry outlines, on each side of the playground. A wooden box was placed in each of the east outlines. Each box was filled with sand, with half a dozen small potatoes hidden therein.

Two boys, each holding a small bag (made of potato-sacking) were stationed at the west outline. At a given signal they raced across the yard, dug up the potatoes, put them in the sacks, and returned to the starting points.

The victor received both sacks of potatoes. (It was understood that he was to take these home and have them cooked for his Thanksgiving dinner.)

#### APPLE RACE.

The outlines of four large apples were quickly drawn with yellow chalk in front of the potato outlines. Six yellow apples were placed in each of the outlines on the east side of the yard.

Two little girls were stationed in the yellow outlines on the west side. Each girl was given a small basket, just large enough to hold six apples—by careful packing (this was done purposely).

At a given signal the children raced across the yard. Each child put the six apples in his basket. When this was accomplished each had to walk back very slowly for fear of spilling the apples and thus losing time. The winner of the race receives both baskets of apples to take home.

#### INDIAN BEAR HUNT.

This "Teddy bear" race is great sport if one owns or can borrow two Teddy bears and two large folding screens (four-fold screens are best).

The contesting children may wear "Indian wigs" and "headdresses" like those described in the play of "Pedro and the Pumpkin," or a simple Indian headdress made of a band of inch-wide, bright-colored, cotton material (measured to fit the exact size of a child's head), on which chicken feathers are sewed in an upright position. A toy gun and a bag made of sacking are given to each of the two contestants, who stand at the doorway of a tent-shaped outline, drawn with tan-colored chalk (a triangle three by six feet, having a large letter X indicating position of "doorway" at the exact center of line at base).

At the east side of the room place each of the folding screens so as to form two four-sided "caves." (The caves should be about ten feet apart.) Have the folds of the screens so arranged that the children must enter the "caves" from the rear (*i. e.*, close to the eastern wall). Have a boy stationed inside of each "cave" to prevent the screen from collapsing. A small Teddy bear is hidden within one of the caves, and a much larger bear in the other. (The contestants should not know in which cave the larger bear is hidden.) Each "Indian" is supposed to capture a "cub" (*inside* of the "cave"), put it alive into the sack (to prevent its "clawing" and biting) and

return as fast as possible to the "tent," with the sack slung over his shoulder (suspended from the butt end of the gun). To facilitate matters, let the boy inside of each cave assist the "Indian" in fastening the sack to the butt of the gun, using an inch-wide strip of red cotton cloth for the purpose. (This is easier to tie and untie than string.)

On reaching the tent the "Indians" open the sacks and compare animals. The one who has captured the larger "cub" is the victor of the "Bear Hunt." He receives a brass Teddy bear stick-pin.

In this race, having a common "starting point," the child who reaches the other side of the yard first, has the choice of entering either one of the two "caves." The child who arrives later must take the cave that is left. The interest and suspense is kept up, however, until the last moment.

Unless the playground of the school has a stone floor, white chalk should be used for the outlines. To remove the "colored" chalk from a stone floor, first have some big boys erase all lines with old blackboard erasers, then rub off whatever chalk still remains with cotton waste, or rags. Then wash the discolored stone with a mop, *using plenty of clean water*, otherwise the janitor of the school will "have a mad on the teacher," as our children forcibly express it.

### A Surprise.

By MARION WATHEN, Canada.

#### A FINGER PLAY.

A Maple tree grew by the roadside,

All summer its leaves were *green*.

Then when the days grew colder

Oh, what do you think was seen?

(1) Five *red* leaves, as bright as a berry  
On that very identical tree;

(2) One, two, three, four, five, I counted,

And then a queer thing happened to me.

The wind, such a noisy fellow,

Came out with a gust loud and strong,

(3) And down came a leaf in a hurry

(4) Then another came hurrying along.

What a pity, I thought, that but three  
leaves

Of those so bright and so red,

Were all that were left—but, in a minute

These three were

(5) *right*

*on*

*my*

*head.*

#### MOTIONS:

(1) The left arm is raised, palm of hand in front, fingers spread apart (representing branch of tree with leaves),

(2) The "pointer-finger" of right hand rests on the tip of each finger of the left hand as these are counted.

(3) Thumb of left hand is lowered quickly.

(4) Pointer-finger of left hand is lowered quickly.

(5) Remaining three fingers drop quickly and rest on the head.

# Dramatizing the Reading Lesson

(FOR THE PRIMARY GRADES.)

By Agnes C. Gormley, Rhode Island.

**P**LAYING the story is the most natural thing in the world for our littlest school folk; first, because of their limited control of the mother tongue, and secondly because action and gesticulation form one of the fullest, as well as one of the simplest of expressional vehicles within reach of "childhood's morning glow." The making believe afforded by dramatization is worthy, then, of encouragement and cultivation.

Many teachers, however, tho belonging to the new dispensation, complain that they find the method consumes too much time and that unless initiated before the self-conscious stage sets in the results do not compensate for the great outlay of effort. In this, as in every other undertaking, much will, of course, depend on the flexibility of the class as well as on home environment; but the plan may be effectively introduced in any of the first four primary grades, if only the right conditions of presentation are brought to bear. The real aim of dramatization is to break up stiffness and self-consciousness.

To remedy the above difficulty, let us prepare the way for a later and freer action work by dramatizing the *Reading Lesson*. Here the child at once acquires a close familiarity with the words which clothe the thought, and will thus find the text a support to lean upon. Not infrequently he has tried to operate too many things, and so failed of attainment in any one.

Our first selection must be full of conversational passages. In the "Third Progressive Reader" are some excellent stories abounding in bright dialog and eminently adapted to the proposed plan. We will choose for our illustrating lesson "The Cat and the Mouse as Partners." For the benefit of those of our readers who have neither a set of books for class use nor a personal copy, the story is reproduced herewith from the above-mentioned reader:

## I.

Once upon a time a cat and a mouse became very great friends. So it was agreed that they should become partners and keep house together.

"We must provide for the winter," said the cat, "or we shall go hungry. And you, little mouse, must not stir out, or you will be caught in a trap."

So it was agreed that they should buy a little pot of fat. But when they had the fat they could not tell where to put it for safety.

At last the cat said, "There could be no better place than the church, for no one would steal there. We will set it under the altar, and not touch it until we are really in want."

So this was done, and the pot of fat was stowed away snug and safe. But before long the cat was seized with a great longing to taste it.

"Listen to me, little mouse," said he. "I have been asked by my cousin to stand godfather to her little son. So let me go to-day, and you stay at home and keep house."

"Oh, certainly," answered the mouse. "Go by all means; and when you are feasting on all the good things think of me."

## II.

Now, there was not a word of truth in all this; the cat had no cousin, and had not been asked to stand godfather. What the cat did do was to go to the church and lick the top off of the pot of fat. Then he took a walk thru the town, stretched himself in the sun, and quite enjoyed himself. When it was evening he went home.

"Here you are at last," said the mouse. "You had a merry time?"

"Oh, yes, very good," answered the cat.

"And what name did you give the child?" asked the mouse.

"Top-off," answered the cat dryly.

"Top-off!" cried the mouse. "That is a most peculiar name. Is it common in your family?"

"What does it matter?" said the cat. "It's no worse than Crumb-picker, as your godchild was called."

Not long after this the cat was again seized with a longing. He said to the mouse, "Again I must ask you to do me a favor, and keep house alone for a day. I have been asked a second time to stand godfather, and I cannot well refuse."

Again the kind little mouse consented. The cat crept along by the town wall until he reached the church. Then he went straight to the pot of fat and devoured half of it.

"Nothing tastes half so well as what one keeps to himself," said he. He was quite content with the day's work. When he reached home the mouse asked what name had been given to the child.

"Half-gone," answered the cat.

"Half-gone!" cried the mouse; "I never heard such a name!"

## III.

Ere long the cat's mouth began to water again for the fat. "Good things always come in threes," said he to the mouse. "Again I have been asked to stand godfather. The little one is quite black, with white feet, and not a white hair on its body; such a thing does not happen everyday, so you will let me go, won't you?"

"Top-off, Half-gone," said the mouse; they are such peculiar names I cannot but wonder at them."

"That's because you are always sitting at home," answered the cat. "You never get abroad and see the world, but stay here and imagine all sorts of things."

So, while the little mouse cleaned up the house and set it all in order, the greedy cat went and made an end of the pot of fat.

"Now all is finished, one's mind will be easy," said he. In the evening he came home, and at once the mouse asked him what name had been given to the third child.

"It won't please you any better than the others," answered the cat. "It is All-gone."

"All-gone!" cried the mouse. "What an unheard-of name! All-gone! What can it mean?"

But after that the cat was not asked to stand godfather. By and by winter came, and nothing was to be had out-of-doors. Then the mouse began to think of their store which had been put away so snug and safe under the altar.

"Come, cat," said she, "we can now enjoy our pot of fat. How good it will taste!"

"Yes," said the cat; "just as good as if you stuck your tongue out of the window."

So they set out for the church. When they reached the altar they found the pot, but it was empty.

"Now," cried the mouse, "I understand it all! Now I know what kind of partner you have been! You have devoured it all! First Top-off, then Half-gone, then—"

"Will you hold your tongue?" screamed the cat.

"Another word and I devour you, too!"

But the poor little mouse had "All-gone" on the end of her tongue, and out it came. So the cat seized her and then and there made an end of her.

### To Dramatize the Reading.

Assign one pupil to be the *Cat* and another to be the *Mouse*. A third pupil who will read in all the narrative and descriptive bits which develop the story, we will call the *Story Teller*. It is a good plan for the teacher to take this last part herself for the first reading, until the children get her idea. The teacher must always be ready with a "Now, Mouse, your turn, etc.," till the thing works of itself.

This is the way the lesson will run; remember the books are open.

*Story Teller*: Once upon a time a cat and a mouse became very great friends. So it was agreed that they should become partners and keep house together.

*Cat*: We must provide for the winter or we shall go hungry. And you, little mouse, must not stir out, or you will be caught in a trap.

*Story Teller*: So it was agreed that they should buy a little pot of fat. But when they had the fat, they could not tell where to put it for safety.

*Cat*: There could be no better place than the church, for no one would steal there. We will set it under the altar and not touch it until we are really in want.

*Story Teller*: So this was done, and the pot of fat was stowed away snug and safe. But before long the cat was seized with a great longing to taste it.

*Cat*: Listen to me, little mouse. I have been asked by my cousin to stand godfather to her little son. So let me go to-day, and you stay at home and keep house.

*Mouse*: Oh, certainly. Go by all means; and when you are feasting on all the good things, think of me.

*Story Teller*: Now there was not a word of truth in all this; the cat had no cousin and had not been asked to stand godfather. What the cat did do was to go to the church and lick the top off of the pot of fat. Then he took a walk thru the town, stretched himself in the sun, and

quite enjoyed himself. When it was evening he went home.

*Mouse*: Here you are at last. You had a merry time?

*Cat*: Oh, yes, very good.

*Mouse*: And what name did you give the child?

*Cat*: Top-off.

*Mouse*: Top-off! That is a most peculiar name. Is it common in your family?

*Cat*: What does it matter? It's no worse than Crumb-picker, as your godchild was called.

*Story Teller*: Not long after this the cat was again seized with a longing.

*Cat*: Again I must ask you to do me a favor, and keep house alone for a day. I have been asked a second time to stand godfather, and I cannot well refuse.

*Story Teller*: Again the kind little mouse consented. The cat crept along by the town wall until he reached the church. Then he went straight to the pot of fat and devoured half of it.

*Cat*: Nothing tastes half so well as what one keeps to himself.

*Story Teller*: He was quite content with the day's work. When he reached home the mouse asked what name had been given to the child.

*Cat*: Half-gone.

*Mouse*: Half-gone! I never heard such a name!

From this brief extract our readers will no doubt perceive how the remainder of the story may be handled. It will be noticed that the omitted parts are only brief phrases like "said the cat," "said he," "answered the mouse," etc.

It is remarkable how much savor can be gotten out of a reading taken in this way. Later, the books may be closed, if desired, the story roughly reproduced, and some action introduced. If, however, the lesson is retained just for a reading, it will have served its purpose—a more vivid impression of the characters because of identification with them thru impersonation.

A second story from the same reader always enjoyed by children is "A Story from India." This is unusually good for playing, as something is happening all the time—a requisite most important.

## Geography Helps.

### TREES AND THEIR PRODUCTS.

Name five trees that grow only in cold countries. Name five trees that grow only in warm countries. Name all the nuts you can, and the trees on which they grow.

Name some trees from which we get wood to build houses. To make furniture. Name some other uses of trees.

Name all the fruit-trees you can, and the fruits they bear. What can you say of each? Palm, bamboo.

Tell how we get each of the following products:

India rubber	camphor	pitch
maple syrup	rosin	cork
turpentine	tar	mistletoe.
olive oil		

Minnesota.

HATTIE E. THOMPSON.

# Scenes in the Lives of Early Cave-Men II

AN EXERCISE IN DRAMATIZATION WITH THIRD YEAR CHILDREN.

By Jennie Rebecca Faddis.

[Suitable also for Grammar Grades if Properly Adapted.]

## Scene IV.

Explanation. The cave is made ready for winter.

*Curtain rises.*—The men build a fireplace with stones and bricks. The women clear away a place for beds, and bring spruce boughs, firs, etc. The children scatter moss on the ground. *Curtain drops.*

## Scene V.

Explanation. This scene shows how the cave-men bored holes thru their trophies, made new weapons, and dressed the skins of animals.

*Curtain rises.*—Strongarm punches holes thru shells and seeds to show the children how to do it. These things are strung and worn.

Then Strongarm twirls a stick on his thigh, back and forth, to show how to bore holes in this way. Then they twirl a sharp-pointed stick on a stone while one pours on sand. One holds the spindle near the top, while another holds it near the bottom. They make hammers out of stones by binding tender saplings around grooved stones. They show each other their work.

The women work at dressing Saber-tooth's skin. They stretch the skins out and scrape them with shells and sharp stones. The women then pick up the great skin, a rich dark-brown fur, and amid a chorus of "Oh's" put it on Strongarm. *Curtain drops.*

## Scene VI.

Explanation. The long, cold winter was almost over. The air was getting mild. Along the river-banks there were mountains of snow and ice that had begun to melt. Then came a disastrous flood that took everything out of the cave,—and worse than all else,—left the cave-men without fire. They fled to the hills and climbed the trees to save themselves during the flood. There was sorrow everywhere.

When they began to fear the return of the dangerous animals that were kept away only thru fear of fire, they called all the clan together in a council, to consider what should be done. The following scene shows the council, in which the old man tells them he thinks he can find fire, if a young, strong man will go with him.

*Curtain rises.*—The meeting is at the cave. At first there is loud and boisterous talking. Soon they become more quiet; all listen as the old man rises to speak. He says: "Many years have we lived on these hillsides. Our fathers lived here before us. They lived many years without fire. They lived, and they worked, and

they waited. The fire-god came among them. He gave them burning branches. He told them they were his children. He asked them to feed him daily. We have always tried to obey him. We have always fed him daily. He has given us his protection. But the water-god was angry. He came in all his fury. He drove us from our dwelling. He rushed upon our fire-god. He drove him far away. Now the water-god has gone. Our fire-god may return. He may be near us now. We must search till we surely find him. We must bring him home again."

For a time there is silence in the council. At last Strongarm asks the old man, "Does anyone know where the fire-god now lives?" The old man responds, "That no one knows truly. I have heard that he dwells in the dry wood. But he seems not to hear our voices. I have heard that he dwells in the mountains. Our fathers have been to the mountains. They were hunting the musk sheep and the marmot.

"One night they were tired and hungry. They were seeking a place of refuge. They saw a light in the distance. They ran to it. They found the flaming fire. It gave them its protection. I have heard that the fire springs from them. I think I can find these mountains. But my steps are getting feeble. I need the help of a young man. Who will go with me on this long hard journey?"

Sharpeyes goes to the old man and says, "I will go with you." *Curtain drops.*

## Scene VII.

Explanation. In this scene all the people help the old man and Sharpeyes to get ready for the long journey.

*Curtain rises.*—One brings forth the sandals for the old man, another binds a pair on Sharpeyes, while a third brings a tool-bag for the old man. Others bring weapons. As the old man slings a hollow gourd over his shoulder, Firekeeper brings him a strong skin bag, saying, "This will hold water." *Curtain drops.*

## Scene VIII.

Explanation. This scene shows the first kind of door used, and the need of doors at that time.

*Curtain rises.*—Firekeeper is off at one side of the cave working. The children play about the door, when they are startled by a black bear coming towards them. They run into the cave crying with terror as Firekeeper rushes up with a club. She goes to work on a door at once, and soon puts it firmly in place. *Curtain drops.*

## Scene IX.

Explanation. Many days passed, and each day the cave-men missed the fire more and more. They missed the old man and Sharpeyes. They began to fear the two would never return. At last, one evening about sunset a stranger comes tottering to their door. It proves to be Sharpeyes, his strength nearly spent with hunger and the hardships of the long, perilous journey.

*Curtain rises.*—Firekeeper is fastening the door of the cave when the stranger staggers up. She calls, "Men!" They come, and are about to help him to the cave when he sinks to the ground. As they bend over him, one says "Sharpeyes." They murmur over and over "Sharpeyes." *Curtain drops.*

Explanation. It is morning now.

*Curtain rises.*—All gather about the cave, the people from the hills too, to hear the news. As they are silent on the ground one comes from the cave and says, "He is awake." They help Sharpeyes out. The women bring him food and drink, and he tells his story:

"You will all remember the morning that we started on our journey to find fire. We were full of hope and courage. It was very hard to cross the mountains, but we kept on till we reached a dry, rocky country. The old man led the way. He knew where to find cool springs, and we drank and filled the water-bags. We journeyed onward many a day, till at last we saw flames of fire in the distance.

"We were tired and hungry when we reached the fire country, but our hearts were full of joy. The fire seemed to come from deep, dark chasms. We stayed by the fire several days. We hunted for food and we cooked the meat in the flaming fire. When we were rested we started home. We lighted some punk and put it in our tool-bag. Then we lighted our torches and started. Our hearts were glad, for we thought of the joy we would bring to all the people on the wooded hills."

(Sharpeyes had talked quite hopefully up to this point, but now his voice fell, and it seemed hard for him to go on. Strongarm urged him to tell more. At length he continued, but his voice was full of sadness.)

"For the first few days all went well. We stopped for nothing but food and sleep, for we were anxious to get home. No animal disturbed us as long as we had fire. But one day the sky grew dark, and a heavy rainstorm came and put out the fire we carried. But we had the punk in our tool-bag. We thought of nothing but the fire, and did not see a big-nosed rhinoceros among the trees. We sprang quickly for a tree, but the old man lost his hold. He fell, and was trampled by the monstrous beast.

"That is about all there is to tell. I could not find a spark of fire in the punk and had to come home without it."

As Sharpeyes finishes, a wail of grief fills the air. *Curtain drops.*

## Scene X.

Explanation. This scene shows how Strongarm discovered fire, and how the cave-men rejoiced in the discovery.

*Curtain rises.*—The men sit before the cave in idle mood.

One speaks: "Strongarm is not himself these times."

A second replies: "He wants to be alone, and goes off by himself."

A third says: "He carries a bundle of sticks around."

Firekeeper rises, and in a loud voice tells them: "Strongarm is very sad. He thinks the cave-men will not stay together unless he can get fire. Wherever he goes he carries the drill that he uses to bore holes. Once when he twirled a hard stick on a soft piece of wood, I heard him call to the fire-god to come and help the Cave-men."

The men are silent for a time. Then Strongarm comes bearing a lighted torch. "Ho, my people," he cries, "fire once more, and for always now."

The Cave-men cry "Fire! Fire!" and joining hands in a circle, as one pushes Strongarm to the center, they shout, "Fire-god, we are your children. Fire-god, we are your children. Tell the people on the hills. Tell the people on the hills." (All run off.) *Curtain drops.*

## Scene XI.

Explanation. This scene shows the women at work weaving their baskets and vessels, and the children at play, while the men are off on a mammoth hunt.

*Curtain rises.*—The women squat around and weave. Some of the little girls rock the cradles. The boys play around, pick berries, rattle gourds, etc.

After awhile they hear a shout in the distance. Firekeeper cries, "The men—have they killed a mammoth? Hark! they will need us."

All the women and children gather around Firekeeper. *Curtain drops.*

## Scene XII.

Explanation. This scene shows the return from the hunt, where the men have been victorious in destroying a mammoth by forcing it over a steep cliff. The women and children carried the burdens, while the men protected them.

*Curtain rises.*—They come home in a long procession. The men are ahead, two carrying a great tusk. The women and children drag great bags after them. They are all foot-sore and tired, but happy, shouting, "Yo, ho, oh, ho, yo, ho!"

[Suggestions for the construction of the cave, costumes, etc., will be found on another page.]



# THE CHILD WORLD



## The Story of the First Potato Vine

(This story was told over and over again by the author, to her little daughter. It is sure to be enjoyed by other children as well.)

By Maud F. Kelsey, New York

“The earth all about us is so warm and delightful, I’ll just peep out and see what is above me. Oh! there is so much light!” said the plant as its head appeared.

“Everything seems so strange I just look and wonder, coming up as slowly as I can. I am coming to the place the little girls say is so beautiful, where fairies live.

“Now that I am up I see I am very near the ‘Young Ladies’ Seminary.’ I see the girls who walked in the garden sometimes while I was under the dark soil. I used to hear them talking about beautiful things. The little girls come most often to the garden and seem fondest of the fairies.

“I have looked all about me and I see so much space and so many colors I am confused. Way off above me there is such a pretty blue

(one of the little girls said it looked like a Robin's egg) with fluffy white somethings chasing each other across it.

“Oh! I am so warm and happy! I have determined never to go back. I spend my time—when I am not busy growing—watching the people so very, very high above me. The young ladies are tall—they look most as tall as trees. They pass me by without much notice, I am so small.

“A lady came today and leaned over me and spoke to a giant who was with her. The giant, you know, is the one who takes care of us; he loosens the dirt above us when we are crowded, and gives us water when we are thirsty. I wondered if this lady was the giant's wife. She seemed so pleased with me it made me happy.

“After a while I began to feel cold. I looked about me and the fluffy white somethings had become red. Soon the lovely light was gone. I was frightened; everything had the same darkish color. Then something I couldn't see kept ruffling my clothes. At last I became so cold I could not move and fell into a stupor and forgot my misery.

“I do not know how long I remained unconscious. When I came to myself I heard voices. The voices were like those of my friends in the Seminary. I recognized the giant's and that of his wife; and occasionally one of the children spoke.

“They began to talk about early potatoes, and that made me listen more closely. The giant said: ‘My little potato put his head up and I guess got his nose frozen.’ He seemed very sorry.

“One of the children asked: ‘Why didn't you bring it in and warm it as you did the chicken?’

“No one ever thought of doing that, I suppose, but I heard them say they hoped we would be ready to eat by early autumn. I wondered over

those words 'to eat' and could make nothing out of it. So I asked my neighbor, the red raspberry bush, what it meant. The raspberry answered, 'They eat the part of you that you leave in the soil.'

"I am quite sure I do not know myself well yet. The giant spoke of my head and nose. I am not sure about my nose, but I have eyes and they must be in my head, of course.

"I heard the giant say today, that the part of me where I get my food (I live on starch at first) is called a tuber. Isn't that a funny word—tuber? Why couldn't he have called it plain *root*?

"Then he spoke of something yellow and brown that would crawl up my stalks and eat me. That made me laugh. I wondered which would eat me first.

"Afterwards I learned that the giant would put Paris Green on the yellow and brown eaters and kill them. So I shall probably live till Autumn after all.

"In the meantime I shall try to have my *tuber* grow white and large and mealy so that the girls shall say, 'What a beautiful potato.'"

# Nature Stories

FOR THE PRIMARY SCHOOL

By Lillian C. Flint, Minnesota

## They Who Made Thanksgiving.

Many years ago, only Indians lived in our country.

There were no white people here.

Nearly three hundred years ago, some people came over in a ship.

The name of the ship was *The Mayflower*.

The people did not want to stay in England.

The King would not let them go to church where they wished.

They went first to Holland.

They were called Pilgrims, for they went from place to place.

They left Holland and came to America.

A little baby boy was born on the ship.

The boy was rocked in a cradle.

The cradle may still be seen.

The Pilgrims came to this country a little while before Christmas.

They were thankful to have come safe.

They built a large log-house for all to live in.

Then each one built a house.

They had very little food.

They were very cold in the winter.

They were very hungry.

One day they saw an Indian coming toward them.

They were afraid he would hurt them.

He said they were welcome.

He made friends with them.

The Indians gave them food.

The Indians taught them how to plant corn.

They got little fish from the sea and put around the corn to make it grow.

The Pilgrims built a church.

Then they built a school-house.

The next summer they had good crops.

They now had plenty of food for all winter.

The little children gathered nuts.

They went to school thru the snow.

The Governor told the people to thank God for the food.

They asked the Indians to come with them.

They had a great dinner.

This was the first Thanksgiving Day.

Now we have Thanksgiving Day every year.

The Governor of the State tells us when to have it.

It always comes in November.

# Our School Out of Doors

By Edward F. Bigelow, Stamford, Conn.

**F**OR our winter flowers, November is the springtime. For our latest fruits, it is the autumn. For our old age, it is the beginning of "melancholy days," and gives us pause, while a feeling of sadness bows our head and uplifts our soul with an inarticulate cry to Him that "doth not afflict willingly, nor grieve the children of men." For the youthful it is the awakening of an enthusiasm and a zest for the remembered joys of a season past, but soon to be renewed. The season is lovely. I am glad if you are happy.

The naturalist finds plenty to interest him, for

this month is replete with transitional changes. Nature is forgetting the past and anticipating the future. November is as full of sedate medi-



Onion Heads Emerging.



The Goldenrod in Fruition.

tation as April was full of rollicking enthusiasm.

So the class gathered their first harvest of winter flowers. The goldenrod "gone to seed" corresponds to the trailing arbutus of spring; it is the anemone of winter. The bursting pods of the milkweed, the delicate down of the thistle, the gossamer threads of the floating spider,—all old friends, but always new and always welcome.

Let the class bring in great armfuls of the fluffy masses of our national flower in its fulness of work completed and fruitions accomplished. It seems to me that our schools have not given proper attention to the beauty (and especially to the usefulness) of the adult, or to what may be styled the "Indian summer" age of plants. We all, at times, are enthusiastic over the flower, when that exists only as a promise or a prophecy. The goldenrod, in all its exuberant fruitage, is a thing of satisfaction as well as a joy. It is almost too much. It gives one the unusual and agreeable feeling of superfluous wealth.

In our admiration of certain plants "gone to seed," we may make a mistake in the thistle family. There is a white thistle found not infrequently that is youth in the garb of age. In its growing stages it reminds one of the downy thistle heads so popular with our grandmothers. For it was their custom, as you know, to gather the reddish-purple flower clusters and let them hang downwards till they were transformed into larger and daintier heads of white and delicate fluff.

"It's gone by; it is out of fashion," was the exclamation of the Enthusiastic Member; "no use to cut that off."

"Not so sure of that," suggested the Conservative Member.

"Let us examine. Perhaps it is an albino."

And so it proved to be,—just one of the exceptions that the botany tells us may be "occasionally yellowish, white, or cream color."

Descending the hillside diagonally we came to the brook at the lower corner. Here a well

with tilting top, so that the camera could easily be pointed down the well, produced a photographic souvenir in which the camera itself was reflected from the mirroring water in the deep distance. It was interesting to note how soon the water found its perfect level, and thus again reflected like a mirror after it had been disturbed by plunging bucket or falling drops.

"Come and see my chrysanthemums," cordially invited the farmer with a sly look at one of the Knowing Ones.

"What queer chrysanthemums, and how strangely they open their heads from the hoods!" was the exclamation of one of the pupils that soon were closely studying them.

"Not only beautiful, but useful," was the aphorism of the chuckling farmer. "They are onions!"

"Onions!" exclaimed most of the class. "They look like anything but onions. Are they a new kind?"

"Yes," joked the farmer, "a 'new' kind,—a kind that will produce new onions, for they are onion heads gone to seed."

"The trouble is," I ventured to add, "that with our nearest and best plant friends we think only of the edible parts. We need to cultivate more food for our mental appetite, or to develop our mentality to appreciate our vegetable friends, or to know more of the esthetics as well as the utilities of the entire plant."

beaten, altho somewhat muddy path thru a "pair of bars" led to a farmhouse. By "a pair of bars" I suppose the country boy means a pair of posts, for there may be many bars.

Here a kind farmer came from the lower part of the garden and cordially invited us to enter as we were hovering about the front gate and looking wistfully at the well. He had evidently overheard the wish of one of the pupils.

"Wonder if we can't get a drink here."

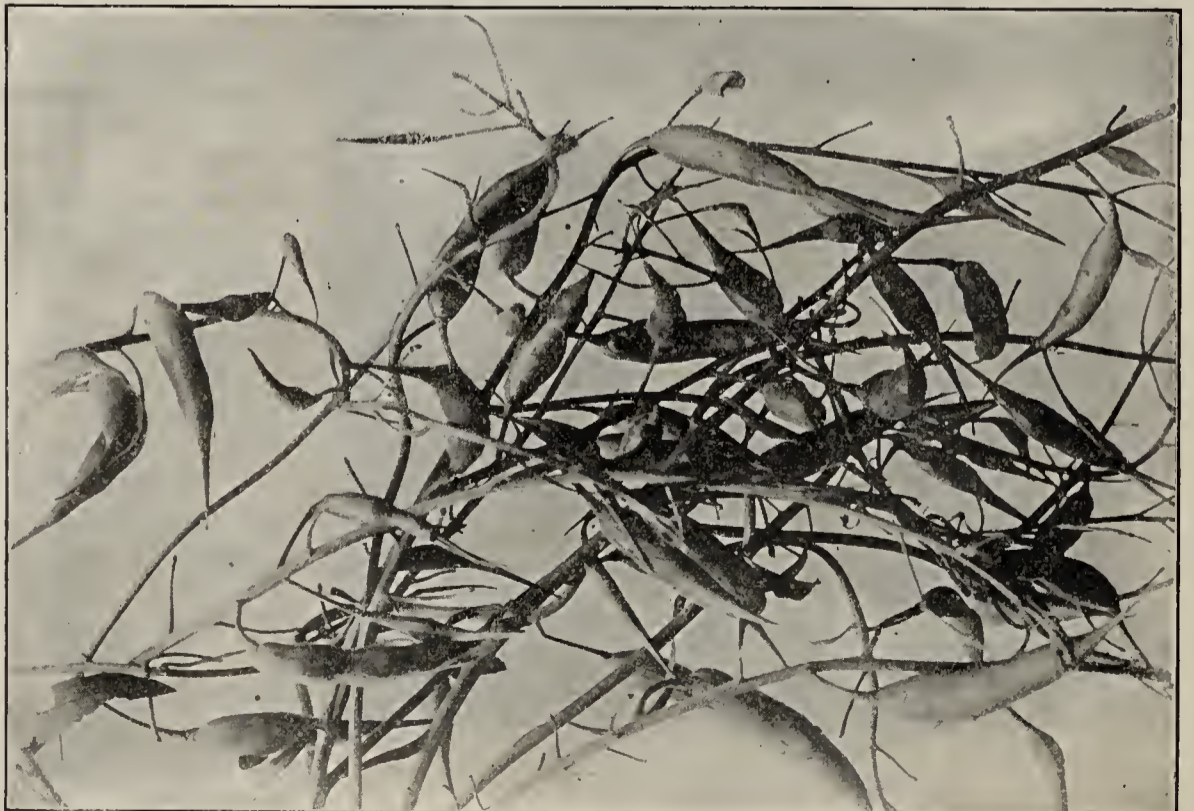
"Yes, you can, and you'll find it the best water in town."

One could easily preach a sermon on that pastoral text, "Every farmer is proud of his own well." But this was no time for preaching sermons. It was better to take advantage of the dipper and the tumblers brought by the smiling and cordial home-keeper with the inevitable child clinging and dragging at her skirts.

We found not only that the water was good, but that the structure of the well was interesting in its funnel-like arrangement of the stones, their interstices here and there decorated by dainty, overhanging ferns. A tripod



The Beauty of Miscellaneous Gourds.



Pods of Radish.



The Freaks and Labors of the Tendrils.

The farmer had listened attentively, with a nod of approval. Then he said, as he led the class further down the path, "You young folks all know radishes, but only the kind that you can eat. Come and see mine."

He led us to some tall plants with queer, okra-like pods.

"You call those things radishes?" exclaimed Miss Stiveworth, whose only knowledge of the country had been gained by a whizzing and blurring dash in a cloud of dust, with eyes obscured by goggles, or perchance an hour on a stone wall, while the prostrate driver of the "red devil" gazed heavenward, but could not see the sky.

"But you needn't worry. You are not the only one who doesn't know the country," further philosophized the farmer.

And I added to the class and to you, O teacher, that there are many pupils that may be able to tell all about Caesar's bridge or the details of the Renaissance, and yet really "don't know beans," to say nothing about knowing cabbages, radishes, or onions.

The farmer listened respectfully and approvingly; his wife's face bore a querulous smile, as she seemed to wonder how I could be so much of a preacher with radish pods for my text; the clinging child wondered what it was all about; and the members of my class ventured up to the boundary line that in their minds separated the domain of a joker from that of a preacher. Where I then stood was somewhat doubtful, altho they had become accustomed to almost anything from a naturalist interested in "such things."

Of course the intelligent reader appreciates the fact that really to "know beans" includes not only the beautiful structure of the queerly shaped flowers, but the still more wonderful story of the tiny fairies in the "houses" on the roots, or the nitrogen-fixing bacteria within the root tubercles. Yes, in all seriousness, do you

really know beans, cabbages, radishes? Do you believe in the educational and esthetic value of school gardens?

Our School Out-of-Doors found so much to interest us in this farmer's garden that we went no farther that afternoon. The cultivated fruit of the gardens and the fields in November are no fewer and no less important than those of the wild. A golden rod in seed is indeed beautiful, but so is a cabbage. The pompon heads of the fruiting hawkweed have a closely contending, perhaps a successfully competing, rival in the onion. The interrelation of fungus and alga in the lichen is no more



Picking Peanuts in a School Garden.

wonderful than the tassel and silk of the corn. In all the floral world there is little more interesting than the manner in which the fertilized peanut flower pushes its forming fruit into the ground.

"How is it done?"

I give it up. How does Nature do many of her most wonderful things? The more we watch the more we wonder. And the greatest of all wonders is the fact that so few people are observers, so few are "interested in such things," or really interested in any of the real and lasting things of life.

Strange, isn't it, that with all the instruction the entertainment to be obtained from our common utilitarian plants, that so few of us are interested in "school gardens."

For in a garden is life, activity, beauty, interest, instruction, everything important, especially to a developing and expanding mind. The lover of a garden comes soon to think of all outdoors as a great garden, and to have more and more affection for the Ever-Present Gardener "Who made every plant of the fields," and whose first true benevolence toward mankind was when He "took the man and put him in the garden."

If it is indeed true that the life of the individual parallels or symbolizes the life of the race, then we teachers would emulate the greatest wisdom if we should put the children, as soon as possible, into a garden of their own, and if, in our very first steps toward their education, in our primary efforts toward their instruction, we should, in the best sense of the word, construct a true kindergarten and place a real child in a real garden, and have a real garden ready for the experiments of the real and healthy child that always delights "to be out of doors," and to "play in the dirt." Give him an object to be grown in that "dirt," and you will not only interest, tame, and civilize him, but you will

instruct him and help to keep him clean. The mud-pie age may well be succeeded by the school garden period, the condition of mud by the bloom of the geranium and the radish.

So I maintain, in spite of a possible protest, that school gardens are not merely timely for our November School Out-of-Doors, that it is the very best time. We want to know of every great man's childhood and his youth; in fact, all of his biography, because his best work is so often done in the fulness of the latter part of life. It is our Holmes's "The Chambered Nautilus," our Longfellow's ripest fruits, that makes their childhood most interesting.

The radish pod is the beginning of better things to follow the mud-pie stage; the sprouting of the seeds within that pod belong to a later period; every November is an inspiration toward a better April; every noble man or woman is an incentive toward a child's better and stronger love for nobility of character. A blooming flower is useful in the age of "What is that, Mister," and in the still more interesting time in every child's life, which may be known, and by every naturalist is easily recognized, as the age of "What yer ketchin', Mister?" In a still later time in the child's growth comes the period of "Lost anything, Mister?" as the observing naturalist passes by, and peers under the hedge and into the thicket for his "specimens." These are three clearly distinct phases of childhood's development, the one following the other in regular sequence as the years increase, and the mind expands, and steadily becomes more and more utilitarian. First, curiosity. Second, acquisition. Third, possession and possible loss. The school garden may be made to fill completely all three, with good results. The garden "gone to seed" is no exception. Every November should be the talismanic month to every teacher.

## Hidden Birds.

A GUESSING EXERCISE WITH PLENTY OF FUN IN IT.

By NELLIE SPANGLER-MUSTAINE, Massachusetts.

NOTE: This lesson may be expanded into a nature-study lesson by studying the habits of the birds; into a geography lesson by studying the countries of which the birds are natives; and a literature lesson by searching for and reading bits of literature in which these birds are mentioned.

1. The path thru the meadow leads to the mill. (Owl.)
2. How rents have advanced! (Wren.)
3. Are all arks built alike? (Lark.)
4. Oh, awkward boy, how can you be so careless! (Hawk.)
5. Did they rob in daylight? (Robin.)
6. Have you read "Gulliver's Travels?" (Gull.)
7. She looks wan and pale. (Swan.)
8. He hath rushed away in silence. (Thrush.)
9. The crown and glory of life is character. (Crow.)

10. He broke the reed in half-inch lengths. (Finch.)

11. He swallowed the medicine easily. (Swallow.)

12. I made known to her a venerable friend of mine. (Raven.)

13. Do venture a little farther. (Dove.)

14. I met her on the beach. (Heron.)

15. Does the pup love Ruth? (Plover.)

16. This song will be a glee. (Eagle.)

17. Maj. Ayers is a handsome man. (Jay.)

18. The celebration began at dawn. (Daw.)

19. He found in grammar tiny words for great uses. (Martin.)

20. Can a rye field produce wheat? (Canary.)

21. Mary gave Vashti bisque dolls. (Ibis.)

22. See the fallen spar! Row to the other shore! (Sparrow.)

23. The evening star lingers yet. (Starling.)

24. She bought muslin, net, and lace. (Linet.)

25. The cat, by the sea, mews all day long. (Sea-mew.)



# Composition in the Elementary School

By Harriet E. Peet, State Normal School at Salem, Mass.

## A Study in Chivalry.

For Seventh and Eighth Grades.

*Bibliography.*—Harding's History of the Middle Ages; Myer's Medieval History; Lanier's The Boy's King Arthur; Tennyson's Gareth and Lynette; King Arthur and His Court, by Frances Munro Greene; Book of King Arthur and His Noble Knights, by Mary MacLeod; Miss Radford's King Arthur and His Knights; Howard Pyle's King Arthur.

**W**HEN a boy or girl reaches the age of thirteen or fourteen, he or she is likely to become interested in etiquette and the refinements of social intercourse in much the way that our ancestors did in the days of chivalry. One of the best ways of aiding a child in this period is to carry him thru some of the literature of the olden time, choosing that which will enable him to broaden out his over-critical spirit with the high ideals of honor and courtesy that were the ennobling product of chivalry.

It is, however, difficult to find just the right material. "Ivanhoe" is too much encumbered by descriptions to be really practical with the average seventh or eighth grade. Most of the "Idyls of the King," and the majority of the other versions of the King Arthur stories, either contain an element of love and romance, or they depict one ascetic view of life, both of which we must avoid. There is, however, one tale which runs thru the different versions of the story which fits our purpose very well. In "Gareth and Lynette" we have not only a hero who perseveres in his task and who never swerves from the highest ideal of courtesy, but a description of King Arthur's Court before sin had crept in to corrupt its knightly honor. The story is, further, simple and dramatic enough to interest the children.

The best version of the story, as a story, is found in Sidney Lanier's "The Boy's King Arthur," but the book is published only in an expensive edition. Tennyson is more accessible, and has, of course, the advantage of a poetic diction. If it is used with the class, the children will have to be assisted in their first reading of it. The other versions are too childish for the average class.

Before beginning the work on "Gareth and Lynette," it will be necessary to give the children, as a background, some idea of chivalry and of the story of King Arthur and his Court. If the class has library facilities its members should spend a day or two looking up different topics connected with the subjects. If the class has not been trained to use a library, the teacher may enlarge somewhat on the following brief descriptions, and let the children each choose one of the topics and report upon it as fully as possible the next day.

### CHIVALRY.

After the death of the great King Charlemagne, who ruled in France in the eighth century, the kings were weak, and the nobles found it necessary to fortify themselves against the Vikings who raided them from the north, and the Moors who waged war upon them from the South. The nobles built strong castles into which, in time of war, the people from the surrounding country might retreat. In return for this protection the people gave up their independence, and became what was called vassals to the lords of the castles. It was the duty of the vassal to guard the castle and fight in battle for the lord or baron. The baron in turn had to protect his vassals, and with them do homage to the King.

The life of the country centered about the castle. Out of this life grew what was called Chivalry. The barons formed a noble order of knighthood. In order to belong to this order a nobleman had to prove himself loyal, good, brave, just, generous, and gentle. He had to promise to defend the Church, protect women and redress the wrongs of the widow, the orphan, and the poor. The sentiment which prompted a man to lead such a life was called Chivalry. The order of knighthood and the tournament were called institutions of Chivalry.

### THE FEUDAL CASTLE.

The barons usually built their castles on a steep hill, and then further defended themselves from their enemies by building a strong wall protected with watch towers. Outside of the wall was a deep ditch filled with water, called a moat, and outside of that a palisade of sharpened stakes. The entrance to the castle yard was approached by a bridge which crossed the moat. This could be drawn up. At the gateway was a heavy door of spikes which could be lowered upon an enemy from above. Within the courtyard were kitchens, store-rooms, a place for the villagers, and their cattle, a chapel, and stables, and the *keep* or the castle proper.

The castle, or keep, was usually many stories high. Its walls were from ten to twenty feet thick, and its windows small. The first floor was occupied by soldiers who guarded the castle entrance. Under the first floor were the windowless dungeons, where prisoners were kept. The second floor contained the great hall of the castle, and was occupied by the baron himself. The third was used by his family.

### THE TRAINING OF A KNIGHT.

Before a noble youth could become a knight, he had first to learn to be courteous and gentle, to serve without murmuring, to manage a horse and arms skilfully, and to be brave in battle. At the age of seven he became a page and served a noble lady from whom he learned the etiquette of chivalry and many courteous ways. At fourteen he became an attendant to a knight. This was to teach him how to serve. It was his duty to keep his master's weapons and armor polished, and to ride with him into battle and to the tournaments. When in battle, he was expected to keep near his lord and render him whatever aid that he could. He spent much of his time

in the practice of riding, and in the use of arms. At the age of twenty-one, if he had proved himself worthy, he was formally knighted with ceremony and festivities.

#### A KNIGHT'S VOWS.

At the age of twenty-one the young squire took his vows and became a knight. He had first to confess his sins and spend a night in prayer. The next morning, after bathing himself as a sign of purification, and donning costly robes, he went to church, where he took a vow promising to defend the Church, to protect women, and to redress the wrongs of all suffering people. A belt of gold was then clasped about him, and golden spurs were fastened to his heels. He then knelt before his king or some great nobleman, who completed the ceremony by striking him on his shoulder with the flat of his sword, saying, "Sir Knight, arise."

#### THE OLD TIME TOURNAMENT.

A favorite pastime with the knights of olden times was the tournament or joust. These were mock-battles held in a place called the lists, somewhat resembling a modern athletic field. About an open oval space were tiers of seats for spectators. The knights in armor, riding splendid horses gaily caparisoned, charged at each other and amidst the applause of the spectators endeavored to unhorse each other.

First came the single combats. Two knights rode to the far ends of the lists and reigned their horses exactly opposite to each other. Here, with long spears held "in rest," they waited for the signal to begin. When that came they hurled themselves together into the center of the lists, each bent on unhorsing his opponent. The winner was greeted with loud applause, and allowed to choose another antagonist. The one who could unhorse the greatest number for the day was given a prize.

After the single combats came the combat between the knights in companies. The knights formed lines at the opposite ends of the field, and rushed together in the center with a dash of arms that made the earth tremble. The victors were richly rewarded.

#### THE KING ARTHUR STORIES.

About a thousand years before the printing press was invented, and during the time that people still believed in magic, there lived in England a king who was a hero and about whom many wonderful tales were told. These tales were half true, half imaginary, but all were interesting. In the twelfth century a priest collected these tales and wrote them in Latin. Later, in 1470, Sir Thomas Malory wrote them in English. This version of the stories called the *Morte D'Arthur*, is not only interesting of itself, but because it is the first book written in English which we enjoy reading to-day without special study.

The hero of these tales was called Arthur. According to the stories that are told, he was the first king to gather a group of noble knights about him, drive out the heathen from the land, clear the wilderness, and unite the people into one kingdom. In Tennyson's version of the story King Arthur tells of this and the vow taken by his knights.

"But I was first of all the kings who drew  
The knighthood-errant of this realm and all  
The realms together under me, their Head,  
In that fair Order of my Table Round,  
A glorious company, the flower of men,  
To serve as model for the mighty world,

And be the fair beginning of a time.  
I made them lay their hands in mine and swear  
To reverence the king, as if he were  
Their conscience, and their conscience as their king,  
To break the heathen and uphold the Christ,  
To ride abroad redressing human wrongs,  
To speak no slander, no, nor listen to it,  
To honor his own words as if his God's,  
To lead sweet lives in purest chastity."

TENNYSON.

The tale of his magic birth may be found in Tennyson's "The Coming of Arthur," from lines 359-394. A good version of how Arthur came to his kingdom may be found in the opening chapters of the "Boy's King Arthur," also the story of Excalibur, that sword which was

"Wrought by the maiden of the lake,  
Nine years she wrought it, sitting in the deeps  
Upon the hidden bases of the hills."

#### THE TABLE ROUND.

When Arthur made the daughter of a neighboring king his queen, the king, her father, sent a gift to Arthur the Table Round and a hundred knights. This table was built by Merlin, and was so constructed that whenever a worthy knight was seated in his appropriate place his name appeared on the table in letters of gold, thus proving to all his right to the great honor conferred upon him. Among the seats was one called the Siege Perilous, which for many years waited for one who was pure in life and thought, and who was willing "to lose his life in order to gain it." It was not easy to win a seat at the Round Table. It was considered a great honor to do so. The knights who proved worthy of such seats were called the Knights of the Round Table.

With these things in mind as a background the children will be ready to begin work on "Gareth and Lynette." To secure the best results it is well to have the class first get the complete story in mind. This may be done in any one of these three ways: The teacher may tell the story reading only the most dramatic passages from Tennyson or Lanier; she may have the class read from some child's version of the story, such as Mrs. MacLeod's, Mrs. Greene's, or Miss Radford's; or she may use these childish versions and supplement them by the most telling passages from Tennyson.

After the first reading of the story must come the organization of material in preparation for the composition work. The class will want to talk the story over and decide which parts would serve as good material for dramatic scenes, which make complete stories by themselves, and which are adapted to descriptions in verse or prose; and then, before the individual members of the class begins self-chosen tasks in composition work, the class will want to study a section or two of the story in detail, and then work together on a paper or two. A composition composed and criticised by the different members of the class as the teacher writes at the board, will give the children not only the necessary technic for the work, but it will give them an impulse to write.

The motive which will control the children in their written work will be a desire to compose something entertaining for their classmates, or, better still, if the class has a general assembly before whom the best papers can be read, for the whole school. To insure, further, a serious attitude toward the work, allow the children to write only two or three paragraphs of their papers for the first day, and have these read to the class for suggestions. The children will make very helpful criticisms of each other's work, and of an order which will be taken home far better than those coming from an adult. With this process the children will soon learn, among other things, to write for their audience, and too, that it is quality and not quantity that counts.

#### Class Compositions.

The following compositions were written recently by a seventh and eighth grade class. We had, in all, twelve forty-minute periods in which to cover the entire field outlined above. The work in blank verse was preceded by some scanning. The dramatization was preceded by a careful reading of Tennyson of the section chosen to be dramatized. The scenes produced by the different members of the class made a complete story, altho there was no attempt, owing to the limitations of time, to organize them into a drama.

The following verse was written by an eighth grade boy:—

#### HOW ARTHUR CAME BY HIS GOOD SWORD, EXCALIBUR.

King Arthur gazed into the shim'ring deeps  
Of misty waters lapping on the shore,  
And in his heart there came a longing for  
A sword. Wise Merlin bade him look upon  
The lake. An arm uprose. Within its grasp  
It held a sword of wondrous beauty rare.  
Then o'er the lake, from out a mystic haze,  
There came a fairy, silvery maid, who said  
To Arthur standing on the rugged shore,  
"I am the Lady of the Lake. The sword,  
You see, is mine; but take it for thine own."  
And Arthur bent himself upon the oars  
Of a fair barge,—by magic it appeared—  
And rowed across the sea unto the sword  
Upraised, then seized it from the arm so still  
Which straightway sank into the rippling lake.  
King Arthur drew, from out the scabbard bright,  
The magic sword, which dazzled his fair eyes.  
Upon one side he found these words engraved,  
"Take me." While on the other he descried,  
"Cast me away." When Arthur read these words,  
Into his eyes a light of sadness came.  
But Merlin said, "The time to cast away  
Is still far off. Take thou the gleaming sword."  
Thus to Arthur came the sword Excalibur.

#### GARETH RESCUES A BARON FROM SIX KNAVES.

##### SCENE. A Forest.

Characters: Baron, Gareth, Lynette, servant, six knaves.

*Servant of the Baron:* Come, knaves are pursuing my lord, and will throw him into the mire!

*Gareth:* Where is he? Let me—

*Lynette* (interrupting): Thou, a kitchen knave?

*Gareth:* Let me go and rescue thy master, in the name of the good King Arthur.

[Baron, pursued by six knaves, enters and is rescued by Gareth.]

*Baron:* Ask what thou wilt, and willingly will I give it to thee, for if it had not been for thee I should have been thrown into the mire.

*Gareth:* Nay, my Lord Baron, I need no reward. I have done this only in obedience to the king. But wilt thou give this fair damsel harborage?

*Baron:* Truly, I believe you are one of King Arthur's Table, and—

*Lynette* (interrupting): Truly, one of King Arthur's kitchen knaves! Come not near. I smell the kitchen still. But, my Lord Baron, wilt thou give us harborage?

*Baron:* The sun is yet high. Abide here awhile.

[They prepare to eat. Gareth sits near Lynette.]

*Lynette:* Methinks it quite an insult to put a lady by a kitchen knave. This morn I went unto King Arthur and prayed him give me his brave Sir Launcelot to rescue my sister, Lyonors from the four brothers who guard the Castle Perilous. Before the king could speak, this boy, this kitchen knave, bawled out—"The quest is mine, O King, thy kitchen knave's." Then the king said, "Go thou." So this boy set out to redress women's wrongs—or to sit beside a noble gentlelady with the smell of grease still distinct!

#### THE COMBAT OF GARETH WITH MORNING STAR.

SCENE: A country road with bushes and trees on the further side. A river and a bridge are seen in the distance.

Characters: Gareth, Lynette, Morning Star, a traitorous knight.

*Lynette:* A good stroke, kitchen page!

[Gareth and Morning Star enter, fighting. Morning Star is thrown.]

*Morning Star:* Take not my life, kitchen knight, I yield.

*Gareth:* And this damsel ask it of me; then readily will I spare it.

*Lynette* (reddening): Insolent knave, think ye that I would be beholden to thee for a favor!

*Gareth* (unlacing Morning Star's helmet): Then his blood be upon thee.

*Lynette:* Be not so bold, kitchen knave, as to take the life of one so much better than thyself.

*Gareth:* Oh, damsel, know now that my lineage is better than thine, and better by far than this knight's, yet his life is his. (To Morning Star.) Go thou to Arthur's Court and beg forgiveness for thy misdeeds. I myself will be thy witness when I return.

*Lynette:* As if thy saying would have any weight with the king, insolent knave! scullion!

# Live Lessons in Civics

By Flora Helm Krause, Chicago

## History of the Movement.

The first society formed for the prevention of cruelty to animals was the Royal, of London, 1825. The movement then spread to Germany, France, and the United States.

The first in America was that of New York, 1866, founded by Henry Bergh; next, the one in Pennsylvania, 1867; and then, that of Massachusetts, 1868.

There are at present 340 of these organizations in the United States.

*The American Humane Association* is an organized federation of humane societies in the United States. It meets annually, and is attended by delegates from these societies. Its purpose is to bring together for discussion and work those interested in child and animal protection, to promote the further organization of local societies, and to represent humane interests in the laws made by the Federal Government, and those humane interests that would not fall to the supervision of any one particular state, such as cattle transportation.

Its headquarters are Humane Society Building, Albany, N. Y.

## Henry Bergh

This name is to the cause of animal justice what Wilberforce's in England, and Lincoln's in America, is to the cause of anti-slavery. No great reformer accomplishes his special purpose without benefiting the general progress of humanity.

This is illustrated by the life of Bergh as it is by that of Wilberforce and of Lincoln. Not only the once shackled negro and the tortured dumb creature are the grateful recipients of their heroic action and moral courage, but to them every nation owes its obligation for the raising of the standard of justice in judgment and nobility in action—for the impetus to human aspirations and ideals.

May the name of Bergh, with those of Wilberforce and Lincoln be enshrined in every nation's Temple of Fame!

This American, after a tour thru Europe, in middle-life, decided to devote his energy and work to the interests of animals.

"Alone in the face of indifference, opposition, and ridicule, he began a reform that is now recognized as one of the beneficent movements of the age. Thru his exertions as a speaker and lecturer, but, above all, as a bold worker in the street, in the court-room, and before the Legislature, the cause he had espoused gained friends and rapidly increased in influence."

He founded the American Society for the Prevention of Cruelty to Animals, which is now recognized everywhere as a power in the land for humane progress.

His lecture-tour thru the West led to the formation of similar societies in various localities.

He is the originator of an invention which takes the place of live pigeons as a mark for sportsmen's guns.

When he began his reform agitation, no laws existed in any state relating to the protection of animals. Now, every state in the Union has them—most of them being substantially the original laws procured by him from the Legislature of New York.

There is a beautiful incident of poetic justice in connection with Bergh's biography. In the midst of his work he was interrupted for lack of funds. M. Bonnard, a Frenchman who had made a fortune in America in the fur trade by trapping, and who "had seen such cruelties practised upon animals that memory was a horror to him," heard of his work. And he left his fortune to further it. From the blood and terror of the animal heart the fortune came—to its balm and succour it went. Honor to the memory of the man who gave to misery its recompense!

## George T. Angell

is another name that will be forever linked with the humane movement.

He was the founder and president, since 1889, of the American Humane Education Society, and one of the founders and continuous president of the Massachusetts Society, one of the most active and forceful in the United States.

He is especially noted for his efforts to educate the young by organizing Bands of Mercy, and editing the famous "Our Dumb Animals."

## State Societies and Laws

The Pennsylvania Society is especially noted for its efforts along educational lines,—as introducing the use of proper harness and bits, abolishing the check-rein; it was the first to provide an ambulance for disabled animals and a derrick for lifting them out of holes.

The New Hampshire law gives the officer making an arrest for cruelty the right to seize the animal, notifying the owner, and to kill it if disabled, or to hold it as security for proper damages.

In many states there are laws pertaining to the weight permitted horses to haul, the way animals may be carried, as to docking horses' tails, etc. It is the duty of the Society of a state to see that these laws are enforced. Audubon Societies have been formed in many localities specializing on the protection of birds;—the National Association of them has its headquarters in New York City. About two-fifths of the states of the Union have laws making instruction in the habits, lives, usefulness, and rights of animals a part of the school curriculum. Many states have,

thru their Legislature, set aside one day called *Bird Day*, which the schools are to observe by appropriate exercises.

This educates the children in the necessity of preserving our birds from destruction.

Most humane societies are composed of private individuals and operated by them, permission being obtained from the Legislature to so organize, and their activity extends thruout the state with central headquarters and localized branches.

Many cities and towns have, also, local societies.

*Children, Teachers, Citizens*, will you not take up this noble effort of humanitarianism to the most helpless and the most friendless, as yet, of all the orders of society which need protection?

The royalty of service entitles them to our gratitude, the helplessness of their condition to our pity, the innocence of their lives to our love, and the miseries of their fate to our compassion. Teachers, be advance guards of the "new education," G. Stanley Hall advocates, by teaching the rights of animals.

Citizens, support the humane laws of your state, give assistance to your Humane Society, and organize for further growth and action in humane work.

Children, learn about these societies that exist in your community, help them by reporting to them cases of cruelty, obey their regulations, restrain other children who are inclined to break them; study the lives and usefulness of these "little brothers," as Hiawatha did, and, studying them, learn to love them as he did.

"The highest education focusses the soul upon the largest loves."—G. STANLEY HALL.

Let us all sincerely echo George Eliot's aspiration,

"May I reach  
That purest heaven,—be to other souls  
The cup of strength in some great agony,  
Enkindle generous ardor, feed pure love,  
Beget the smiles that have no cruelty."

And, with effort; with action, with struggle, and with self-sacrifice, attempt to make this prayer a reality, "until the Day dawns and the Morning Star arises in our heart."

### "Bygone Days."

I keep a calendar on the blackboard each month which shows at its close what the weather had been like each day. In the customary little squares with the dates, I draw a small flag each day. The flag signals were written above the calendar. Clear was indicated by an open flag, cloudy by a shaded flag, rain or snow by a dotted flag, and unsettled by a partly shaded and partly dotted or open flag.

The children take great interest in the device

and recall many times what they did on a certain day when it rained. Needless to say that our January calendar was almost monotonous with rain flags, yet not dreary to the little people.

*Penna.*

E. MAIE SEYFERT.

### Practical Thanksgiving Instruction.

Fourteen years ago, Supt. W. L. MacGowan, of the Warren, Pa., schools, appealed to the boys and girls of Warren to show their thankfulness of God's goodness by contributing vegetables, canned fruits, second-hand clothing in good condition, meats, money, toys, and picture-books, to be given to the worthy poor.

During each year since 1891, the pupils of each building contribute willingly, even gladly, and such interest is created that many citizens go to the schools to see the substantial donations. A committee of ladies known as the Relief Association, and composed of members of all religious bodies meet at some central room to receive and sort the contributions on Tuesday afternoon, after school. On Wednesday the bushel baskets and large boxes are packed with potatoes, apples, a chicken, coffee, tea, etc., etc., and toward evening go into the homes of the worthy poor. The clothes, toys, etc., are distributed during the winter.

A committee of pupils take charge of the donations as they are brought into the school building and placed where all can see and take just pride in what has been done by the whole school. It is a pleasing sight to see fifteen or twenty bushels of potatoes, as many apples, half as many vegetables, a hundred cans of fruit, and glasses of jelly, a hundred second-hand garments of good quality, half a dozen dressed chickens, and perhaps a live turkey boxed,—all contributed by the pupils of a large building. While the donations are all voluntary, the teachers adroitly suggest that even one potato or one apple is as welcome as a bushel, the chief object being a material expression of our thankfulness for the many blessings of the year. The poor children give something. They feel that they have a share in the success, and several of them find a generous Thanksgiving basket deposited at their homes on the eve of the day of praise.

The reflex upon the impressionable nature of the children is the chief aim of the teachers; the material success being a secondary object, but a potent factor in impressing the chief lesson.

Friendly draymen, grocers, and owners of private teams convey the loads to a central room which is usually donated by some merchant or the School Board. The same agencies distribute the large boxes and baskets on Thanksgiving eve, so that the lesson of helping others is made to reach many.

Schools that have not tried the plan will find it popular, practical, and potent.

# Outline of United States History

By James H. Harris, Director of Grammar Grades, Minneapolis, Minn.

Period I. The Period of Discovery and Exploration; or How Europe Found a New World. (1492-1600.)

(Continued from last month.)

4. Columbus's struggles to make good his theory. His faith, courage, persistence.

5. Columbus in Spain. Early discouragements. Fall of Granada and final overthrow of the Moors. Influence of this event upon the attitude of Ferdinand and Isabella.

6. Columbus and the Prior near Palos. How the Prior helped.

7. Success at last crowns his efforts. The fleet, and the departure from Palos, August 3, 1492. The voyage.

8. The landing on one of the Bahama Islands, October 12, 1492.

## Columbus's Other Voyages.

These need be touched only briefly. The third voyage should be noted as the one in which he reached the mainland of South America.

Columbus's ignorance of what he had really discovered.

Why he called the natives Indians.

His later years and death.

## How America Received Its Name.

Amerigo Vespucci (Americus Vesputius)—his voyages and discoveries. His account of them. Waldseemüller and his connection with the naming of the new continent.

## Other Spanish Discoverers and Explorers.

1513.—Ponce de Leon discovers and names Florida.

1513.—Balboa discovers the Pacific Ocean.

1519-21.—Cortez conquers Mexico.

1519-21.—Magellan circumnavigates the earth.

1528.—Narvaez explores southern part of United States.

1541.—De Soto discovers the Mississippi River.

1540.—Coronado and his expedition thru the southwestern part of the United States.

1565.—St. Augustine settled.

1582.—Santa Fe, New Mexico, settled.

It will be noted that the result of the various discoveries and explorations of the Spaniards was to establish her claim to the southern part of North America (Mexico) and to what is now the southern and southwestern part of the United States.

## Spain's Competitors.

### 1. England.

(a) The voyages of the Cabots (1497-1498). Importance of these voyages. What claim rested upon them?

(b) Later English navigators and explorers: Davis, Frobisher, Drake, Gilbert, Raleigh.

What were Davis and Frobisher seeking?

The voyage of Sir Francis Drake.  
The ill-fated Gilbert.

Raleigh and his attempts at colonization.

### 2. France.

Verrazano—1524.

Cartier—1534.

What part of the New World did Verrazano touch?

Cartier's voyage, and the claim based upon it.

The French Huguenots and their unfortunate experience in Florida.

It will be noted that France did very little in the way of discovery or exploration in the sixteenth century. Apart from the work of Cartier on which rested France's claim to the territory drained by the St. Lawrence River, she may be said to have done practically nothing.

## Summary of Results up to the Year 1600.

1. Only two colonies in what is now the United States. St. Augustine and Santa Fé.

2. Spain claims the West Indies, Mexico, and the southern part of what is now the United States.

## Upon what Discoveries were these Claims Based.

3. England claims North America, or at least all the central Atlantic seaboard, by virtue of the discovery of the Cabots.

4. France claims the territory adjacent to the St. Lawrence River by virtue of Cartier's discoveries and explorations.

The following additional results are indicated by President Woodrow Wilson in his "History of the American People," Vol. I., page 32.

1. The Atlantic Ocean had been cleared of its dread mystery in the course of this period. Navigators and sailors were no longer fearful of venturing upon its waters.

2. The rotundity of the earth had been demonstrated beyond cavil by the voyages of Magellan and Drake.

3. Both a northern and a southern route across the Atlantic to the new continent had become familiar to navigators. There was a well-established route to Brazil, and another to Newfoundland, which was well known as a fishing and fur-trading center.

4. The coast of North America was partly charted.

5. The age of mere adventure was practically past. It was coming to be realized that the settlement and development of the New World was not merely a romantic adventure, a holiday excursion for gold and precious metals, but a very practical and prosaic piece of work.



[Photograph of a scene in the Ojibway play of Hiawatha, which is performed annually at Wa-Ya-Ga-Mug, near Petoskey, Mich.]

### Hiawatha's Fishing.

Forth upon the Gitche Gumee,  
 On the shining Big-Sea-Water,  
 With his fishing-line of cedar,  
 Of the twisted bark of cedar,  
 Forth to catch the sturgeon Nahma,  
 Mishe-Nahma, King of Fishes  
 In his birch canoe exulting  
 All alone went Hiawatha.

Thru the clear, transparent water  
 He could see the fishes swimming  
 Far down in the depths below him;  
 See the yellow perch, the Sahwa,  
 Like a sunbeam in the water,  
 See the Shawgashee, the craw-fish,  
 Like a spider on the bottom,  
 On the white and sandy bottom.

At the stern sat Hiawatha,  
 With his fishing-line of cedar;  
 In his plumes the breeze of morning  
 Played as in the hemlock branches;  
 On the bows, with tail erected,  
 Sat the squirrel, Adjidaumo;  
 In his fur the breeze of morning  
 Played as in the prairie grasses.





**Essential Dates From 1492 to 1600.**

- 1492.—Columbus discovers America.  
 1497—Cabot discovers North America.  
 1513—Ponce de Leon discovers Florida. Balboa discovers the Pacific Ocean.  
 1519-21—Magellan circumnavigates the earth.  
 1534—Cartier explores St. Lawrence River.  
 1541—De Soto discovers the Mississippi River.  
 1565—St. Augustine founded.  
 1577-80—Drake circumnavigates the earth.  
 1582—Santa Fé settled.  
 1588—Spanish Armada defeated.

**History and Current Events.**

Let each pupil be thoroly imbued with the idea that all history in its infant stage was christened "Town-talk" or "Current Topics." Let each pupil notice the rapidity of book-making in this enterprising age. For instance, except by reading of newspapers and journals not much would our fathers and mothers know of that mighty "War Between the States." Likewise, with your teachers in regard to the Spanish-American War. And, again, may the same be true with the pupils themselves on subjects of to-day's happenings. Russia and Japan crossed swords, and as yet the contest is but floating history. Before it becomes embodied in some text-book, the pupils may be far from the school-room. How better fit one for life, for enlarging by individual effort one's mental capacity, than by leading the child to read good topics and let alone the "wild-woolly" things so often printed?

One good way, when there are such a crowd of different temperaments—home life being so different and advantages so widely different—is to let each child bring a few cents. With this collection, subscribe for some good paper suitable to the grade. My pupils are in sixth grade and hence need much directing. By ordering their journal themselves, they feel more interest in their work. Of course, the teachers must have several supplements to this grade paper.

Now, the question as to what shall be our journal? This month our history work has been aided by *Our Times*. The print is large and distinct. The size of the paper is convenient to carry in another book. The articles are short, concise, and just what each busy teacher needs to keep in touch with the world's events. Teachers and pupils alike enjoy getting events boiled down to good comprehensible thoughts easily handled.

By keeping the journals on the desk always on file, the pupils can get their topics at school. My grade is divided into rows of ten or twelve pupils each. On Monday, row No. 1 report the events, and so on until Friday afternoon, when there will be a general discussion of events. Of course, only ten or fifteen minutes is all the time given per day, except on Fridays.

Another feature to rouse their interest is the

scrap-book. Topics are brought in at any time and handed over for inspection. If suitable, the name of the pupil is written on it, and then it is pasted in the book. This will be a sample of the good current events have done for the grade this year.

An example of how newspapers may supplement the history is shown by this:

We are on the Revolution. "Treason of Arnold" is the lesson. The teacher reads from other books about the treason and the death of Arnold, and from a late novel "Hugh Wynne," the death of Andre. Then, in a September number of *Our Times* the pupils will perhaps find an article on Andre's monuments. Now the pupils will gladly read anything they find on those subjects. Just get the interest, the enthusiasm stirred; your good work is well on the way.

There are many more cases of how current or floating history is connected with transcribed history. Every progressive teacher must work if there is any success brought about in any study, and this work is greatly lessened and abetted by such a journal as *Our Times*.

Kentucky.

HELEN G. EASTON.

**A Diversion for the Reading Class.**

As a diversion for the reading class I have found it helpful to give them what we call an illustrated lesson. In the advertising columns of magazines you can find numerous small pictures which will bring in well the simple words with which the primary pupils are familiar. I took as many of these different pictures as I had pupils in the class, and pasted each one on a small square of cardboard. On another square I wrote a sentence to describe the picture, for instance the accompanying sentence to a picture of a little boy with a sled would be "The little boy has a sled."

When we were ready for the lesson, I gave each pupil a card having a sentence, and kept the picture myself, then, standing before the class, I would hold up a picture and the pupil having the sentence which described it would stand and read.

After the cards are made the ingenious teacher will find many original ways in which to use them.

My pupils enjoy very much matching the pictures and sentences. The pictures, in this case, are distributed among the pupils and the sentence cards are arranged along the blackboard ledge. The pupils rise and pass in a single file by the blackboard, reading the sentences as they go, and match the picture to the sentence, and when they have matched it pass to their seats.

The pictures are then collected from those who failed to match theirs, and given to those who were successful, and they are allowed to pass around again.

This is continued until the sentences and pictures are all matched and then one having the greatest number of matched cards has won in the contest.

Virginia.

RUTH O. DYER.

# Historical Plays

By Helen M. Cleveland, Boston

## Lady Dunmore's Ball.

(Continued from last month.)

### Scene Third.

This scene is the ball.

The teacher should announce that it takes place in the old State House at Williamsburg.

(Enter boy dressed up as a negro. He has a piece of carpet in his hands. He spreads this down. With him enters Peyton Randolph, Thomas Jefferson, and George Washington.)

Jefferson.—Spread it there. (Points.)

Randolph.—That will do for a throne for George the Third himself.

Jefferson.—You must lead out Lady Dunmore, Randolph.

Randolph.—I? I lead out Lady Dunmore?

Jefferson.—You are speaker of the House. Who did you suppose was going to dance first with her Ladyship?

Randolph.—I did not suppose. I was sure some of you other gallants would do it.

Jefferson.—Patrick Henry, perhaps! You are the gallant who must do it.

Randolph.—I am the man who will not do it.

(Both Washington and Jefferson stand and stare at Randolph for at least one minute.)

Jefferson.—Why, what's to be done, man, if you will not lead the Governor's wife to the first dance?

Washington.—It is the proper thing to do.

Randolph.—I will tell you the proper thing to do. It is perfectly proper for me to have a severe attack of rheumatism just now, and not be able to dance at all. Is it not?

Jefferson.—(Laughing). Lie out of it, would you?

Randolph.—Lie! Not at all, man. Rheumatism is shaking my bones this minute. It will be the solemn truth.

Washington.—But what's to be done?

Randolph.—What's to be done? Who in all Virginia dances so well as the gallant Colonel Washington? He must take my place.

Jefferson.—That will be well. Washington can do the honors with grand air.

Randolph.—Of course he can. (Washington tries to speak.) No, not a word! You will do it, will you not?

Washington.—If you really have the rheumatism I will do the best I can.

Randolph.—And explain to her Ladyship?

Washington.—I will explain to her Ladyship.

Jefferson.—They will be here in a minute.

Washington.—I hear them now.

(Martha Washington arrives. George goes and talks to her. People come now thick and fast, and greet each other and talk sociably. Finally, Lord and Lady Dunmore arrive with their attendants. George Washington goes to Lady Dunmore and explains to her. Lord Dunmore alone mounts to the platform and George Washington follows, escorts Lady Dunmore to her place on the carpet, and then leaves with a low bow. Introductions begin. One of Lord Dunmore's attendants performs the ceremony.)

(Mr. George Washington and Mistress Washington are the first. They step upon the platform and he makes a low bow, she a deep courtesy.)

(Mr. Thomas Jefferson escorts Mrs. Martha Skelton to the platform and they do the same. Then it is George Mason and Mistress Mason, Mr. and Mrs. Lee, Mr. and Mrs. Harrison. All the women making deep courtesies.)

### The Ball.

(When presentations are over take up the piece of carpet, and Washington goes to Lady Dunmore. Lord Dunmore leads out Martha Washington, and they dance the minuet.)

It is desirable to have several dances. The Virginia reel is a good dance, and there are several forms of the minuet.

(The ball ends with the piano striking up a march and all marching out.)

### Scene Four.

Teacher should announce that this scene takes place in the palace of the royal Governor. They have discovered that Lord Dunmore has attempted to take their powder, and indignation has become so hot against him that he has been obliged to flee to British warships in the harbor. Cannon are planted on the lawn of his palace. Lady Dunmore is with her daughters in the palace when Washington appears with his Virginia riflemen. His object is to escort her to a place of safety.

This scene gives opportunity for military drill in which all boys delight. If the teacher cannot drill them, and if there is no gymnastic department let the boys go to some old soldier who will help them; indeed, some of the old soldiers would drill the boys with pleasure. Form a little company with George Washington as the head. Get up the best costumes you can and get the drill from a soldier as suggested. I would have a good fifteen or twenty minutes of military maneuvers. It cannot be on the platform, perhaps, but in front of the stage; make a clearing.

*(Enter Lady Dunmore and daughters.)*

*Daughter.*—What shall we do? Where shall we go?

*Lady Dunmore.*—We will sit here quietly and sew. These Virginians will not harm women.

*Daughter.*—Cannon are planted all over the park!

*Lady Dunmore.*—We must trust in God and all will be well.

*Daughter.*—I wish we had never come from New York.

*Lady Dunmore.*—It will be no better in New York soon. All the colonies are on the eve of a revolution.

*Daughter.*—But the ball was beautiful, and the Virginians seemed so kind.

*Lady Dunmore.*—They are a fiery race, and full of ideas of independence.

*Daughter.*—My maid tells me that some of them will not say "Amen" when the rector prays for the King.

*Lady Dunmore.*—Your father has been obliged to dissolve their House of Burgesses several times for treasonable utterances against the King.

*Daughter.*—And that dreadful Patrick Henry who said "If that be treason make the most of it." I wish I could see him. He was not at the ball.

*Second.*—Why would you see him? How could you punish him?

*Daughter.*—I would not punish him, but—but I want to see a man who dare say such awful things against the King. He must be a regular lion for bravery.

*Lady Dunmore.*—Remember, you are Lord Dunmore's daughter. You must not want to see a man like Patrick Henry. Your father had been obliged to put men to capture him. It is he who led this revolt against your father.

*Daughter.*—What a tall, fine man that Mr. Washington is. They say he is very rich.

*Lady Dunmore.*—We hoped much from Mr. Washington's influence. He did not seem to want a revolution, but since word came of that Boston Port Bill he has declared he will fight for the relief of Boston if need be.

*Daughter.*—Mr. Jefferson is the liveliest of all.

*Second Daughter.*—Which was Mr. Jefferson?

*Daughter.*—That tall, red-headed one, who laughed and joked all the time. He dances well but not so well as Mr. Washington. Oh, dear! I wonder where our father is.

*(A noise is now heard of a drum beating. The daughter gets up and goes to the window.)*

*Daughter.*—Mother, those terrible Virginia riflemen!

*Second Daughter.*—Where?

*Daughter.*—They are coming here.

*Lady Dunmore.*—We will trust in God for protection.

*(Music strikes up. The door is now flung open, and George Washington enters with his Virginia riflemen. He gives a few orders and then halts his men. Lady Dunmore and her daughters huddle into one corner of the platform while Washington takes possession of the platform and puts his men thru military maneuvers. This should take about fifteen minutes.)*

There should be some space on the floor in front of the platform, for if the company of soldiers is large part can drill there. After this show drill Washington halts his men and goes politely to Lady Dunmore.

*Washington (hat off, bending low in salutation).*—I came to be of service to your Ladyship.

*Lady Dunmore.*—Of service? Where is my husband?

*Washington.*—He has taken refuge on the King's warship.

*Lady Dunmore.*—When will he be allowed to return?

*Washington.*—I am sorry to tell you, madam, that he will never be allowed to return to Williamsburg.

*Lady Dunmore.*—What will they do with him?

*Washington.*—It will be hard to say what they will do with Lord Dunmore if they catch him.

*Lady Dunmore.*—What would you do with me and my children?

*Washington.*—Take you to a place of safety. War may come any moment now.

*Lady Dunmore.*—And you wish me to make ready now?

*Washington.*—If you can do so, madam.

*Lady Dunmore.*—Come, my daughters. We will collect our belongings and leave this place forever.

#### Military Maneuvers.

*(Lady Dunmore goes out with her daughters, and Washington and his men take possession of the platform.)*

Begin the military movements which they have learned. This should last about fifteen minutes.

*(Lady Dunmore appears. She has on her bonnet, and she and her daughters have bundles in their hands. Servants come behind carrying other bundles.)*

*Washington advances towards her and leads her to some position back of the troops.*

*Music again strikes up, and the troops begin to march.)*

*Washington.*—A carriage waits your ladyship, and my riflemen will act as escort.

*Lady Dunmore.*—Where will you take me?

*Washington.*—To one of the British warships in the outer harbor.

*Washington.*—"Forward, march!"

*(The troops file out the door. He gives his arm to Lady Dunmore. The daughters and servants follow to the carriage supposed to be waiting outside.)*

# Child Life in Faraway Lands

By Felix J. Koch, Ohio

## Child Life in Croatia.

Now that so many of our emigrants are coming from Croatia and Hungary,—for Croatia is a crown-land of Hungary, and not an integral portion of that kingdom, child-life in that section is of peculiar interest to an American.

To see Croatia aright one must depart from the big centers, such as Agram, and take to little villages, such, perhaps, as Ogulin.

Children there seem as numerous as they are in the slums of New York.

The homes of these are plastered over externally, and with the roof ascending in two angles to the gables, as to some Dutch house. The

and the children take on the habit. The men wear a white jacket hanging below the belt like a child's white trousers, and a blue jerkin over the white coat. Then there is a black hat and black leather shoes (a novelty in *peasant* lands), to complete the costume. The women have a handkerchief about the head, on which there is a pad to carry large baskets, or else to bear the



Fun in the Water.



On the way to Market.

roofs are thatched over and moss-grown for the most part, tho now and then slate makes its appearance. All the houses are white, and all have double sets of windows against the dreaded *bora* or winter winds.

Most of the houses are of but two rooms, one of these a store. The children take their place in the shop at an early age, and tend store with the best.

Off from every house there extends a low wall that one may look over. Just inside this stands a row of plum trees. Within them is a vegetable garden of carrots and cabbage and onions, or the like, while flanking that are old-fashioned flowers, the phlox and the petunia, the lady slipper, and the sunflower and oleander. These the children weed and hoe when there is occasion for it.

Out in the garden, invariably, there will be a latticed summer-house with a table, at which mother and children gather for their coffee in the afternoons.

No one seems to be killing himself with work,



Going to Town.

family loaves of bread,—three feet in width at the least.

Everyone seems to be wandering toward the ravine, and when one follows he finds the occasion. It is the town swimming-pool. There the women come with the week's laundry, to do their washing. There the children,—boys and girls,—strip and bathe in the summer months, gamboling about in the waters to their heart's content. There the oxen are driven to drink; in fact, there much of the life of the village unfolds.

Life is so simple one must have amusement—especially the children must. So they find the

brook the best of play-fellows, and make the most of him.

Children grow up here with practically no regard for the conventions. Childhood is spent; as will be manhood and womanhood, in working in the fields and the gardens from sun-up to sunset, with only the intermission for meals between. Only, as they grow older, the work is made heavier.

All of them have their yearnings to cross seas to America. Not, however, to stay, only to make enough to serve as a nest-egg for returning and ending their days in the simple Croat village of their youth.



Croatia Laundresses.

## A School in Dixie.

This is a school run by the Monaghan Mills for the benefit of the children of their employees. It is not a regular graded school, but the children are well graded. The ages of the children range from three to eighteen years. We also have a night school for boys and one for girls, but they are under the management of the Y. M. C. A. and the Y. W. C. A.

Here is my program. Do you think it is a good one? In my room I have fourth, fifth, and seventh grades. While one class is reciting the others read, write, or study. Each child is required to write the entire spelling lesson off once, besides having other written work to do, but we have no regular writing period.

- 9- 9:15, opening exercises.
- 9:15- 9:30, seventh grade, grammar.
- 9:30- 9:50, fourth grade, arithmetic.
- 9:50-10:10, fifth grade, arithmetic.
- 10:10-10:25, seventh grade, geography.
- 10:25-10:45, fourth grade, geography.
- 10:45-11:05, fifth grade, geography.
- 11:05-11:20, fifth grade, grammar.
- 11:20-11:30, fourth grade, grammar.

11:30, all are dismissed except the seventh grade, which grade (only a few), now has arithmetic, and in the afternoon the same grade has algebra, under another teacher, while her class is copying from their readers.

1:25, fourth grade, reader.

1:25-1:45, fifth grade, reader.

1:45- 2, Bible.

2-2:30, each grade has a spelling lesson, sometimes oral, sometimes written.

2:30-3, recess.

3-3:15, singing.

3:15-3:30, seventh grade, history.

3:30-3:45, fifth grade, history.

3:45-4, fourth grade, history.

Teachers and pupils are good friends, both in school and out. The children are bright, intelligent, happy—not at all the abject slaves of the loom (to begin with, children are not allowed to work in the weave room) that Miss Van Vorst and Edwin Markham would have us believe. Of course, some children work in the mill—more's the pity!—but most of the children are in school. We—children, teachers, operatives—enjoy life down here in Dixie.

*South Carolina.*

LILY LEWIS SHUMATE.

# Dolls of Many Lands

By Anna J. Linehan

## Little Indian Folk.

**T**HE dress for the girl was a plain garment, with short sleeves, mocassins, and leggings to knees. In making it an effort was always made to cut the animal skin as little as possible. The upper part of this garment was made by folding the deer-skin thru the center lengthwise, as will be seen from drawing. A cut from the middle of the back made an opening for the girl's head. The skins of two more deer were used, one for front of the garment, the other for back part, to be fastened to the upper part as to a yoke. Most effective were the decorations of beads and painting. Edges of the sleeve and the skirt were cut to make fringe. The doll's costume could be made of gray chamois skin, or of yellow, if the gray cannot be procured. A simple border could be painted on the upper part before sewing it together. The leggings should be long enough to reach the knee, of the same material. The mocassins, also, should be made of chamois.

The pattern given is one way, out there are two others, also used by the Indians. One way is to have a piece for the upper part of the foot and no sole. A second way is to have soft tan skin, small cut at ankle for insert, like the tongue of a shoe. The third kind is most common. This is made of a single piece of raw-hide, this gathered on the upper part of the foot to a single piece cut from soft skin.

The decorations on the mocassins, like that on all of their work, had deep significance. One exhibited at the Museum of Natural History was colored green, with a shield with radiating lines, signifying that the wearer was a warrior starting on his journey in the grass or green time, and the points indicate that the sun was rising.

In the plan for the doll's outfit, Nos. 1 and 2 are for the mocassins, 1 to be gathered around 2. No. 3 is the pattern for the leggings, the edges of which should be finished with fringe; No. 4 upper part of dress; No. 5 pattern for front and back of garment.

Continued on page 144.



# Hints and Helps

## Plans, Methods, Devices, and Suggestions from the Workshops of Many Teachers

This feature, originally planned for these pages, has proved so popular with teachers that it has been copied by nearly every educational periodical in the country. *TEACHERS MAGAZINE* will continue to publish the best to be had for this department. The Editor would like nothing better than that he might be able to visit the school-rooms of every one of the hundred thousand teachers who will read this Magazine. What an abundance of good things he would find! But that cannot be. The next best thing is to have the teachers aid each other by writing out the devices and plans and thoughts that have proved most helpful to them. Will you not contribute from the store of your experience? A good book will be sent for every contribution accepted for this department.

### For Auld Lang Syne.

**I**T was my pleasant experience to succeed a teacher last year who was loved by her little flock in every sense of the word. In their childlike simplicity of politeness they spoke of her to me in numerous comparative ways, much to my delight, and at Christmas time we decided to send "Miss Minnie" some little gift. Our constructive work for the week was drawing, and then cutting out little stockings. One of these was pasted on a large sheet of drawing-paper and above it was drawn a doll, two oranges, and a drum, to look as tho Santa Claus had been around. Stockings colored red, oranges natural color, and drum blue, all gave a charming child-like effect. Below the stocking I wrote:

"We send you greetings of the season;" then each little man and woman fixed his or her autograph to it. It was not so much a test of good penmanship in my estimation that pleased me, as a proof of their eagerness to ratify the sentiment to be expressed. My name closed the list, and with a sprig of holly it was placed in a box, mailed with all the importance of an official document, by one of the little men, each little donor feeling happy for his share of the greeting.

*Penna.*

E. MAIE SEYFERT.

### Love for Good Reading Stimulated.

In order that a love and interest might be awakened in reading, and the technical part of the art strengthened as well, I announced to the pupils of my department one Friday afternoon, that at the opening of school on Monday morning I would read to them the true story of a great wolf called (here I wrote upon the board in large, plain letters) "Lobo," who was the leader of a pack of gray wolves in New Mexico.

Several of the children had seen a wolf, and all had seen the picture of one. I held before the pupils a neatly bound, illustrated volume of "Wild Animals I Have Known," by Ernest Thompson Seton, and told them of my experience and pleasure of seeing at the Chautauqua Summer School Mr. Ernest Thompson Seton (name also written on the board), the man who has written this book; and of listening to him relate, by the aid of stereopticon pictures the exciting story of the capture of the great wolf Lobo. On the canvas were shown the great footprints of Lobo, the powerful traps set to catch him, his mate, the little white wolf Blanca, and old Lobo himself, with his giant body and fierce, yellow eyes.

With interest thus aroused I explained that each child might see these pictures for himself in this book. On Monday morning forty ex-

pectant faces were eagerly gazing at me. I timed the reading carefully. The end of fifteen minutes brought me to the crisis in the capture of the white wolf Blanca. There I paused, with the outcome still in doubt.

Forty pairs of bright eyes, forty open mouths, and anxious faces testified to the charm of the story and proved whose the fault if these pupils did not love to read. "Shall I go on?" I inquired. The answer came in a whisper, so intense was their interest.

At the close of the story the book was passed from one to another, and suffice it to say that not only "Lobo," but "Silverspot," and many others in the same volume were eagerly read. Then "A Dog of Flanders" was read to them in a similar manner.

It is not the power to read, but the desire to read, that counts most in the life of a child, and before the desire comes to him he must get a glimpse of the joys that are found in the world of books.

Is not the permanent interest aroused worth while, and has not the teacher the greatest opportunity of inspiring children with a love for good reading?

*New York.*

A. E. BRYNE.

### Mounted Birds' Nests.

The season is now here when our little feathered songsters have left our land where winter reigns to find a warmer home in the South, and, in leaving, they have left us a rich heritage of nests.

We, as teachers, little realize what a heritage this really is, until the birds return again in the spring and begin building their nests, then we look with longing eyes at their minutely constructed houses, and say: "If I but had some specimen nests for my nature work."

November is an excellent time to do this nest hunting. Then the nests are vacant and they can also be easily seen. In the latter part of November I announced to my pupils that I would mount all the different specimens of nests they could find, and it was not long before we had almost all the birds' nests for miles around. In order to mount them so that they would prove a decoration to our room as well as a help in the spring nature work, I covered squares of pasteboard with red glazed paper, and sewed the nests to them. To the back of these I fastened a cloth suspension ring, such as is used on the back of passepartout pictures, and hung them in one corner of the room, where they were in truth things of beauty, and if not a joy forever, certainly a joy during the next spring months.

*Virginia.*

RUTH O. DYER.

### Gifts to Take Home.

Children are always delighted to make something which they can take home. Especially is this true of the first grade. As the Thanksgiving time will soon be here, there are many things the teacher may let the little folks do, but why not do something really worth keeping?

A little booklet may be made which they will always like to keep as something they made during their first year at school. This need not take any extra time aside from that of the regular drawing period.

During the month of November drawings may be made illustrating the Thanksgiving story. First, a church may be drawn, and this represents England to the children; second, a pretty little scene with a wind-mill, representing Holland, third, the *Mayflower*; fourth, a little Indian village, representing America, and fifth, the pumpkin, suggesting the Pilgrims' first Thanksgiving. The drawing-papers can then be cut the shape of a rock, and a cover made and painted like a rock with the date 1620 on it. You will be surprised how pleased the mothers will be, and you have so impressed the story upon the mind of the little ones that they will never forget why we have Thanksgiving Day.

*Indiana.*

GRACE POORBAUGH.

### Arithmetic Devices for First and Second Years.

In order to keep awake the interest during arithmetic drills in the first year, I sometimes adopt the following plan:

A "see-saw" is drawn on the blackboard; if the combination to be reviewed is 13, that number is written on the support of the "teeter;" the two ends of the board are labeled 9 and 4 respectively. The teacher says, "If 9 jumps off, what is left? The child readily answers, "four," erasing the *nine*. "If 4 jumps off, what remains?" Again the pupil, rubbing off the *four*, sees that *nine* remains. In this way the other combinations are rapidly reviewed by the delighted little folks, who consider this "game" quite entertaining.

In the second year the children often experience difficulty in writing correctly, from dictation, such numbers as:

11  
4  
107  
51  
2  
401

Altho two-thirds of the pupils understand the units', tens', and hundreds' places, there are always a few who look sadly puzzled and worried. These are sent to the blackboard, each child bearing in his hand chalk of three different colors. The teacher announces that the hundreds are to be written in yellow, the tens in blue, and the

units in pink, and that all the figures in one column must be of the same color. This causes the youngsters to analyze the numbers unconsciously, and has often awakened interest in that direction.

*New York.*

H. M. HANDRICH.

### Hints on Teaching Geography.

I teach in a country school, and have found it very hard to interest some of my pupils in the subject of geography. At length I found a device which has had interesting results.

At the beginning of the term I learned that many children who had been studying geography for some time knew very little about the realities of it. One day I took them to the river and had them locate the various forms of land and water that could be found there.

When we came to study about exports, imports, commerce, government, etc., the pupils did not comprehend. I tried this plan with success. Once a week, instead of having geography from the book, we would study the geography of our county. Later, each pupil made his own geography, and gave it his name. There was "The Miller Geography," "The Smith Geography," etc. I had them write on topics such as size, shape, productions, soil, exports, imports, commerce, religion, government, etc. Each tried to make the best geography. Some were really good. But the best result was that all became very much interested in the study of geography.

*Illinois.*

L. E. GRUBE.

### Troubles From Coffee.

PEOPLE BEGINNING TO LEARN ABOUT THE DRUG.

"Coffee treated me so badly that I want to tell people about it, and if you can use my letter, I will be glad.

"I am forty-five years old and have drunk coffee all my life. I have felt bad for years and did not know what ailed me. Sometimes I would have to press my hand against my heart, I would be in such pain and I got so I could hardly do my work. My head would feel heavy and dizzy, and many a time I got so blind I just had to drop down or else I would have fallen.

"I felt bad all over. My feet would swell and hurt me. A friend of mine asked me to try Postum and stop drinking coffee. I tried the Postum, but it was some days before I got hold of the right way to make it. My heart disease and dropsy disappeared and I got entirely well.

"There is much in making it. It has to be boiled longer than ordinary coffee, but when I got it made good, it was fine, and now I wouldn't have coffee in my house at all. I am sure that Postum saved my life, and I am now perfectly well. I send you the names of about twenty people that have been helped by leaving off coffee and using Postum Food Coffee."

It's worth while to read "The Road to Wellville" in pkgs.



### Autumn Leaves.

The days are rapidly approaching when the children will come to school with their arms laden with beautiful autumn foliage. This foliage may be used to good advantage in the school-room.

I have my pupils bring in as large a variety of leaves as the surrounding country will allow. When I have a sufficient quantity I distribute them among my smaller pupils, who will now proceed to do the following:

After melting about ten cents worth of paraffine, which I have put in several dishes, the children each dip their leaves one after another in this melted paraffine, which gives them a nice glossy finish. They will retain their natural color. These leaves may now be used for decorations during the winter. If mounted on dark green or red paper, they make a very nice border. I also have my pupils write invitations with pins on them, and they may be used in many various ways.

*Wisconsin.*

ANNA M. BAMBERG.

### Why Should Biography be Taught to Children

We find that children are always very much interested in the experiences of their playmates. If a strange child enters their company they want him to tell all about himself. Thus with biography; children are interested in the stories of the lives of great men. They delight to know how some noted man spent his boyhood days; what he did that they too are doing; what he did that they fail to do. They enjoy studying his actions and growth because they are similar to their own. They are eager to hear of occurrences similar to their own experiences. From the study of biographies children are led to form higher ideals and are spurred on to greater efforts toward becoming men who shall be benefactors to their generation and posterity. Furthermore, the study of biography stimulates the child's imagination and cultivates his memory, and in general is a means of mental development.

*Pennsylvania.*

C. M. BOYER.

### For Friday Afternoon.

We have been having such a good time this afternoon that I must write and tell you about it as, thru your "Hints and Helps Department," it might benefit some other teacher in an ungraded school. On Friday afternoons I usually plan to have something "different," yet in correlation with the usual work, even tho I have to omit some of the regular lessons. To-day I told the children stories about great men of history, science, and letters, taking care never to mention the person's name. When any of the children guessed whom I was talking about, he or she raised a hand, and at a nod from me told the name of the person. If it proved to be right another story was begun; if wrong, the same story

Catarrh, an excessive secretion from an inflamed mucous membrane, is radically and permanently cured by Hood's Sarsaparilla.

was continued until the right name was given. I use some Bible stories too, and find them popular. Once I got no further than, "Long ago there was a little boy who lived in a far-away country that has but one river"—before I was interrupted by "Moses!" from all sides.

My list included David, Joseph, Washington, Lincoln, Grant, Longfellow, Edison, Burns, Webster, and Scott, but others of equal interest will readily suggest themselves.

I have often made use of the suggestions in the TEACHERS MAGAZINE, and hope this idea, which is original with me so far as I know, will in turn be useful to another.

*Rhode Island.*

RUTH BOSS.

### A Use for Waste Crayon.

Many teachers find that worn and broken pieces of crayon or chalk are only to be thrown away. An excellent modeling clay can easily be made by combining crushed chalk with clay. The clay should be allowed to dry. It can then be pounded to a powder and sifted free of pebbles.

The chalk gives the clay a white look, makes it mold more easily, and it will not soil the hands any more than that which we buy.

One pint of chalk scraps may be combined with three of powdered clay. It is certainly cheap enough and very little work or time is required to make it.

*Illinois.*

C. G. WYSONG.

### Take Them Out.

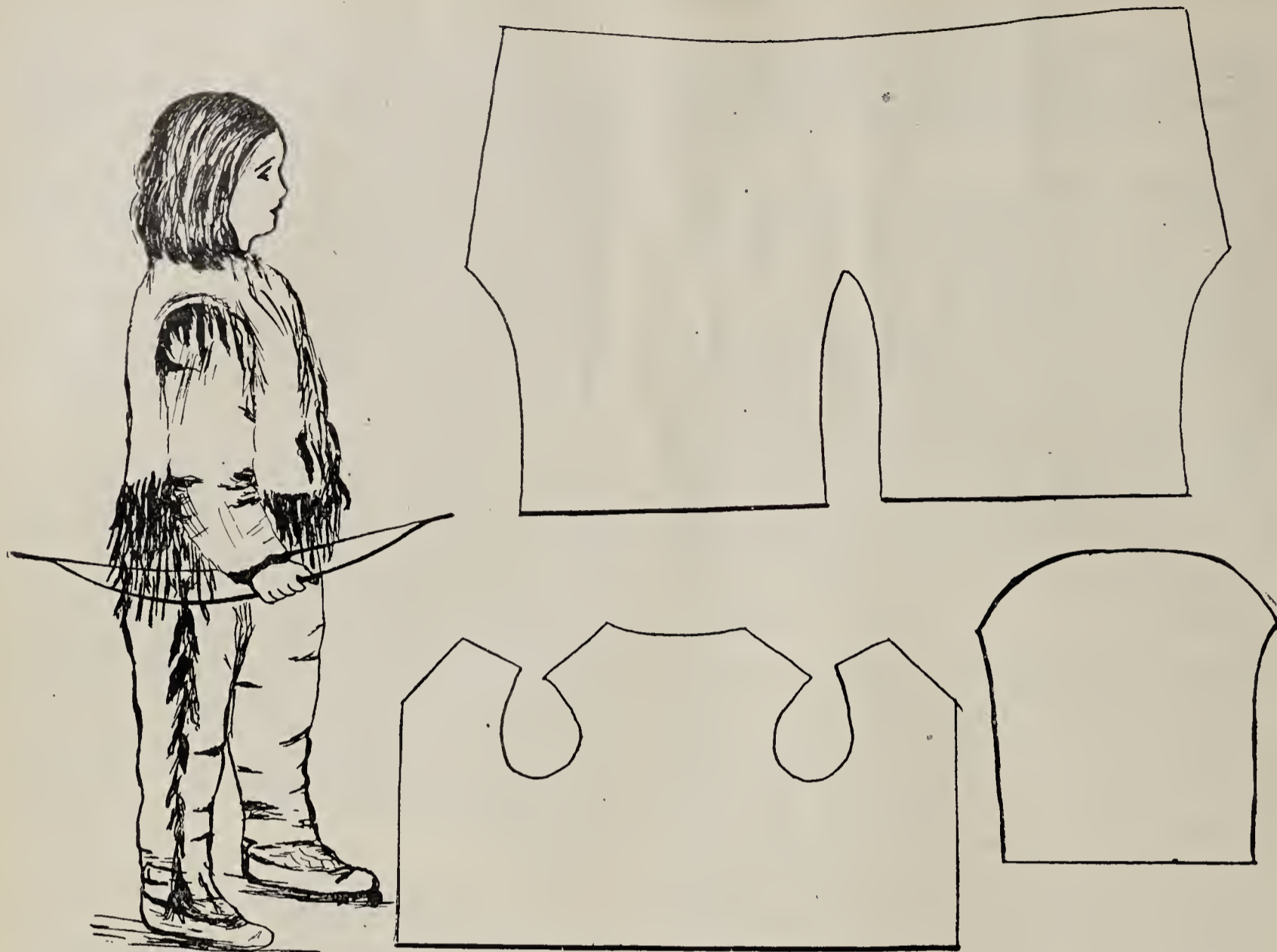
#### OR FEED THEM FOOD THEY CAN STUDY ON.

When a student begins to break down from lack of the right kind of food, there are only two things to do; either take him out of school or feed him properly on food that will rebuild the brain and nerve cells. That food is Grape-Nuts.

A boy writes from Jamestown, N. Y., saying: "A short time ago I got into a bad condition from overstudy, but Mother having heard about Grape-Nuts food began to feed me on it. It satisfied my hunger better than any other food, and the results were marvelous. I got fleshy like a good fellow. My usual morning headaches disappeared, and I found I could study for a long period without feeling the effects of it.

"My face was pale and thin, but is now round and has considerable color. After I had been using Grape-Nuts for about two months I felt like a new boy altogether. I have gained greatly in strength as well as flesh, and it is a pleasure to study now that I am not bothered with my head. I passed all of my examinations with a reasonably good percentage, extra good in some of them, and it is Grape-Nuts that has saved me from a year's delay in entering college.

"Father and mother have both been improved by the use of Grape-Nuts. Mother was troubled with sleepless nights, and got very thin, and looked care worn. She has gained her normal strength and looks and sleeps well nights." "There's a Reason." Read "The Road to Wellville" in pkgs.



### Indian Boy Doll.

[See also article on page 140]

The garments for the boy doll, consisting of jacket, loose trousers, or thigh leggings, and mocassins, should be made of gray or yellow chamois, or something of like character, the same as the girl. In the same way as a warrior wears the tails of animals, etc., even scalp locks of those who have fallen his victims, so the Indian boy would wear rabbit and squirrel tails, birds' feathers, etc., as trophies of the game that he had killed. The trousers should be cut in one piece, the outside edges joined to the centers, and after being sewed together, fringes of some kind, either fur, feathers, or some kind of decoration added to outside seams of trousers and jacket. The mocassins are made the same as for the girl doll.

### A Visit to an Indian School.

In ten years of teaching I never have had a paper which inspired and encouraged me as *TEACHERS MAGAZINE* does. I cannot say enough in its praise.

The school in which I teach consists of two rooms, seven miles from town. We thought it would be quite a treat to take our pupils to visit the Indian school at Grand Junction, Colorado. Our Board of Directors kindly gave us a day.

Patrons furnished conveyances, and quite a few accompanied us, so that with our seventy-five pupils our party numbered over one hundred persons.

Five Indian youths in uniform were detailed to show us thru the buildings, which they did with the courtesy of trained knights.

There are two hundred and twenty-five Indian children in the school, belonging to nine tribes. Their singing was especially good.

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evaporation and distillation, and have identically the same curative properties. No Alcohol. Sold by druggists or sent promptly by mail on receipt of price. 100 doses one dollar.

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Which is more beautiful, Suzanne Huygens (at left), or Baby Stuart (at right)?



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for November



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for December



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In visiting the class-rooms during recitation we found the pupils attentive, and nearly as self-conscious in presence of visitors as our own children. Their drawing and painting is fine. They seem to excel in writing and drawing, tho all their work is good.

We feel well repaid for the trip; our pupils were delighted; even the little six-year-olds were in raptures over it. The effect on the discipline and work of our school was excellent.

Colorado.

ANNA BOWMAN.

### How the Indian is Clothed.

The costume of the Indian differs according to the tribe to which he belongs, and each one is picturesque and characteristic.

The effect of civilization and contact with the white man is most noticeable in this respect, showing the gradual adoption of garments to cover the body more and more. The costume of the American Indian varied from the breech-cloth of the Apache to the fur garments of the Eskimo.

For food, clothing, etc., the Indian depended on the material at hand, this being determined by climate, environment, elevation, etc. To the Plains Indian the buffalo was the mainstay, its flesh furnishing food, the skin and fur forming the clothing and covering of the tepee; even the bones and sinews were of use also.

The clothing for men and women were similar, each sex making its own clothing. The costume presented tribal differences in cut, color, and ornamentation, and each ceremonial had its appropriate costume, and each tribe its own

design, which formed an important item in their lives.

The material used was generally tanned buckskin, and in planning the garments efforts were made to make the garments with as little cutting as possible. A great deal of time and work were given to the preparation of the skins of the animal, and the process a most interesting one.

The free edges of the garments were generally fringed. Quill-embroidery, bead-work, painting, scalp-locks, tails of animals, feathers, claws, hoofs, shells, etc., were applied as ornaments or charms.

The garments for the man consisted of shirt to knees, or longer, breech-cloth, thigh leggings, mocassins, head-dress—and a large buffalo robe worn around the shoulders was also included.

The women wore long skirt dress with full cape sleeves, belt, leggings to knees, and mocassins.

When an Indian baby is two or three days old it is placed in a cradle board, the design for which varies with the tribes, and the decorations depend on the capacity of the mother for hand-work. The general shape is a board two feet long, wide enough for the baby's body. At the foot is a board generally decorated with carving. At the top is either an arch, by which it can be hung, or two straight pieces running lengthwise with the main board. The baby is then strapped to this after a padding of moss or some other soft material has been added, and the cradle is either strapped to the mother's back, hung to a limb of a tree while the mother works out of doors, or hung on the inside of the wigwam while the mother is weaving mats, making bead-work or baskets, or following some other industry of her people.



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## The Pilgrim Play.

The Speyer School is an experimental school connected with Teachers College in New York City. There are many interesting features about the work, and TEACHERS MAGAZINE has arranged to have an occasional article descriptive of plans that may prove helpful to teachers elsewhere. In the present instance an account is given of an exercise for the Thanksgiving season.

**T**HE Pilgrim Play was planned by the pupils. The teacher merely supervised the working out of the preparations. Simplicity had to be insisted upon, as the desires of the children tended naturally toward show.

First, the facts were studied; second, conversation on these subjects; third, the ideas written out; and fourth, these ideas were discussed, and the best statements selected for the play.

The staging was of the simplest furnishings, such as one would find in almost any school-room. The costumes were the everyday dress of the pupils, with the addition of deep collar and cuffs, cut from white crepe paper, for the boys. The girls also wore deep cuffs, a cap of the same material, a kerchief cut from cheese cloth (a yard folded on the diagonal will make it), and an apron, either brought from home or made in the sewing class.

The play was in three acts, and each act consisted of two or three scenes. Act I was in Holland, Acts II and III in America.

### Act I.

#### SCENE I.

Some of the Pilgrim women in Holland are discussing the difficulties they are meeting in attempting to bring up their children in the Pilgrim faith.

#### SCENE II.

A public meeting of the Pilgrims in Holland. In this scene the advisability of removing to America is discussed.

#### SCENE III.

The Pilgrims are setting sail in the *Mayflower* for America.

### Act II.

#### SCENE I.

The first washing day in America. The men build the fires and assist the women in washing.

#### SCENE II.

The men are in the forest cutting down and hauling trees for their houses.

### Act III.

#### SCENE I.

Supposed to be a street scene in Plymouth village. Governor Bradford, other Pilgrim men, and some of the mothers are planning the Thanksgiving feast.

#### SCENE II.

The Pilgrims welcome their Indian guests. All take seats at the table. After a silent grace the Pilgrim mothers serve their

guests, and the feast proceeds. At the end of the feast Elder Brewster makes a speech.

SCENE III.

Recounting their various trials and many blessings, all join in a hymn of thanksgiving the words of which were written by the children.

Notes.

No stage setting was required for Act I, the conversation explaining the first two scenes; and in the third scene waving of handkerchiefs as the pupils left the stage sufficed for the sailing of the *Mayflower*.

In Act II the girls stood behind chairs, letting the backs of the chairs answer for washboards. In the second scene, where the boys start for the woods, they carry wooden guns used in the drills in the gymnasium.

In Act III the kindergarten table and chairs were used, the boys sitting down and the girls serving them.

The plates were circular pieces of paper, and the platter also was of paper.

The verse composed by the children was simple, and they sung it to familiar music.

Each pupil prepared a book of the play, expressing the thoughts in an orderly way, and a simple cover was designed for it of bogus paper with the design and lettering in blue.

The added interest in the history and language work repaid the teacher for the work and time given. The play was given by the fifth grade pupils, the average age of which is about ten years.

ANNA LINEHAN.

The North Wind Doth Blow.

ARTHUR JARRATT.

*f* *f* *mp*

The north wind doth blow, and we shall have snow, And

*rall.* *a tempo.* *mf*

what will the rob-in do then, poor thing? He'll sit in a barn, and

*rall.*

keep him-self warm, And hide his head un-der his wing, poor thing.



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## Definitions and Their Understanding.

Our occupation is the work we are doing. What is your occupation? What is your father's occupation?

Write the names of ten occupations, and learn to spell them.

Each pupil select an occupation, and give description of one day in the life of a person following that occupation.

An import is an article that is brought to us from another country. Things that we cannot produce in our own country must be imported if we have them. Thus coffee is an import. Make a list of all the imports you can think of.

An export is an article that we send away to other countries. Make a list of exports.

HATTIE E. THOMPSON.

Minnesota.

## Somebody.

Somebody's coming across the street,  
Picking her way with dainty feet,  
To keep herself all clean and neat.

Somebody's coat is white and gray,  
Trimmed with black in a jaunty way;  
And she wears it all and every day.

Somebody's eyes are blue and bright,  
They sparkle by day and glow at night;  
She can hear every sound, no matter how light.

O somebody dear, so soft and fine,  
With pretty coat and eyes that shine,  
I'm proud, my pussy, that you are mine.

—M. E. AUDUBON, in *Children's Magazine*.

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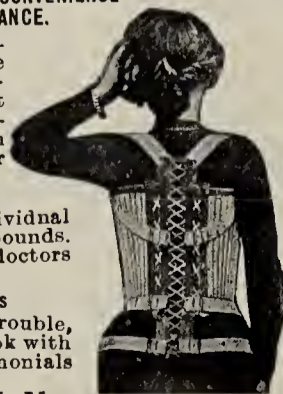
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## Encouragements.

By MARY FOLLIARD BRINK.

(One for each day in November.)

1. "Do all the good you can, and make as little fuss about it as possible."—DICKENS.
2. "A teacher in the largest sense is one who undertakes to make things better."—ANON.
3. "Count your influence upon the child largely by your standing in the estimation of the parent."—ANON.
4. "We want to be guides, not goads; friends, not bosses."—MARION SPRAGUE.
5. "The teacher who puts money first cannot make a success of his business."—ANON.
6. "A life for self can have no meaning."—TOLSTOI.
7. "The three R's are the tools of knowledge."—ANON.
8. "Were you always good in school?"
9. "We need not urge the teacher who is simply teaching to get a little money for a trousseau, to consider educational questions at all."—ANON.
10. "Finally, with the Great Teacher, let us take as our one idea—I came not to be ministered unto, but to minister."—A. S. H.
11. "An ounce of to-morrow is worth a pound of yesterday."—POOR RICHARD.
12. "I wonder how many teachers realize fully how important a part the voice plays in the disciplining of a school."
13. "Not some great work,  
But just a little place  
Where I can work  
And grow in daily grace."  
—P. A. NAYLOR.
14. "The weakest thing in the world, you must let me remind you, is self-pity."

(Continued on page viii.)



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## Encouragements.

(Continued from page vii.)

15. "Whatever you are doing, irrespective of your salary, put your whole heart and mind in it, and do it in the very best way you can."

16. "The meanest miser on earth is the one who is stingy of kind words."

17. "Smile once in a while, 'Twill make your heart seem lighter."  
 —NIXON WATERMAN.

18. "When you are inclined to work, don't do it."

19. "It's all wrong to be contented with a condition that is within our power to better."

20. "The work which presents no difficulties to be overcome, soon grows uninteresting."—W. J. PRICE.

21. "To be happy in your work you must idealize it."

22. "You must carry faith into your work, and it must be a higher kind than that with which a farmer sows his wheat."

23. "I want you to aim at happiness in teaching. God meant us to be happy here."

24. "Saying over words not understood, is a stupefying process."

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26. "Fruit kept too long becomes flavorless, and kind words postponed lose their sweetness."

27. "One might as well look forward hopefully to the future. There is always a chance for an improvement in the weather."

28. "The teacher who has the worst school has the greatest opportunity to do good."

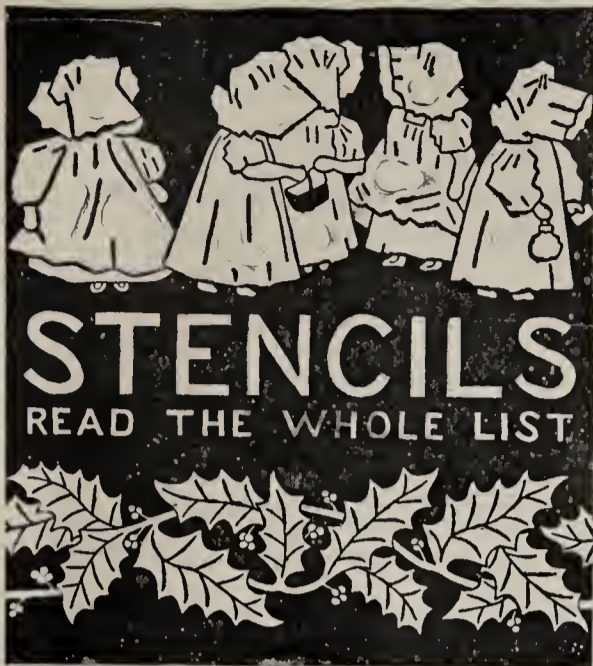
29. "The art of teaching is the greatest art in all the world."—PARKER.

30. "Faith has a great deal to do with results. It is a great element in successful teaching."—PARKER.

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At morning, when I'm just awake,  
 Nurse says to me, "For pity's sake,  
 You lazy child, you're very late!  
 Here is one stocking—where's its mate?"

And then I just turn 'round and say,  
 "I know it isn't time for day."

At night when nursie says to me,  
 "The clock strikes seven, do you see?  
 And now, my dear, you go to bed,"  
 I turn to her, and shake my head,  
 "See, nursie, it is very light—  
 I know it isn't time for night."

—KATHARINE R. NEUMANN, in September *St. Nicholas*.

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It may be surprising to the general reader to know that only a little over five per cent. of public school teachers are normal school graduates. It is also true that less than twenty-five per cent. have had as much professional training as a six-weeks summer normal affords. School authorities in various States are rapidly realizing that better preparation must be made by the rank and file of their teachers. Thruout the country the great majority of teachers are earnest and enthusiastic in their work, but they lack the training to meet the steadily increasing requirements of to-day.

Beyond doubt there is not State normal school capacity sufficient to receive all of these inexperienced teachers and train them properly, even if said teachers were able to drop work to attend school. It is fortunate that there are institutions of learning that can take these teachers and give them what they need, and at the same time permit them to retain their positions and their salaries. Such a school is the Interstate School of Correspondence, of Chicago. For ten years this institution has been of service to that great body of teachers who are in need of better preparation. So high have been its aims and so successful its instruction, that it enjoys an enviable reputation among leading school men, and now occupies a high place in the educational system of the country.

This statement finds proof in the relation the Interstate School bears to a number of our best institutions. For over four years Northwestern University, one of the six largest universities in the country, has granted credits in the academic courses of the Interstate School, on the same basis as tho the work were taken in residence in its own Academy. Announcement has recently been made also that hereafter grades from the Interstate School will be honored at the State normal schools in Maryville, Mo., Cape Girardeau, Mo., Kirksville, Mo., and at Madison, S. D. State universities have from time to time accepted Interstate students on their individual records, as shown by their work with this school. No other correspondence school not a part of a university system has ever been accorded such high recognition.

The State Agricultural College at Brookings, S. D., and the State Normal School at Madison, S. D., have adopted one of the Interstate textbooks for use in their regular school work this year.

This paper is glad to publish the above evidences of the good work of the Interstate School. We believe that it merits the confidence of every teacher who feels that she should study while teaching and that this study should be taken under competent direction. This progressive school has a great variety of courses, especially for teachers who are preparing for higher grade certificates, including normal review and primary methods work. More than a dozen higher academic courses are also offered, and to this academic department we understand there will soon be added courses in Arithmetic, Rhetoric, and Composition, Elementary Agriculture and Second Year Latin. The school supports also strong courses in Business, Shorthand, and Pharmacy. We hope that our teacher friends will feel free to inquire of the Interstate School relative to any of its courses of study.

## Rover in Church.

'Twas a Sunday morning in early  
May,

A beautiful, sunny, quiet day,  
And all the village, old and young,  
Had trooped to church when the  
church bell rung.

The windows were open, and breezes  
sweet

Fluttered the hymn books from seat  
to seat.

Even the birds in the pale-leaved  
birch

Sang as softly as if in church!

Right in the midst of the minister's  
prayer

There came a knock at the door.  
"Who's there,

I wonder?" the gray-haired sexton  
thought,

As his careful ear the tapping caught.  
*Rap-rap, rap-rap*—a louder sound,

The boys on the back seats turned  
around

What could it mean? for never before  
Had anyone knocked at the old  
church door.

Again the tapping, and now so loud,  
The minister paused (tho his head  
was bowed).

*Rappety-rap!* This will never do,  
The girls are peeping, and laughing  
too!

So the sexton tripped o'er the creak-  
ing floor,

Lifted the latch and opened the door.

In there trotted a big black dog,  
As big as a bear! With a solemn jog  
Right up the center aisle he pattered;  
People might stare, it little mattered.

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Don't be any longer humiliated by having a splotchy face. Don't have strangers stare at you, or allow your friends to be ashamed of you because of your face.

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Send us your name and address to-day and we will at once send you by mail a sample package free. Address F. A. Stuart Co., 175 Stuart Bldg., Marshall, Mich.

Straight he went to a little maid,  
Who blushed and hid, as tho afraid,  
And there sat down, as if to say,  
"I'm sorry that I was late to-day,  
But better late than never, you  
know;

Eeside, I waited an hour or so,  
And couldn't get them to open the  
door  
Till I wagged my tail and bumped  
the floor.  
Now, little mistress, I'm going to  
stay,  
And hear what the minister has to  
say."

The poor little girl hid her face and  
cried!  
But the big dog nestled close to her  
side,  
And kissed her, dog fashion, tenderly,  
Wondering what the matter could be!  
The dog *being large (and the sexton  
small)*,  
He sat thru the sermon, and heard  
it all,  
As solemn and wise as any one there,  
With a very dignified, scholarly air!  
And instead of scolding, the minister  
said,  
As he laid his hand on the sweet  
child's head,  
After the service, "I never knew  
Two better list'ners than Rover and  
you!" —JAMES BUCKHAM.

**Knowing How.**

I've sometimes heard my grandpa  
tell  
That folks who know just how to  
smell  
Can get the summer from one rose,  
Or from a little breeze that blows.

And father says, no matter where  
You live, if you will just take care  
And make the best of your two eyes  
You'll see so much you'll grow real  
wise.

And then my mother's often heard  
One little pleasant-spoken word  
That's made somebody smile and  
smile,  
And feel cheered up for quite a while.

They say it doesn't matter much  
Whether a child has such and such;  
It's how she'll learn to "make things  
do";  
And p'raps it's so with grown folks,  
too.

—ELIZABETH LINCOLN GOULD, in  
*The Congregationalist.*

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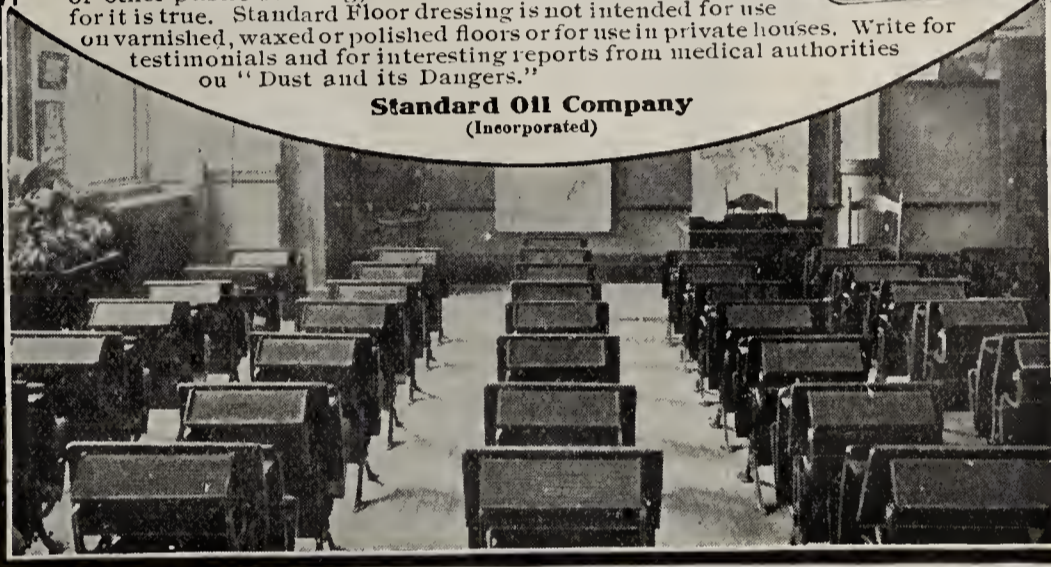
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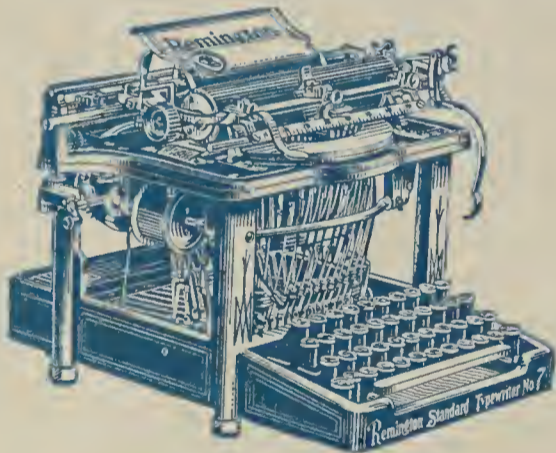
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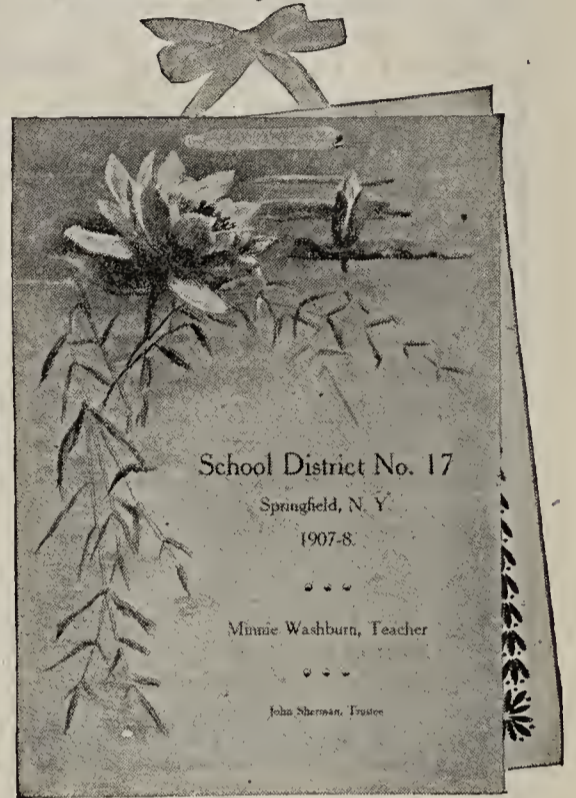
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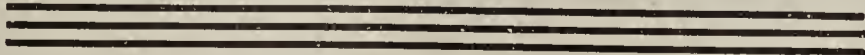
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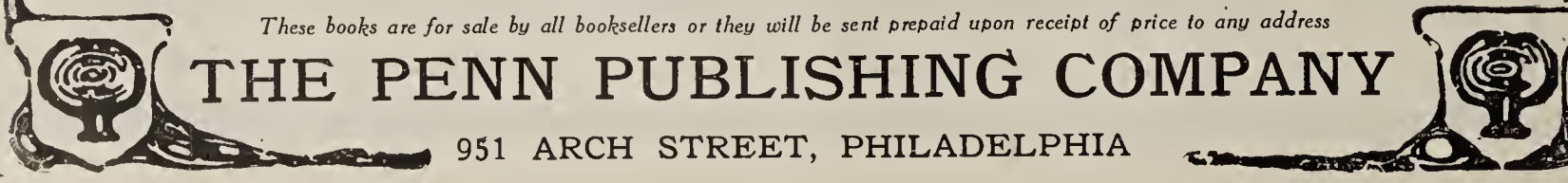
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## THE PENN PUBLISHING COMPANY

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# TEACHERS MAGAZINE

DECEMBER 1907

## CONTENTS

YULETIDE IN THE COMMON SCHOOL—The Editor . . . . .	149	HOLIDAY HINTS FOR LITTLE HANDS—Alice Ormes Allen . . . . .	166
THE SCHOOLING OF BABY—F. Elliot Carter .	150	DRAMATIZING THE READING LESSON—Agnes C. Gormley . . . . .	169
A CALENDAR OF MEMORY GEMS—L. H. Humphrey . . . . .	152	THE WHITTIER CENTENNIAL—Jane A. Stewart . . . . .	175
THE HOUSE FASHIONED FOR MAN—Dr. Emily Noble . . . . .	154	WHITTIER'S BIRTHPLACE—James Buckham .	177
THE CHRISTMAS FESTIVAL—Belle Ragnar Parsons . . . . .	157	CHRISTMAS COMPOSITION WORK—Harriet E. Peet . . . . .	179
MOTHER GOOSE'S CHRISTMAS PARTY—Harriet Wilbur . . . . .	159	OUR SCHOOL OUT OF DOORS—Edward F. Bigelow . . . . .	181
A LESSON ON TIME—Christiana Mount .	161	STRAW AND CARDBOARD WORK—Violet A. E. Roberts . . . . .	185
WHAT SONG CAN DO FOR THE READING LESSON—Alys E. Bentley . . . . .	162	LITTLE MERRY CHRISTMAS TREES—Alice E. Allen . . . . .	186
THE WINTER SNOW—Song . . . . .	163	HINTS AND HELPS . . . . .	187
NATURE STORIES—Lillian C. Flint . . . . .	164	DOLLS OF MANY LANDS—Anna J. Linehan	193

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VOL. XXX

DECEMBER, 1907

No. 4

## Yuletide in the Common School

The common schools are the schools for the children of all the people,—of all religions, of rich and poor, of senator and immigrant. That was the intention of its founder. That is the idea that we must preserve at all hazards. The principle is capable of greater extension, but it must not be curtailed. Its core is genuine Americanism; it is pure democracy.

It is well to have this thought in mind. It is particularly necessary to keep conscious of its consequences for the teacher in a season so closely interwoven with religious ideas as Christmas. Lack of caution may result, as it has in the schools of New York City, in depriving children entirely of the joys and the peculiarly happy educational effect of a rightly spent Yuletide. The season *can* be celebrated in the schools without giving offense to any reasonable human being. It ought to be.

Trinitarianism is sectarianism in the eyes of those whose religious convictions have taken another form. There is a line of demarkation also between Christian unitarianism and Judaism. There is no need of giving offense, and no offense must be given to anyone who is truly religious.

The gospel story of the birth of Jesus it is the privilege of home and Sunday-school and Church to tell. The pictures of the Madonna and child are too sacred to some and too sectarianly objectionable to others to justify their use in the early years of the elementary school. As art studies, no one can find fault with their consideration, but no such plea can be made for them in the early years. The excuse that they serve simply as symbolizations of the motherhood idea are—excuses, that is all. There are plenty of other art works available for the younger children, that sing of the sweet relationship of the mother and child. Unless we exclude rigidly whatever may lead to a sectarian interpretation of the Christmas season we shall find ourselves put in the unpleasant position of having to erase it from the common school calendar.

The Christian may argue that the Jew ought to be glad to have a child of his race held in such high honor that the birthday of that child is celebrated by all the world. The Jew, on the other hand, will reply that his people have suffered more because of the birth of that child

than for any other one cause. To the argumentative Christian the birthday of Jesus is the sweetest memorial day of mankind; to the argumentative Jew it is a reminder of the martyrdom of many of his blood who have fallen victims to fanatic mobs carrying the banner of Christianity. Until the reign of sweetness and light has become universal, and sects have come to regard themselves as children of one Father, all striving to understand Him more thoroly, the common schools must jealously conserve their neutral character.

Christmas has always been a season of rejoicing. In northern Europe it was the festival of the midwinter solstice, and the peoples that came under the sway of the mighty Roman Empire all made merry on "the birthday of the invincible sun." The celestial orb, which had been declining more and more since the day when the midsummer fires were lighted, seemed to be born anew on December 21, and like a mighty hero gathering strength with every new day, went forth to conquer darkness and cold. Thus in the midst of winter was awakened the thought of the spring and summer that were ahead, and there was joy, and shouting, and merrymaking. The desire to be joyful at this season has remained. It has spread over the whole world. The Christian Church did wisely in fixing upon the time of the midwinter solstice for the celebration of the birthday of its founder.

The chief point there is in this for the schools is that the Yuletide is the special season for making others happy. Therein are found the true sources of joy. And there is yet another thought. In the course of time children have come to be regarded as the most precious possessions of mankind, the bearers and symbols of humanity's most inspiring hopes. This thought has made Christmas the annual children's day. Childhood, motherhood, joy,—these are the schools' Christmas texts.

So now is come our joyful'st feast;

Let every man be jolly.

Each room with evergreen is drest,

And every post with holly.

While we plan, and play, and sing,

Let all the streets with echoes ring,

Woods and hills and every thing

Bear witness we are merry.

# The Schooling of Baby

By F. Elliot Carter, New Jersey

**I**T was the opening day of school, and the day that Baby was to go to school for the first time. School was an introduction to life. To attend it was to become a different person, to leave the ranks of very little girls, to be one of the people.

Besides, Clarence and Lily went to school, and what they did was just right. They said that school was hard, that it was horrid; but they *went*, and one who did not was not of the elect, and might, with impunity, be scorned, overlooked. So, horrid or not, one must go to school; and oh, how glad she was that the day had come!

All this was a quarter of a century ago.

But Baby was to enter kindergarten, not a real school. This was a disappointment, but she was accustomed to disappointments coming her way. She was the youngest.

The big Bible had her name Florence, but she had never been called that, and she was not sorry. Florence meant tall, majestic, a young lady with queenly head and black eyes. "Baby" left more scope in life for fun. Some more "sporty" nickname would have suited her still better, but Baby answered well enough.

The curls which were a part of her seemed to take an extra long time to brush that morning. Mamma may have been more than usually solicitous of their appearance; at all events, Baby danced with impatience to be off, long before they were done. But at last they were pronounced complete, breakfast was eaten, and, holding mamma's hand, the candidate for the kindergarten marched down Sixth Street and ascended the winding steps which led to the school door.

The kindergarten was an oblong room with a hardwood floor, and, in place of the tiny chairs now used, a row of double desks, ordinary primary school desks.

Florence was installed in the front seat, near Miss Horeyes.

One end of the room was occupied by a blackboard; the remainder was floor space, devoted

to round games and to elementary lessons in geography, when such wits as Lina Hart were

went to say "north, south, east, west," turning their little persons about and pointing in the directions named.

There was a frame on Miss Horeyes' desk, much like a slate frame, Baby thought, but strung with wires on which were colored marbles. Miss Horeyes picked this up with her left hand, and with the right hand moved the marbles on the wires, one at a time. The children said "one, two, three," etc., as the marbles moved. Pooh! that was counting. Florence knew all about counting. School was not so wonderful, then.



She broke into wailing.

Some time during the morning a round game was started. This change allowed Baby to see all the children who had been behind her while she was in her seat. How many faces there were that she had never before seen! The only familiar ones were Willie Silverstein and Lina Hart. Florence could not agree with Mr. Froebel on the desirability of a child's early introduction to its social world. She interrupted proceedings on her own account. She broke into wailing.

The queries customary on such occasions elicited the usual demand for the maternal relative. This separation for two consecutive hours was unheard of and unbearable. Mamma would be playing on the piano alone, with no little girl to pick up her tiny short skirts and dance.

She was assured that her eyes would behold her mother at dinner-time.

There were two sessions of kindergarten in those days, and at luncheon she placed before the house her objection to attending the afternoon sitting. It was overruled, and Baby was despatched, with, however, the consoling company of Lily, her next older sister, and it was the custom for some time thereafter to allow her this consort on afternoons, provided she had not shed tears in the forenoon. She never again made an outbreak, only there was a mistiness of vision occasionally. How Lily's absence from her own school was condoned, or her presence at the kindergarten accounted for, history doth not relate.

The next morning, just after school called, the children got in a long line and stood there while,



The curls which were essentially part of her.

apparently waiting for some event that should allow the festivities to proceed. This was a part of school Baby had not yet seen. It was nice, only the girl next in front of her had pigtailed tied with little blue ribbons, and she never kept her head still. The result was a tickling of Florence's nose.

Soon the line began to move. It went out of the kindergarten, across the wide hall, into a square room with a large raised platform at one end of which was a piano.

This was assembly! She had heard of assembly. The children took their places on long settees, arms were folded, and Mr. Mohn, who stood on the platform, closed his eyes. Everyone else did the same, so Baby closed her eyes. Mr. Mohn began "Our Father," and recited the Lord's Prayer. Everyone joined in. When it was over and one's eyes re-opened to the welcome, but strange-appearing daylight, Willie Silverstein raised his hand. The temerity of it! In assembly! Mr. Mohn asked what he wanted. It seemed that another little boy had had his eyes open during the prayer and Willie wanted Mr. Mohn to know of it. Mr. Mohn said that if Willie had not had his own eyes open, he could not have seen the other boy's eyes.

This reasoning seemed to Baby as out-Solomoning Solomon. She told it to everyone she knew.

She soon discovered that a room adjoining the kindergarten, a room where one's thirst might be assuaged by official permission to leave the room, was the favored repository of some shining rocking-horses, provided by the powers that were for the delectation of the sterner sex during recess time. There was no equivalent pastime



A rocking horse had always been baby's idea of *dolce far niente*.

for the girls. The law of compensation was not at work here.

A rocking-horse or a boy's velocipede had

always been Baby's idea of *dolce far niente*, and



Crocheting was taught.

she was a charming performer on both instruments. After this it was her custom to cultivate a daily thirst, for the sole purpose of gazing on these prancing steeds. Her wildest ambition never soared the mounting of one *sub rosa*; but she did hope and trust that Miss Horeyes would voluntarily accord permission some day. However, a girl's

sphere was at that time in a state of evolution.

It was not long before her parents became dissatisfied with Florence's lack of progress and her sister was detailed to accompany her to school and request her being advanced to a grade.

In accordance with the primitive custom of the day, this was immediately done. Baby entered Miss Condit's class that morning as the children were reciting Roman numbers.

"One I, one; two I's, two," they chanted.

Here was learning indeed! No game, this, but actual knowledge. Baby felt a head taller. Of course, it meant "One, I want one; two, I want two," etc. Everything after "Three I three," was undistinguishable jargon,—one of the mysteries to be learned of the initiated.

Crocheting was taught in this grade. Baby was supplied with a white bone hook, and a ball of red worsted, and a lamp mat was started for her by Miss Condit. There were no lamps at home, but it seemed they needed a lamp-mat.

Miss Condit could crochet fast, very fast. She seemed to be working against time. Baby dared not request a slower demonstration. She had asked questions before at home, and repeated squelchings by older brothers had borne their harvest—fear of ridicule. She took the embryo mat and the hook, and diligently pushed the latter up and down within the last loop made by Miss Condit, until that lady came down the aisle again, when she reproved Florence's lack of industry, and gave another demonstration of a lady earning her living by crochet.

This happened repeatedly. Baby could never solve the mystery of how Miss Condit discovered that she had done nothing. She never failed of the reproof, she never worked slowly, and she never taught Florence to crochet.

But there came a time when Baby began to learn. She gradually lost her fear of asking for explanation, and became one of the little lights in the intellectual world bounded by the four walls of her classroom.

# A Calendar of Memory Gems

By L. H. Humphrey, New York

DECEMBER 1.

Down thru the snow-drifts in the street  
With blustering joy he steers;  
His rubber boots are full of feet  
And his tippet full of ears.

—EUGENE FIELD.

DECEMBER 2.

Monday's child is fair of face,  
Tuesday's child is full of grace,  
Wednesday's child is full of woe,  
Thursday's child has far to go,  
Friday's child is loving and giving,  
Saturday's child works hard for its living,  
And a child that's born on the Sabbath-day  
Is fair and wise, and good and gay.

—OLD RHYME.

DECEMBER 3.

When cats run home and light is come,  
And dew is cold upon the ground,  
And the far-off stream is dumb,  
And the whirring sail goes round,  
Alone and warming his five wits,  
The white owl in the belfry sits.

—ALFRED TENNYSON.

DECEMBER 4.

Chill December brings the sleet,  
Blazing fire and Christmas treat.

—OLD RHYME.

DECEMBER 5.

One gift the Fairies gave me; (Three  
They commonly bestowed of yore)  
The Love of Books, the Golden Key  
That opens the Enchanted Door;  
Behind it Bluebeard lurks, and o'er  
And o'er doth Jack his Giants kill,  
And there is all Aladdin's store;  
The books I love, I love them still!

—ANDREW LANG.

DECEMBER 6.

Old winter sad, in snow is clad,  
Is making a doleful din;  
But let him howl till he crack his jowl,  
We will not let him in.

—T. NOEL.

DECEMBER 7.

Then those two knights, fast friendship for to bynd,  
And love est a blish each to other treu,  
Gave goodly gifts, the signes of gratefull mynd,  
And she, as pledges firme, right hands together joyned.

—EDMUND SPENSER.

DECEMBER 8.

A little tree grew in the midst of the wood  
Contented and happy, as little trees should,  
His body was straight and his branches were green;

And summer and winter the bountiful sheen  
Of his needles bedecked him, from top to root,  
In a beautiful, all-the-year holiday suit.

—HENRY VAN DYKE.

DECEMBER 9.

There was a Knight of Bethlehem,  
Whose wealth was tears and sorrow;  
His men-at-arms were little lambs,  
His trumpeters were sparrows.  
His castle was a wooden cross,  
On which he hung so high;  
His helmet was a crown of thorns,  
Whose crest did touch the sky.

—HENRY NEVILLE MANGHAM.

DECEMBER 10.

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls, that were his eyes;  
Nothing of him doth fade  
But doth suffer a sea change,  
Sea-nymphs hourly ring his knell;  
Hark! now I hear them—  
Ding—dong, bell.

—WILLIAM SHAKESPEARE.

DECEMBER 11.

No other living thing can go so slow as a boy sent on  
an errand. His legs seem to be lead, unless he happens  
to espy a woodchuck in an adjoining lot, when he gives  
chase to it like a deer.—CHARLES DUDLEY WARNER.

DECEMBER 12.

Then let old winter take its course,  
And roar abroad till he be hoarse,  
And his lungs crack with ruthless ire,  
It shall but serve to blow our fire.

—CHARLES COTTON.

DECEMBER 13.

And now the bell—the bell  
She had so often heard by night and day,  
And listened to with solemn pleasure,  
E'en as a living voice  
Rang its remorseless toll for her,  
So young, so beautiful, so good.

—CHARLES DICKENS "Death of Little Nell."

DECEMBER 14.

Tiger! Tiger! burning bright,  
In the forests of the night;  
What immortal hand or eye  
Could frame thy fearful symmetry?

—WILLIAM BLAKE.

DECEMBER 15.

In later years they'll tell you grandpapa  
Adored his little darlings; for them did  
His utmost just to please them, and mar  
No movements with a frown or growl amid  
Their rosy rompings; that he loved them so

(Tho men have called him bitter, cold, and stern)  
That in the famous winter when the snow  
Covered poor Paris, he went, old and worn,  
To buy them toys, despite the falling shells,  
At which they laughed like Punch, with all his bells.  
—VICTOR HUGO.

DECEMBER 16.

My noble, lovely, little Peggy,  
Let this my first epistle beg ye,  
At dawn of morn, and close of even,  
To lift your heart and hands to Heaven.  
—MATTHEW PRIOR.

DECEMBER 17.

When to go out, my nurse doth wrap  
Me in my comforter and cap;  
The cold wind burns my face, and blows  
Its frosty pepper up my nose.  
—ROBERT LOUIS STEVENSON.

DECEMBER 18.

But hark! a sound is stealing on my ear—  
Soft and silvery sound—I know it well.  
Its tinkling tells me that a time is near.  
Precious to me, it is the Dinner Bell.  
—C. S. CALVERLEY.

DECEMBER 19.

A weakness seizes on my mind—  
I would more pudding take;  
But all in vain I feel—I feel—my little head will ache.  
Oh! that I might alone be left, to rest where now I am,  
And finish with a piece of bread that pot of currant jam.  
—PUNCH.

DECEMBER 20.

I hear along our street  
Pass the minstrel throngs;  
Hark! they play so sweet,  
On their haut boys, Christmas songs!  
Let us by the fire  
Ever higher  
Sing them till the night expire!  
—HENRY W. LONGFELLOW.

DECEMBER 21.

The sun that brief December day  
Rose cheerless over hills of gray  
And, darkly circled, gave at noon  
A sadder light than waning moon.  
—JOHN G. WHITTIER.

DECEMBER 22.

Some say, that ever 'gainst that season comes  
Wherein our Savior's birth is celebrated,  
This bird of dawning singeth all night long;  
And there, they say, no spirit dares stir abroad  
The nights are wholesome; then no planets strike,  
No fairy takes, nor witch hath power to charm,  
So hallowed and so gracious is the time.  
—WILLIAM SHAKESPEARE.

DECEMBER 23.

Away in a manger,  
No crib for His bed,

The little Lord Jesus  
Lay down His sweet head.  
—MARTIN LUTHER.

DECEMBER 24.

I have always thought of Christmas time as a good  
time; a kind, forgiving, charitable, pleasant time. I  
believe that it has done me good, and *will* do me good;  
and I say, God bless it!—CHARLES DICKENS.

DECEMBER 25.

At Christmas, play, and make good cheer,  
For Christmas comes but once a year.  
—THOMAS TUSSEER.

DECEMBER 26.

They looked up and saw a star,  
Shining in the East beyond them, far,  
And to the earth it gave great light,  
And so it continued both day and night.  
Nowell, Nowell.  
—OLD CAROL.

DECEMBER 27.

'Tis a dull sight  
To see the year dying,  
When winter winds  
Set the yellow wood sighing:  
Sighing, oh, sighing.  
—EDWARD FITZGERALD.

DECEMBER 28.

Labor with what zeal we will,  
Something still remains undone,  
Something uncompleted still,  
Waits the rising of the sun.  
—HENRY W. LONGFELLOW

DECEMBER 29.

Orphan hours, the Year is dead,  
Come and sigh, come and weep!  
Many hours, smile instead;  
For the year is but asleep.  
See, it smiles as it is sleeping,  
Mocking your untimely weeping.  
—PERCY BYSSHE SHELLEY.

DECEMBER 30.

Ring out the old, ring in the new;  
Ring, happy bells across the snow.  
The year is going, let him go.  
Ring out the false, ring in the true.  
—ALFRED TENNYSON.

DECEMBER 31.

Never here, forever there,  
Where all parting, pain, and care  
And death, and time shall d'sappear,—  
Forever there, but never here!  
The horologe of Eternity  
Sayeth this incessantly,—  
Forever, never!  
Never, forever!  
—HENRY W. LONGFELLOW.

# The House Fashioned for Man

TALKS TO TEACHERS ON THE CARE AND BETTER UPBUILDING OF THE HUMAN BODY

By Dr. Emily Noble, Author of the "Key to Physical Regeneration"

## Talk IV. Contour Culture

"To be kept fair and well garnished, graced with ornament and wardened worthily."—*Light of Asia*

**T**HE writer of these talks to teachers is now giving a course of lectures on this subject in Chicago, and demonstrating to all who are ready for the great message of self building, that rhythmic breathing means even more than health.

Rhythmic breathing compels a gracefulness of contour and a dignity of bearing that enables any ordinary woman to cultivate the physical outlines of a Grecian goddess.

Many women are imbued with the idea that deep breathing means a large waist, sloppy figure, low-heeled shoes, and no corsets. The writer is not an anti-corset advocate, and does not believe in low-heeled shoes for feet that are naturally arched. She believes a well-fitting corset to be an improvement, rather than a detriment, to the form of a grown woman.

In this day and age harmony of outlines, aside from mere beauty of face, makes for success in the business and professional world, and counts for much in all ranks of life. Just so soon as a woman allows her muscles to relax and fat to accumulate, she is qualifying for the Mother Hubbard style of dressing—of all costumes of all ages, the least attractive.

Of course women who wear corsets should owe it to themselves to wear only those that fit well, and be careful to allow sufficient room at the belt line for proper expansion and balance of the body; but aside from any support, real or imaginary, the corset may be, the chest should never be allowed to flatten or sink downward, as that position at once crowds every internal organ out and throws the whole body out of poise.

Rhythmic breathing compels the chest to remain high and the ribs to remain expanded, thru the full and automatic inflation of the lungs, which should never be empty or allowed to collapse.

The illustration will demonstrate this point, showing *the right and wrong method of standing* and the effect a downward droop of the chest has upon the contour of the whole body, apart from its interference with the circulation and the cutting off of its natural supply of oxygen. And at the end of this article, readers will find some simple but practical and non-fatiguing exercises for reducing the waist-line, if it averages too many inches for type and age and height.

A thick waist is invariably caused by an adipose accumulation, which consists principally of *stored away carbon* (of which fat is about

seventy-nine per cent.). Muscles loaded down with superfluous fat soon lose their suppleness and graceful contour, superfluous flesh has been rightly called "obscurity," obscuring, as it does, in the abnormally stout person, all the original outlines.

The circulation of the blood is always sluggish in stout persons, because of the weight and pressure caused by fatty deposits on veins and arteries.

Heart disease is often merely a symptom, expressing its incapacity to force the life fluid into veins and arteries that are reduced in size from external pressure.

Any dress or corset that allows the abdomen to press downward and outward in sitting and standing is wrongly made. It prevents the proper rhythm of the diaphragm, interferes with the digestion and imperils the health.

The writer would suggest that all women reduce the waistline (where desirable) by proper exercises instead of by tight lacing. Lacing that tightens the garments at the pit of the stomach shows a lack of common sense, but how few women stop to realize that just back of the waist line lies the solar plexus, the sun center, a great nerve plexus that is beginning to be recognized as the abdominal brain, because of its marvellously important function and its relation to the sympathetic nervous system.

A very few minutes every morning and evening, devoted to contour culture would soon establish a habit that would mean both health and beauty, for we know accurately now (thanks to the microscope), that the whole process of life in body building is cellular. By intelligent care of the house we live in we can aid, and even direct and govern, the *constructive process* of renewing vital energies.

Many of the ailments so common in school children are due to *defective breathing*.

Mal-nutrition (where a child has enough of suitable food to eat) is invariably caused by defective respiration. And alas! sad but true, in the most magnificently equipped schools in the world, those of the United States, there can be found millions of shallow chested or defective breathing children, suffering untold misery; many of them from diseases caused entirely by lack of a knowledge of the natural rhythm of breathing with which nature endows every child, whether born prince or pauper, and which should have been kept up in the nurseries and kindergartens.

The writer is now in Chicago instructing children how to re-establish this natural rhythm. She is doing the work under the observation of

health officers, and under test conditions. Many photographs of before and after will be made, some of which will illustrate the January article of this department.

#### Exercises for Reducing Abnormal Waistline.

Many people worry and fuss about increase of weight, and do nothing else to prevent it. One exercise that will reduce an abnormal waist five inches in a month is this:

Poise lightly on balls of feet with mental impulse of starting to run or skate, arms hanging loosely, chest up, chin drawn back. Then walk lightly about the room, drawing each knee alternately up to the waist line and holding it there with clasped hands as long as one breath can be comfortably sustained, *without chest effort*. Do this for ten minutes, while undressed, night and morning.

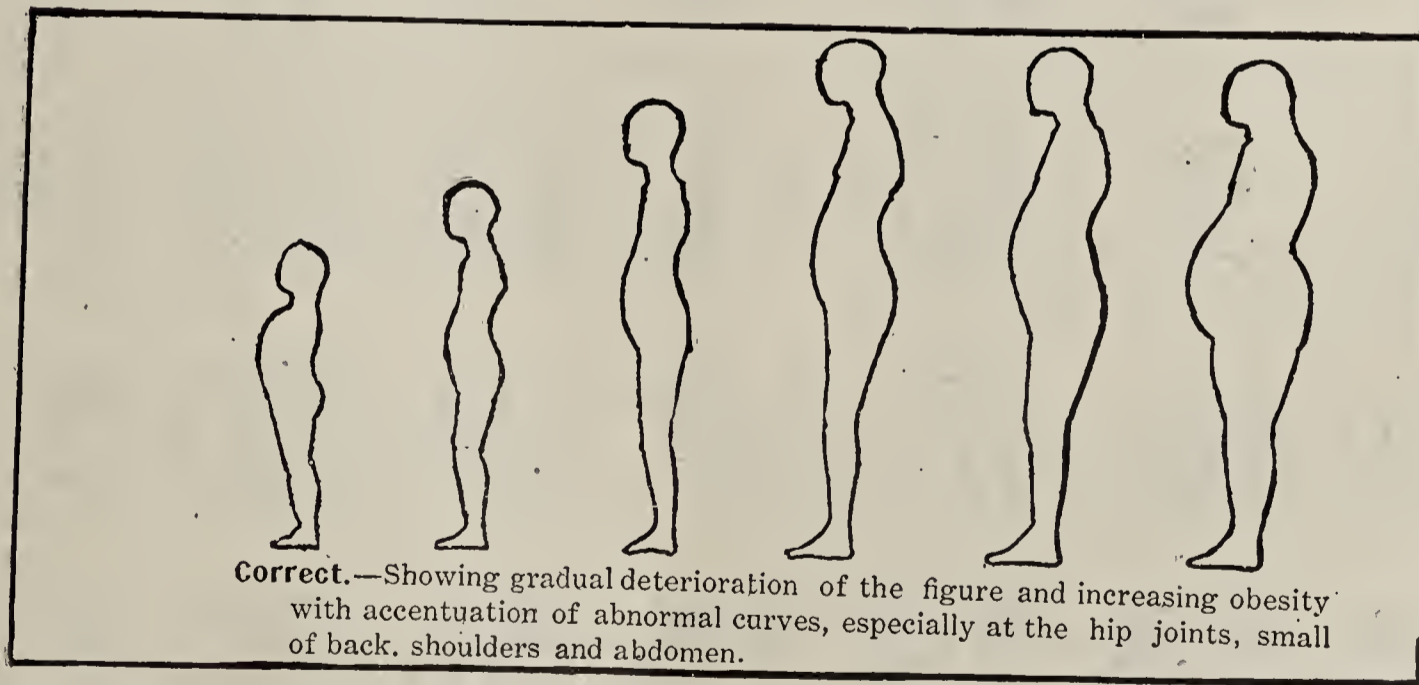
Another equally useful exercise for reducing waist-line: Stand with the feet about twelve inches apart, the knees stiff and straight, and the hands clasped behind the head. Then lean forward as far as possible without losing balance to the left, and while retaining breath sway the head and body with a resisting kind of movement,

over to the right side, then, slowly raise the body and sway backward until one can describe a rotary movement. To do this rightly keep the feet wide apart, the knees straight; and have patience. The result will be a lithe figure, supple waist, and slender loins.

The writer, by permission of the editor, invites questions in this department, and above all, she advises her readers to study their own bodies. Study temperament—individuality, and build up to its highest expression of vital kinship with the universe.

In the Orient every one is taught to be respectful to the mendicant, even the most loathsomely diseased, in recognition of the God-atom in man, the vital spark which constitutes human life, that creative breath which only exists from one breath to the next one.

Breathing continues life. The cessation of breathing constitutes death. The mystery of Life is an all-absorbing one. Study the various functions of your own bodies. Watch and realize what happens to the circulation, nerves, and muscles, when certain movements are brought into play. Re-establish first in your own beings your birthright of rhythm. Then help your neighbors.



Correct.—Showing gradual deterioration of the figure and increasing obesity with accentuation of abnormal curves, especially at the hip joints, small of back, shoulders and abdomen.



# DECEMBER

S M T W T F S

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

BLACKBOARD CALENDAR DESIGNED BY G. H. SHOREY.



# The Christmas Festival

By Belle Raguar Parsons

**I**MITATIONS and representations of many of the Christmas activities suggest physical exercises which may be adapted to the school-room or gymnasium.

## THE CHRISTMAS TREE.

### 1. Getting the tree.

- (1) Trudging thru snow. Stepping high and dilating with effort of each step.
- (2) Climbing up the mountain trail.
- (3) Chopping the tree down or sawing the trunk. Vigorous arm and trunk-bending movements.
- (4) Lifting tree onto sledge or into wagon. Bending and stretching exercise. (Hauling the tree home suggests a good exercise, especially for the gymnasium, if some object can be tied to a rope and dragged, to offer actual resistance to the muscles.)
- (5) Driving home. (Sitting on desks.)
- (6) Lifting tree out of wagon.
- (7) Sawing off the end of the trunk to make it even.
- (8) Hammering on the cross-pieces.
- (9) Setting tree up in the house. (Take both positions to represent pine tree.)
  - (a) Hands pointed overhead.
  - (b) Arms outward sideways stretch.

## TRIMMING THE TREE.

### 1. Placing star on the point of tree.

One row of children represent the pine tree with pointed top. Alternate rows pretend to climb ladder and reach up to put star on point. When star is placed the children representing the trees spread fingers of both hands, palms together, to represent five pointed star.

### 2. Hanging the presents.

Stretching to right and left, and reaching on tiptoe to hang presents. Stooping to pick up new bundles.

### 3. Tossing and throwing tinsel and tufts of cotton on the tree.

### 4. Lifting the candles.

Balancing exercise; standing on one foot pretend to scratch match on the sole of the other shoe. Stretching to lift candles.

### 5. Forming circle, dance around the tree.

## SANTA CLAUS AND HIS REINDEER.

### 1. The Reindeer.

Stamping and pawing (daintily).

Tossing antlers, shaking head.  
Running with head high.  
Leaping, bounding, galloping, etc.

### 2. Santa Claus.

Driving deer, cracking whip, etc.  
Hanging presents.

Dramatize the poem "'Twas the Night Before Christmas."

## REPRESENTATION OF CHRISTMAS TOYS.

This lesson may be given after Christmas, and used first as a guessing game. Ask one child at a time to "show" the class, and not "tell" them, something he received for Christmas. If the class guess what is being represented they may clap to illustrator, and then the whole class represent the toy if it is one which lends itself to good physical activity. The children will represent, without any suggestion from the teacher, a great many of the toys here listed, and probably bring in much fresh material valuable as physical exercise. If any of the toys given in this lesson are not represented by any child, the teacher may give them to the class by showing the class, in her turn, a toy which a child she knows received.

### 1. Jointed Doll.

Offers great variety of joint movements. Head, arms, leg, trunk. This representation is a valuable lesson in anatomy to make the child conscious of all the hinges in his body.

### 2. Chinese Mandarin.

Sitting on the floor or desk, legs crossed and arms folded. Swing head slowly forward and backward.

### 3. Jack-in-the-Box.

From deep-knee-bend position, spring upward, keeping feet on the floor. Dance on springs, gradually dying down to quiet.

This exercise can be kept orderly and quiet if it be understood that the "lids of the boxes" are opened and closed only upon a signal. The "Jacks" cannot jump until the lids are raised, and must go down when the lid is closed.

### 4. Jumping-Jack.

(1) With weight on the balls of the feet, and a slight knee-bend, spring forward, flinging legs outward and arms sideways and upward.

Landing with slight knee-bend, come back to good position.

Order: Ready! Jump! (Repeat four times.) Position!

(2) Arms forward raise, palms touching in front, knees slightly bent. Jump,

flinging legs outward and arms outward. Land with slight knee-bend, clapping hands in front.

Order: Ready! Jump! (Repeat four times). Position!

[NOTE.—Do not give exercises one and two in the same lesson.

5. Rocking-Horse.

(1) One foot forward place. Keeping feet on floor, sway forward and backward, bending right and left knee alternately.

(2) One foot good stride forward place; weight on balls of feet, with stiff wooden legs.

Rock forward and backward, changing weight from foot to foot.

Begin slowly, working up to speed in center of ride, and gradually slowing down again.

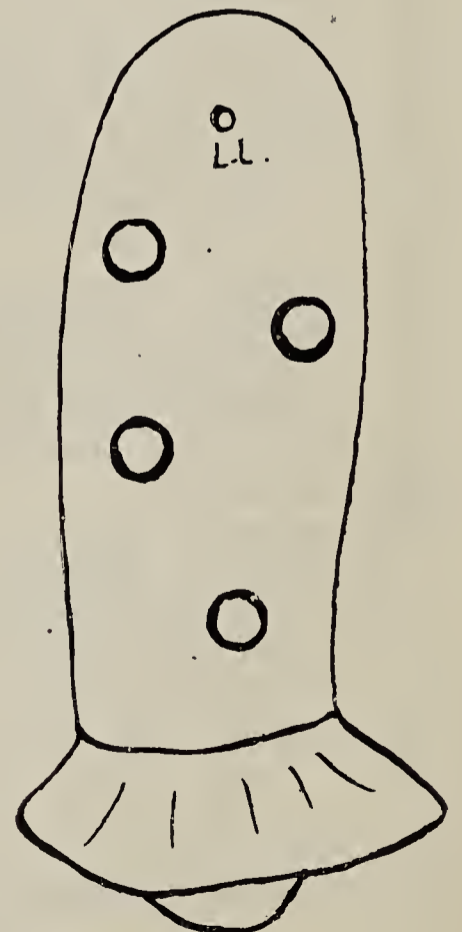
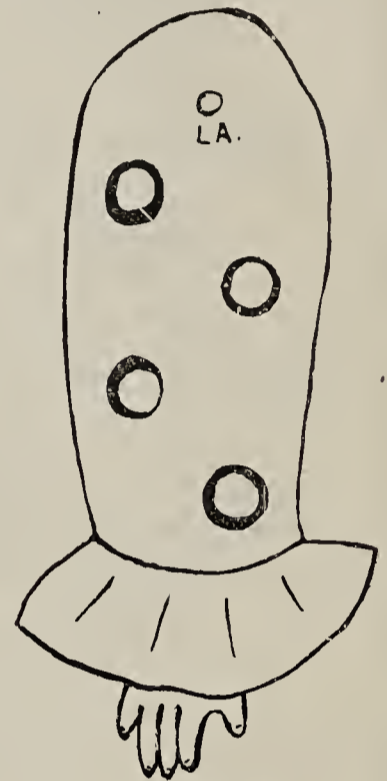
6. Imitation of toy elephant, or donkey, or cow that moves its head.

Kneeling on all fours, head slowly upward raise and downward sink.

Repeat moving head from left to right.

7. Imitations of drums, horns, tops, music-boxes, kites, etc.

Dramatization of toy soldiers, or a Noah's Ark, suggest possibilities of continuing these activities from a new point of view, if so desired.



## Handwork that is Fun for the Christmas Season.

A SUGGESTION FOR A MERRY ANDREW.

Designed by ROSE R. ARCHER, New York City.

The figures may be copied by placing tracing paper over them and then transferring them to cardboard. The left leg and left arm only are here given. By reversing the tracings the right arm and right leg may be drawn. The parts are then cut and afterward fastened with staples at the places indicated (L. A.—left arm. R. L.—right leg, etc.)

# Mother Goose's Christmas Party

By Harriette Wilbur, Wisconsin

## I. Characters.

1. Mother Goose: Short plaid skirt, red over-skirt looped full on hips, black waist very tight, and pointed in front, white neckerchief, pointed red hat, lace mitts, lace ruffles at wrists, powdered hair, glasses, cane, black slippers, and hose.

2. Her son Jack: Knickerbockers, sack coat, red hat.

3. Santa Claus: Regulation costume of red cambric, and white batting.

4. Jack Horner: Sack apron, long bib.

5. Bo-Peep: Shepherdess costume.

6. Little Boy Blue: Kilts and blouse of blue, white sailor collar, blue cap with red feather; carries a horn.

7. Jack Be-Nimble: Clown suit; carries candle in stick.

8. Jack Sprat: Ordinary suit. To make him look slimmer have his clothes all look too short for him; his trousers to his ankles and his sleeves exposing his wrists.

9. Mrs. Sprat: Plain house dress, padded to give her lack of figure.

10. Queen of Hearts: Courtly robes, and crown decorated with hearts.

11. King of Hearts: Same as (10).

12. Knave of Hearts: Page's costume decorated with hearts.

13. Miss Muffit: Greenaway costume.

14. Old Mother Hubbard: Plain print dress, long cloak with hood attached, steeple-crowned hat, umbrella, dog (alive, or toy dog).

15. Old Woman in the Shoe: House dress, apron, white necktie, cap, glasses.

16. Her children: Sack aprons.

17. King Cole: He is padded and dressed in a long, loose robe, wears his crown atilt, to appear convivial, nose reddened, carries pipe and bowl.

18. His fiddlers: Fez caps, and other oriental garb, baggy trousers, etc.

19. Dame Trot: Scant skirt, white apron, little shawl, frilled cap, cat (alive, or a toy one).

20. Peter, Peter, Pumpkin-Eater: Overalls and straw hat.

21. Mrs. Pumpkin-Eater: Scant dress and sun-bonnet.

22. Bobby Shaftoe: Sailor costume.

23. Crooked Man: He is padded with bunches of cotton to make him look crooked, a bunch on one shoulder, another at an elbow, etc., at irregular intervals on his legs and about his body. A bunch on one side calls for a corresponding bunch on the opposite side lower down. High hat, very much twisted, and on one side, stands

pigeon-toed, carries a very crooked stick for a cane.

24. Simple Simon: Trousers too short, stockings hanging down over his shoes, shoes down at heels, a straight blouse hanging to hips, cap on backward.

25. Tom Twig: Sportsman's costume, bow and arrow.

26. Solomon Grundy: Wears a torn, soiled sheet for a shroud, a towel tied about his head.

27. Rowley Powley: Costume of a dandy.

28. Margery Daw: Straw hat with ties under the chin; apron gathered up to make a sack, in which she carries several bantam chickens.

29. Robinson Crusoe: Costume covered with raveled yarn, parasol of same.

30. Robin and Richard: Pajamas, disheveled hair, fists in eyes.

31. Mary, Quite Contrary: A flower girl.

32. Tommy Snooks, and Bessy Brooks: Rain coats, walk under an umbrella.

33. Dick Whittington: Overalls held up by one suspender, bare feet or ragged shoes, hat without a rim, carries a cat.

34. Baby Bunting: Eskimo costume of white canton flannel, wired ears sewn to hood.

35. Man of Bombay: Very fat.

36. Jack and Jill: Overalls and straw hat; has head tied up and arm in sling. Jill wears sunbonnet, baby's dress; has finger tied up.

37. Tom, the Piper's Son: Norfolk jacket, hat with ribbons.

38. Old Abram Brown: Long ulster with buttons very conspicuous, Quaker hat.

39. Wise Men of Gotham: Dressed in the Dutch costume (very full knickerbockers), big blouses with full sleeves, cape collars, bell-crowned hats, very long pipes.

40. Dr. Foster: Rain coat and hat, cane, medicine-case.

## II. Directions.

Children of any size may take part; Mother Goose may be a little girl who can play the part well; the smaller the better. If given for a bazaar, it would be interesting to have grown people take the part, dressing as the children, except No. 30, which may be modified or omitted. Number of characters may be lessened if desired.

Mother Goose introduces each character by reciting the verse regarding them. These will be found in any collection of Mother Goose rhymes. Hurst and Company, of New York, publish a complete volume of these under the title "Mother Goose Nursery Rhymes and Melodies." To vary this, some might be sung to familiar tunes by the whole company.

Pianist plays a "curtain-raiser," and a march for the grand promenade, and a two-step or slow melody, whichever is appropriate, while each character goes off with his present.

### III. Scene.

Pianist plays and curtain rises, showing Mother Goose's living room with a Christmas tree at one side, loaded with appropriate presents for the guests. If possible, a stuffed owl and a goose should be in sight; they may be made of cloth or tissue paper. She sits by the fire-place, her son Jack stands near the tree, his hands behind him, but his neck craned to satisfy his curiosity regarding the presents.

### IV. The Party.

Mother Goose rises and calls Jack. He comes to her slowly, looking back at the tree. She leads him forward, and gives the first three verses of her rhyme: "Old Mother Goose, when she wanted to wander," etc.

Footsteps are heard outside. Pianist begins a march and footsteps are heard as if stamping snow. Bell rings. Mother Goose advances toward door with Jack. Enter King and Queen of Hearts, with Knave following as train-bearer. Mother Goose greets them and escorts them to a seat near the fire-place. The other characters come in as a procession. Mother Goose greets each guest as they slowly pass by. They circle about stage and stop at the rear and sides. As the last guest, Santa Claus, enters, he gives his arm to Mother Goose, and they head a grand promenade, which marches about the stage. The last time they go about they all sing "Quack, quack," on the accented beats of the melody, as

a tribute to the hostess. Santa Claus goes over to the tree and climbs a step-ladder, ready to distribute the presents. Jack goes over near him, Mother Goose steps to the King and Queen of Hearts, and recites:

"The Queen of Hearts, she made some tarts," etc.

As she ceases, Jack comes forward with a tray of tarts. He hands these to the Queen, who graciously gives the Knave a few.

Mother Goose then leads Jacky Horner forward and recites:

"Little Jacky Horner," etc.

Jack brings his present, an immense pie, made in a dish-pan and trimmed with tissue-paper. He bows, offers Mother Goose a bite. She pulls a string which projects thru the cover and brings out an immense plum. Jack then skips over to a corner and begins pulling out plums.

Dame Hubbard receives a big bone tied with a ribbon; Dr. Foster, a lantern; Bo-Peep, a branch with a dozen sheep-tails (twists of cotton), hanging thereon; Robinson Crusoe, a pair of overalls; Little Boy Blue, a pillow; Jack Be-Nimble, a footstool; Jack Sprat and his wife, a toy pig on a platter; Jack and Jill, a new pail; King Cole and his three fiddlers receive a big plum-pudding; Little Miss Muffit, a long-handled net for catching specimens; the Old Woman in the Shoe, a new slipper sole; her children each a piece of bread; Old Abram Brown, a card of buttons; the Three Wise Men of Gotham, an immense bowl of lath covered with paper. Theirs is the last present, and they sit in it while the rest have a grand promenade, showing off their presents.

[Curtain.]



A Yule Tide Market in Germany, where Christmas is Essentially the Children's Day.

# A Lesson on Time

By CHRISTIANA MOUNT, Model and Critic Teacher, New Jersey.

This lesson was given by Miss Mount at a grade meeting of teachers, and also before her class at the Dover Summer School.]

If you in the morning throw minutes away,  
You can't pick them up for the rest of the day.  
You may worry and scurry, and hurry and flurry,  
But you've lost them forever, forever and aye.

What is it that helps us to keep the minutes from running away?

Many years ago people did not have clocks, but they found that they had to have something to tell them the time or else they would waste too many minutes. So they made water-clocks, sun-dials, and hour glasses. (Explain the construction of each.) One wise man had wax candles made of the same weight and size with little notches cut at even distance apart. He measured his days and hours by these notches.

(Show clock face.)

Let us count the numbers. We call these numbers the hours. When we want to show them separately what do we do? This is the hand that shows or points to each hour. What is the difference between it and the other hand? Ask the pupils to show the hour hand. To what number is it pointing? Tell them that that is the hour. Move the hand to the next hour and ask them to tell you again. Continue in this way until they know the hours. It is not well to teach the minutes with the hours, as it is confusing to the little ones.

Now let us see what these little marks are. We call them minutes.

How many minutes are in this space? One, two, three, four, five.

Let us count how many on the face of the clock.

Here is a little verse about them:

We are but minutes, little things,  
Each one furnished with sixty wings,  
With which we fly on our unseen track,  
And not a minute ever comes back.  
Who uses minutes has hours to use;  
Who loses minutes, whole years may lose.

Show me the hour hand. What does it do? What do you think this long one does?

Now let us see whether we can travel around the clock. When the hands are together you have dinner. What time is it?

Now I will put the hour hand on one, and the minute hand on twelve. What time is it? We are in school now.

Continue in this way around the clock. Two, recess; three, dismissal; four, play time; five, some men begin to come home; six, almost everybody stops work; seven, everybody home, unless they are going to do night work; eight, little people in bed; nine, next size people; ten,

big people; eleven, candy stores begin to close; twelve, deep, dark night—give name midnight. Say very little about seconds to these little people.

Drill on the hours for a long time, then send the children to the dial to place hands. Some may prefer to teach minutes with the hours, but it is apt to result in confusion for the very small children.

Draw a clock face upon the board. Commence at the top to make divisions. Show twelve; bisect, then trisect. Ask pupils to tell where to place numbers. Allow pupils to place numbers in empty face.

## Sentences.

There are twelve hours upon the face of the clock.

The clock has two hands.

The short one is the hour hand.

The long one is the minute hand.

We tell time by the clock.

## Spelling.

Hour, clock, hands, minutes, face, dial.  
Teach older pupils A. M.; P. M. Also time table.

## Memory Gem.

Sixty seconds make a minute,  
How much good can I do in it?  
Sixty minutes make an hour,  
All the good that's in my power.  
Twenty hours and four a day,  
Time for work, and sleep, and play.  
Days three hundred sixty-five,  
Make a year for me to strive  
Right good things each day to do,  
That I wise may grow, and true.

Tell about the great clock at Strasburg, and Big Ben, of Westminster. Older pupils may enjoy "The Old Clock on the Stairs."

## The Little Dreamer.

A little boy was dreaming,  
Upon his nurse's lap,  
That the pins fell out of all the stars,  
And the stars fell into his cap.

So, when his dream was over,  
What should that little boy do?  
Why, he went and looked inside his cap,  
And found it wasn't true.

—NURSERY NONSENSE.

# What Song Can Do for the Reading Lesson

Conducted by Alys E. Bentley, Director of Music in the Schools of Washington, D. C.

## The Santa Claus Song.

**I**N a great variety of ways, this Santa Claus Song may be used.

It may be used just as a song—studied as former songs have been studied, comparing and contrasting phrases and measures, and sung with the real Christmas joy, in the jollity and fun of the Yule-tide.

Different pupils may be selected to express the different wishes, each singing his solo phrase “I want a bat,” or “I want a book,” the entire school coming in with the chorus “And down he comes, etc.”

From this to the dramatic representation the step is very simple. If you leave them alone, the children will, of themselves, suggest the form of the play, and will carry it out. I can hear them now: “I want to be Santa Claus!” “Let’s have this for the chimney, etc.”

Of course, Santa Claus must retire from view into the corridor, or behind the bookcase, or into some convenient closet, from which retreat his “Ho! Ho! Ho! Ho!” will be heard in response to the excited chorus “Who is chuckling, who is shouting?”

As each child sings his wish, he will run to the chimney and shout it up the chimney’s mouth. After the solo “I want a doll with ribbons in her hair,” the entire group of players will join hands, and dancing round the chimney, sing, “I want,”

to which Santa Claus will respond with a distant “Ho! ho!” and a nearer “He! He! Look out below; Look out for me,” as he bursts into the room from his place of concealment, the entire chorus singing, “And down he comes all dressed with holly, Santa Claus, so big and jolly.”

There may be as much in the way of scenery and costumes as the ingenuity of the teacher and her class may suggest. In a class of very young children it will be interesting to see how much individuality and dramatic power the children themselves will exhibit. If encouraged to play the game spontaneously and freely, they will suggest many variations in the action and the setting. The dramatic instinct is so strong in children that it needs only to be encouraged and given opportunity for its freest expression.

The song may be used as material for the reading-lesson provided we can keep to the spirit of fun and merriment. On no account must the Christmas spirit be lost in the handling of the material for the reading lesson.

Such sentences as those given below may be placed on the blackboard, but let us be sure that they are read as real and spontaneous wishes, expressing all the delight of anticipation. This is another opportunity to carry over into the

### SANTA CLAUS.

*Lively.*

*Chorus.* What is rumbling up the chimney, Rumble - rumble - Oh! Who is chuckling, who is shouting,

*Solo Santa Claus.* “Ho! Ho! Ho! Ho! Ho!” *Solo A.* “I want a bat.” *Solo B.* “I want a ball.” *Solo C.* “I want a wool-ly bear.” *Solo D.* “I

*Solo E.* want a book.” “I want a doll with ribbons in her hair.” *Chorus.* “I want.” *Solo S. C.* “Ho! Ho!” *Chorus.* *Solo S. C.* “He! He! Look

*Chorus.* out be - low, look out for me.” And down he comes all dress’d with holly, San - ta Claus so big and jol - ly.

# THE WINTER SNOW

Words by ALFRED TENNYSON

Music by ALYS E. BENTLEY

*Moderato.*

Full knee - deep lies the win - ter snow, And the win - ter winds are

*mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, with a tempo marking of 'Moderato'. The lyrics are 'Full knee - deep lies the win - ter snow, And the win - ter winds are'. The bottom two staves are piano accompaniment, starting with a dynamic marking of 'mf'. The piano part features a steady bass line and a treble line with some triplet figures.

wea - ri - ly sigh - ing; Toll ye the church bell, sad and slow, And tread soft - ly and speak

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics 'wea - ri - ly sigh - ing; Toll ye the church bell, sad and slow, And tread soft - ly and speak'. The piano accompaniment continues with similar harmonic support, including some chordal textures.

low, For the old year lies a - dy - - - - ing.

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'low, For the old year lies a - dy - - - - ing.' The piano accompaniment provides a final harmonic resolution, ending with a cadence.

reading lesson the dramatic feeling developed thru music.

**Suggestions for Reading Lessons.**

What is rumbling up the chimney?  
Who is shouting "Ho ho?"  
"I want a bat".  
"I want a ball".  
"I want a wooly bear."

"I want a doll with ribbons in her hair."  
"Ho! ho! I am Santa Claus."  
"He! he! Look out for me!"  
"Down I come all dressed with holly."  
"Ho! ho! He! he! I am big and jolly."

## Nature Stories

FOR THE PRIMARY SCHOOL

By Lillian C. Flint, Minnesota.

### Christmas.

All children like Christmas.  
They have a good dinner at Christmas.  
They have turkey and plum pudding.  
At Christmas they have a Christmas tree.  
Pretty presents are hung on the branches.  
There are dolls and sleds and skates.  
There is always candy.  
Sometimes the presents are tied with ribbon.  
Wax candles are put on the tree.  
Children like to see them lighted.  
We give presents to the poor on Christmas day.

### Holly.

Let us make a Christmas wreath.  
We will make the wreath of Holly.  
Holly grows in this country.  
It has bright red berries and dark green leaves.  
The leaves are evergreen, but they are not like the leaves of the pine tree.  
Holly leaves are stiff and strong.  
They are like leather.  
They have prickles on the points of the leaves.  
The prickles keep animals from eating it.  
At Christmas they cut the Holly and bring it to the city.  
It comes in large boxes and bags.  
It is sold to make wreaths and decorations.  
Sometimes the wreaths are hung in the window.

Sometimes they take off the leaves and sew them on strips of cloth.  
In this country Holly grows as large as a lilac bush.  
It grows in almost all countries.  
In winter the birds eat the red berries.  
Holly is not pretty in summer.  
In winter it is very pretty.  
It helps to make us cheerful.

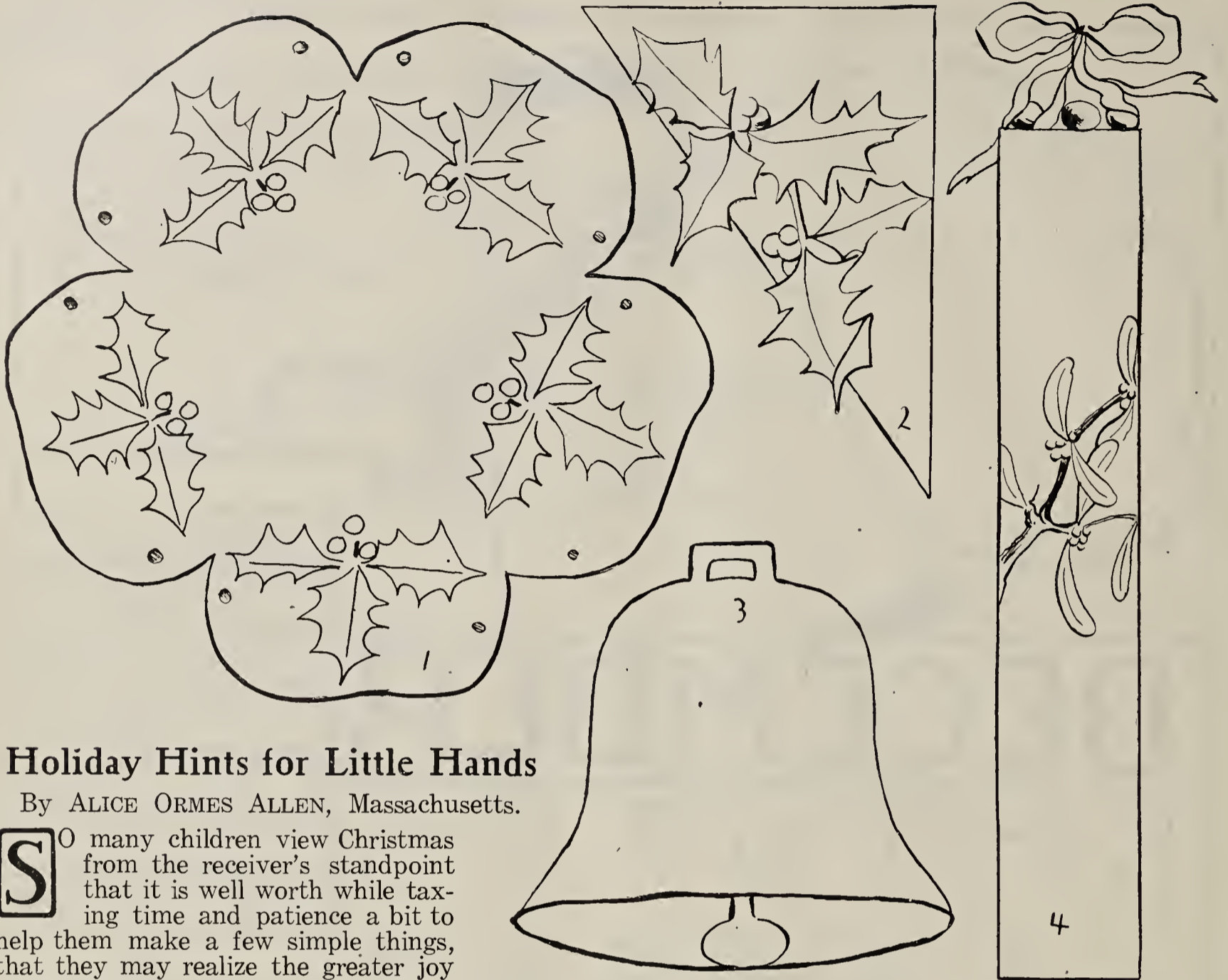
### Mistletoe.

Mistletoe is not like the Holly.  
Mistletoe has pale berries.  
The berries are sticky.  
They are full of gum.  
Holly has red berries.  
Mistletoe has pale green berries.  
Holly berries are larger than Mistletoe berries.  
We use both Holly and Mistletoe at Christmas.  
Mistletoe is an odd plant.  
It grows on a tree instead of on the ground.  
It likes best to grow on an apple tree.  
In winter birds eat the berries.  
They get their bills sticky.  
Then the birds fly away to a tree to get off the sticky juice.  
They rub their bills against the tree.  
Then the seed sticks to the tree and grows on it.  
Sometimes the mistletoe eats up a tree so that it dies.





BLACKBOARD CALENDAR DESIGNED BY G. H. SHOREY.



## Holiday Hints for Little Hands

By ALICE ORMES ALLEN, Massachusetts.

**S**O many children view Christmas from the receiver's standpoint that it is well worth while taxing time and patience a bit to help them make a few simple things, that they may realize the greater joy of the giver.

The following articles are especially designed for little fingers, and may be made still more easy by the use of scraps for the decorative effects, where the drawing proves too difficult.

No. 1 is a pin tray, the original of which was cut from plain brown manila paper. The scarlet and green of the holly sprays and the gleam of the running ribbon transformed the humble material into a pretty and pleasing gift. Daintier paper may be used, but if holly is the decorative design green or scarlet ribbon is preferable. This may be tied in bows at each pair of perforations or run continuously and tied at the meeting in a single knot. The paper should be stiff enough to hold its shape well when the petals that form the dish are drawn together.

No. 2 is a little book-mark which father or mother or any fond relative may delight the giver's heart by making of really practical use. It is the decorated corner of a large square envelope, the projecting design being drawn before the corners are cut.

No. 3 is designed as the cover of a blotter, but may be very effectively used in the construction of a calendar. Three or four, or six bells, strung either vertically or horizontally on a narrow

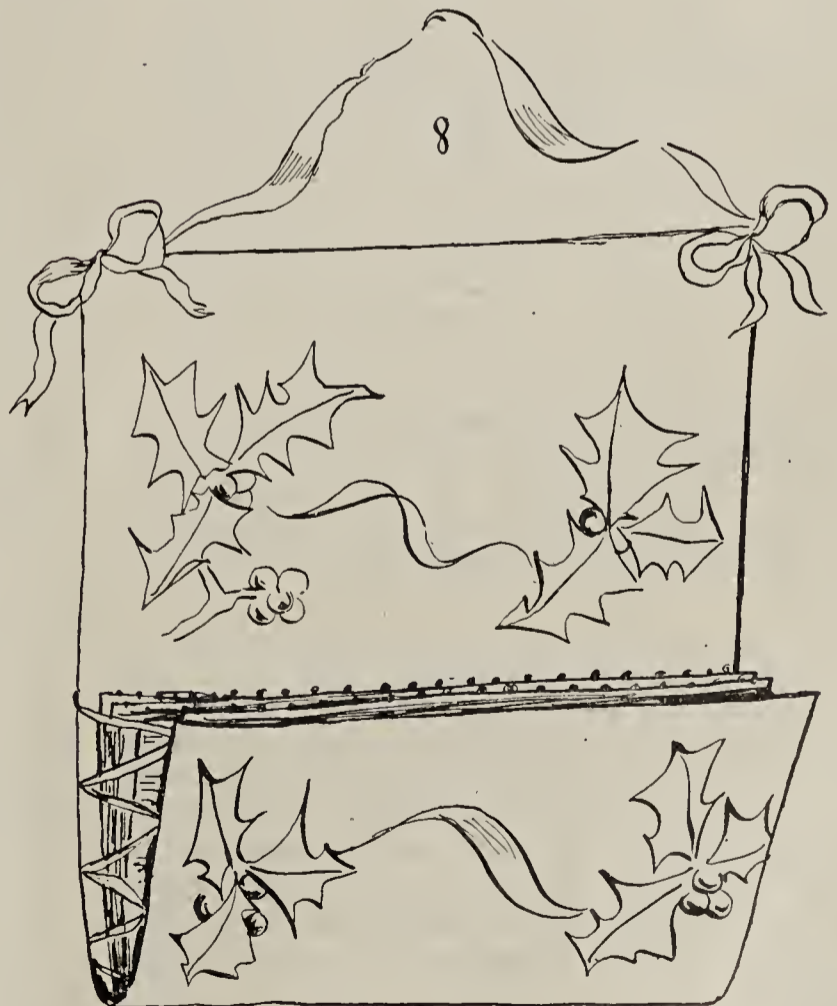
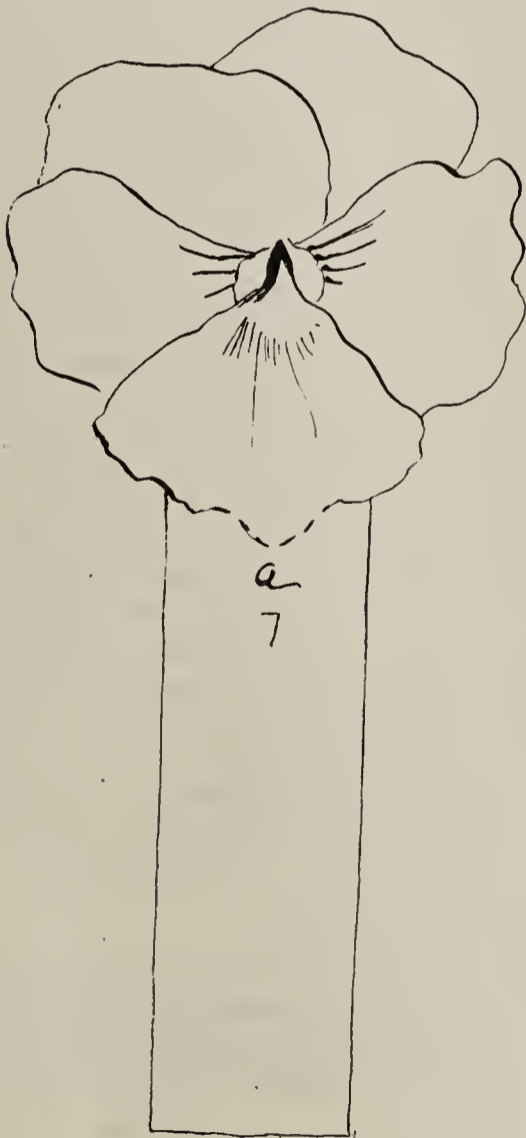
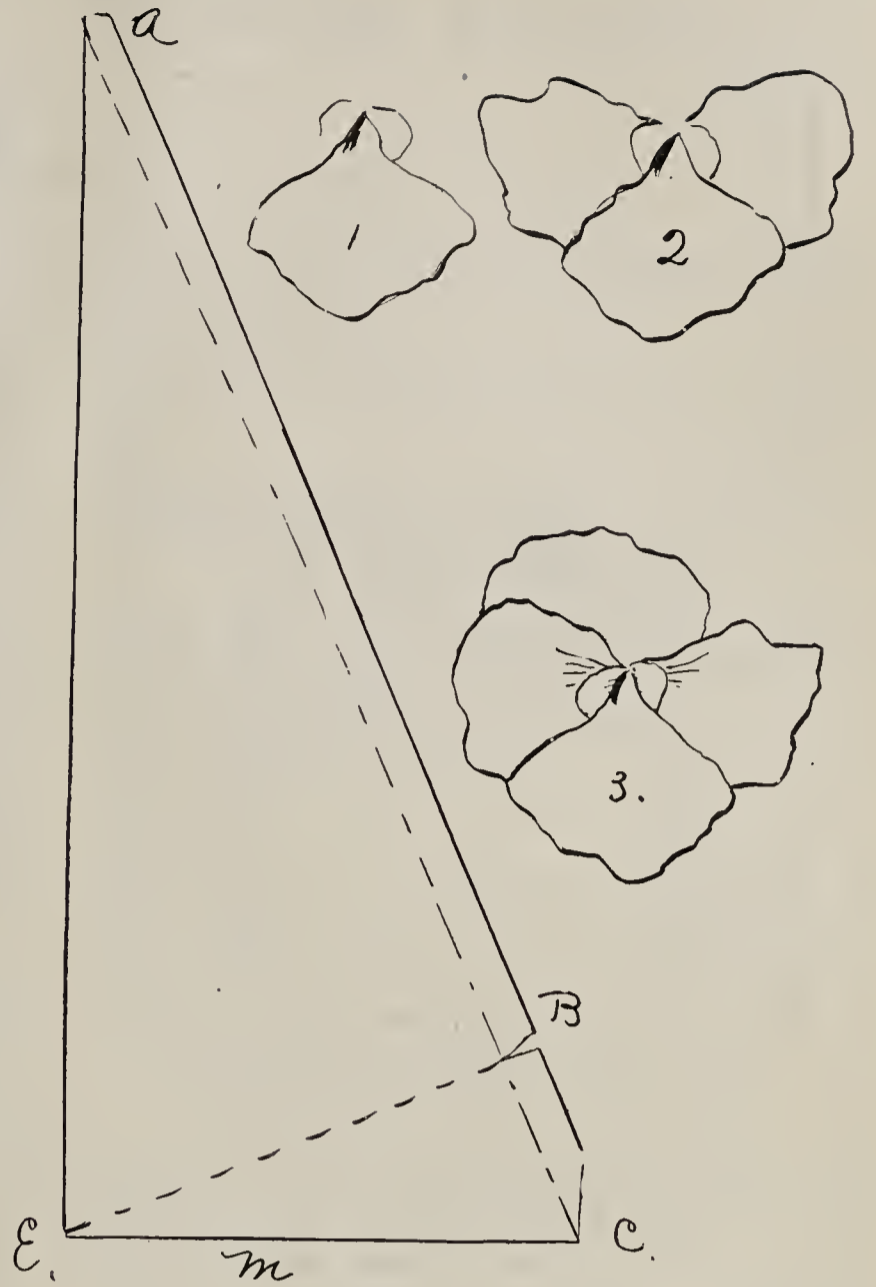
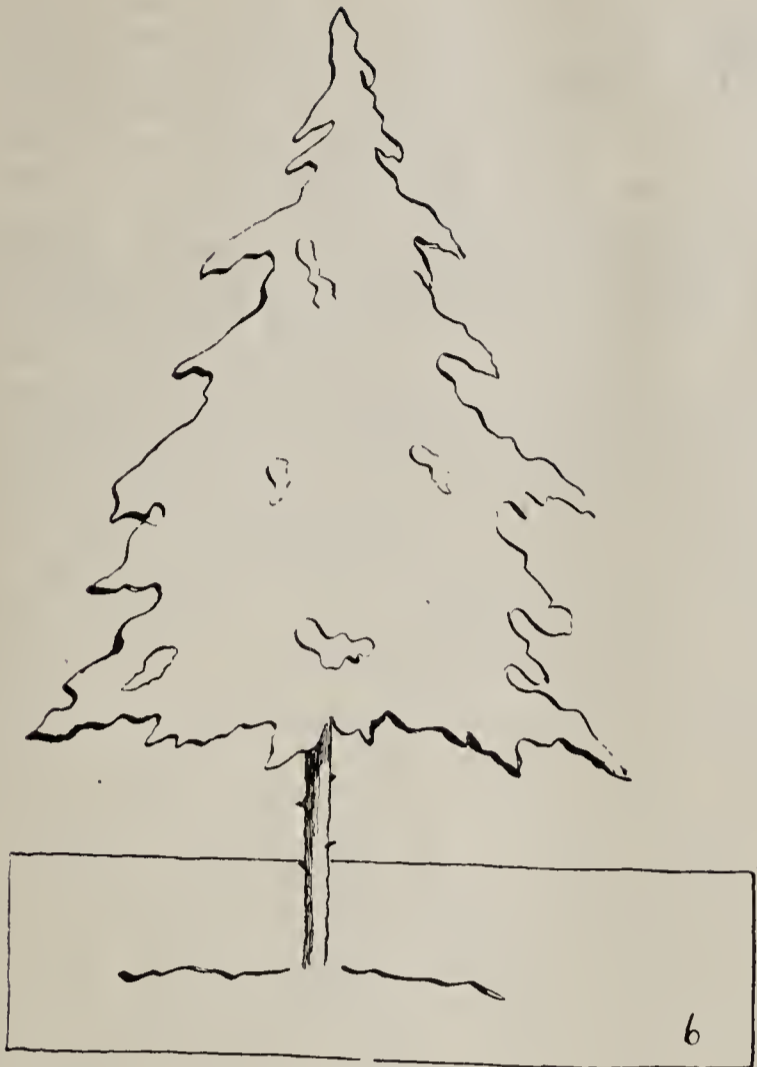
ribbon, with the necessary number of calendar leaflets affixed, make a calendar, the holiday air of which will appeal to childish hearts, and which very little givers can fashion all themselves if given a cardboard pattern.

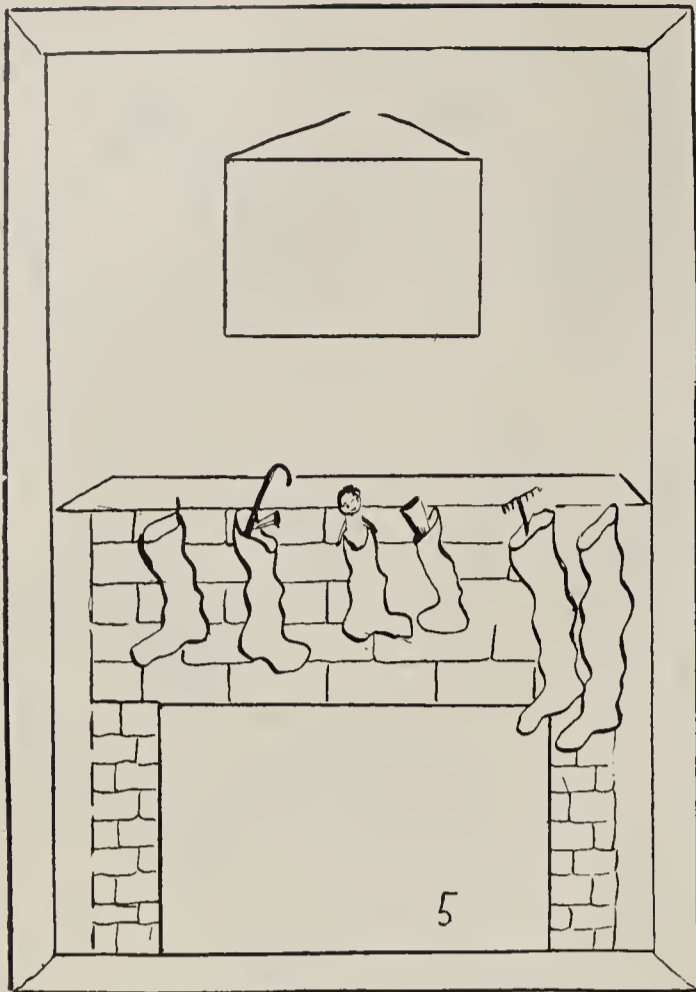
No. 4 is a hat pin holder. Two stiff pieces of narrow oblong cardboard are securely bound together with a pasted cover of water-color paper. The covering is, of course, one piece, cut wide enough to cover both sides and lap a little for security, on one of the back edges. The case should be at least eight inches long.

No. 5 is a Christmas card calendar which may be made in one of several ways, according to the skill of the maker.

It may be drawn in black and white, and the calendar pasted in the upper space, to represent a picture hanging above the mantel, or it may be drawn and appropriately colored, or, finally, according to the original design, it may be done poster style, and the various parts cut out and applied; the mantel-piece being cut from gray or brown paper, the bricks from red, and the fire-place and stockings from black. Even the frame may be made of strips of colored paper.

The same, made larger, with a piece of black





Design for a Christmas Card Calendar.  
(Fig. 5.—See page 166 for description.)

sand-paper for the open fire-place, and a little card in place of the calendar, to represent the picture over the mantel, makes a pretty match scratcher.

No. 6 is a poster-style decoration for a place card, a Christmas card or calendar. A row of these place cards around the Christmas dinner-table add a delightfully festive air, and the small person who plans the surprise will be sure to earn the reward of his labor. If used as dinner cards a standard made by the pattern M, and pasted from the tip of the tree to the base of the card, will hold the tree erect in a life-like manner.

Crease the standard along the dotted lines, and apply the glue to the narrow strip from A to B. From B to C apply the glue on the back of the strip. Crease along B, E, and turning the triangle B, E, C, paste the strip B, C, to the lower edge of the place card. Used as school work, the tree of No. 6 makes a good free-hand cutting exercise.

No. 7 is another book-mark. By using the detail drawing of the pansy in the order numbered a child may soon learn to draw one free-hand themselves, as I have proved with very little people. Cut along the dotted lower petal within an eighth of an inch of the edge of the card strip. When inserted in a book this petal slips over the edge of the preceding page, and the projecting pansy readily indicates the desired place.

No. 8 is a pin case, the illustration of which explains itself.

## "The Get-Together Club"

**W**HAT do teachers do who never compare notes? "Ane stick willna burn alane." Here we are far from the great luminaries but we can light our little candle from another's flame. We can pick each other's brains, and thus gain wisdom from our neighbor's experience as well as our own.

We do not dignify our gatherings by the name of Teachers' Conferences, but as we chance to get together at the close of a day or week, we give each other many a little hint, many a word of help for the work we love, many a watchword that will stand us in good stead in coming contests.

"How under the sun do you manage to accomplish so much?" we ask of the quiet, systematic teacher who has three grades, yet has never seemed flurried in all her life. She tells us: "I gain time in various ways. I combine classes in certain branches permanently; in some exercises I combine temporarily two or three grades. Then, I have pupils to help. I have good materials—sometimes I have to buy them, but it pays; then, I leave out a lot of things I used to spend time on—the dry, the disconnected."

Then, there is the disciplinarian. Will we ever gain such experience? One mother sends her word to take her little girl and make a lady of her, and this wise teacher sees the angel in the block. Another mother tells her, "I want you to take Johnny, and I don't keer ef yer don't learn him such an awful lot, jest so yer make him mind." And Johnny *minds*. "Tell us," we say, "what do you do?" "Do?" says our Mentor. "I make Johnny love me. Sometimes, in very rare cases,—well, I have to follow the example of 'The Hoosier School-Master.' You remember, he once had to *act the bull-dog*."

Does this seem a dismal way of finding recreation? Not at all; for altho we sometimes compare our class-work, and the formation of a single letter is not too dry a subject, yet we enliven each other with the recital of many a pleasing episode in our experience. One of us tells how little Carrie Lewis reported in school that their cow had died of hydrophobia. Another relates Charlie's disgust that the feller settin' next him has ben eatin' *wild* onions! We laugh together and drink in the best of tonics.

I must not forget to tell how much good Miss Jones has done me. She is the teacher I envy most. She laughs off all her troubles. When the children come back Monday morning demoralized,—the consequence of having been two whole days with their parents,—I do believe she *plays like* she's demoralized, too, and by ten o'clock things have adjusted themselves to regular working order. "I tell you what, girls," says Miss Jones,

"Judge as you may,

He who toils merrily carries the day."

When we have said good-night and good-bye, I walk home and think aloud: "I have had an insight—I will try again; perhaps, after all, the fault is in *me*."

SARAH A. VOGLER.

# Dramatizing the Reading Lesson

(FOR THE PRIMARY GRADES.)

By Agnes C. Gormley, Rhode Island.

## The Race.

**T**HE story of "The Race," from Baldwin's Second Reader, is a prime favorite, for dramatization, with the children. This is the story:

One day a rabbit was hopping along a road. He overtook a turtle that was going the same way. "Good morning, friend Turtle," he said. "Where are you going this morning?" The turtle said, "I am going to the river, where the water-lilies grow."

"Well," said the rabbit, "I am afraid you will never get there. The river is two miles away, and at your rate of walking you will grow old and die before you go so far."

The turtle did not stop to talk. She said, "I know that the river is a long way off. But I will keep moving all the time."

The next morning the rabbit saw the turtle again. She was only a little farther, but she kept moving all the time. "You slow-moving creature!" said the rabbit. "I can go as far in a minute as you can go in a day."

"I will run a race with you," said the turtle. The rabbit laughed. "That would be a funny race," he said. "Why, I could be at the goal before you were well started."

"But I am not afraid to run with you," said the turtle. "To what place?" said the rabbit. The turtle said, "To the river where the water-lilies grow. And our friend the fox shall be the judge."

"Very well," said the rabbit. And they called the fox to be the judge of the race.

"One, two, three," said the fox. "Now go!" Both started at the word. The rabbit ran quite fast for a little while. Then he looked back and saw that he had left the turtle out of sight.

"What is the use of running?" he said. "I think I shall rest here in the shade, for the sun is very hot." So he lay down by the side of the road and was soon fast asleep. But the turtle kept moving all the time.

By and by the rabbit awoke. He did not know that the turtle had passed him while he slept. "I must have my dinner," he said. So he went into a field of sweet clover, and stayed there all the afternoon. But the turtle kept moving all the time.

The rabbit said "I will wait here in the clover till the sun goes down, and then I can run to the river in a few minutes. Friend Turtle will not get there before morning."

After the sun had gone down the rabbit came out of the field and went hopping along the road to the river. He said, "There is no hurry." And so he stopped many times to look at the pretty things by the roadside.

At last he saw the river with the water-lilies growing by the shore. He said, "Now I will run fast and bring this funny race to an end!"

In another minute he had reached the goal. Who

was it that was sitting there and waiting for him? It was the turtle. She had kept moving all the time, and she had won the race.

"How is this, friend Fox?" said the rabbit. The fox said, "It is not always the fast runner that wins the race."

The turtle could not run as fast as the rabbit, but she kept moving all the time.

### To Dramatize the Lesson.

*Story Teller:* One day a rabbit was hopping along a road. He overtook a turtle that was going the same way.

*Rabbit:* Good morning, friend Turtle. Where are you going this morning?

*Turtle:* I am going to the river where the water-lilies grow.

*Rabbit:* Well, I am afraid you will never get there. The river is two miles away, and at your rate of walking you will grow old and die before you go so far.

*Turtle:* I know that the river is a long way off. But I will keep moving all the time.

*Story Teller:* The next morning the rabbit saw the turtle again. She was only a little farther, but she kept moving all the time.

*Rabbit:* You slow-moving creature, I can go as far in a minute as you go in a day.

*Turtle:* I will run a race with you.

*Rabbit:* That would be a funny race! Why, I could be at the goal before you were well started.

*Turtle:* But I am not afraid to run with you.

*Rabbit:* To what place?

*Turtle:* To the river where the water-lilies grow. And our friend, the fox, shall be the judge.

*Rabbit:* Very well!

*Story Teller:* And they called the fox to be the judge of the race.

*Fox:* One, two, three! Now go!

*Story Teller:* Both started at the word. The rabbit ran quite fast for a little while. Then he looked back and saw that he had left the turtle out of sight.

*Rabbit:* What is the use of running? I think I shall rest here in the shade, for the sun is very hot.

*Story Teller:* So he lay down by the side of the road and was soon fast asleep. But the turtle kept moving all the time. By-and-by the rabbit awoke. He did not know that the turtle had passed him while he slept.

*Rabbit:* I must have my dinner.

*Story Teller:* So he went into a field of sweet clover, and stayed there all the afternoon. But the turtle kept moving all the time.

*Rabbit:* I will wait here in the clover till the sun goes down, and then I can run to the river

in a few minutes. Friend Turtle will not get there before morning.

*Story Teller:* After the sun had gone down the rabbit came out of the field, and went hopping along the road to the river.

*Rabbit:* There is no hurry.

*Story Teller:* And so he stopped many times to look at the pretty things by the roadside. At last he saw the river with the water-lilies growing by the shore.

*Rabbit:* Now I can run fast and bring this funny race to an end.

*Story Teller:* In another minute he had reached the goal. Who was it that was sitting there and waiting for him? It was the turtle. She had kept moving all the time, and she had won the race.

*Rabbit:* How is this, friend Fox?

*Fox:* It is not always the fast runner that wins the race.

*Story Teller:* The turtle could not run as fast as the rabbit, but she kept moving all the time.

When a number of lessons are studied after this manner, it will be surprising how alert the children will become to get rid of anything superfluous, especially in the Story Teller's part. In the above story, for instance, the introductory lines may be dispensed with, and the lesson begin at once with, "Good morning, friend Turtle."

Again, when the race is decided on, instead of having the Story Teller read in "And they called the fox to be judge of the race," the Rabbit might say, "Very well, friend Fox, come and be the judge of the race." A few questions on the part of the teacher will bring the direct speech.

We may also omit, with good effect, two speeches of the Rabbit: "I must have my dinner," and "There is no hurry," letting the Story Teller continue without break, in both cases.

We may likewise close at the real climax of the story—when the moral is pointed: "It is not always the fast runner that wins the race." These and other little touches will occur to the teacher after she has worked a while on the story.

Other readings suitable for dramatizing purposes are herewith appended. The writer has tried all, and their good results are vouched for.

Child Life II. Chicken Little.

Baldwin's II. Little Red Riding Hood.

Morse's II. Who Is It?

Wheeler's II. Little Half Chick.

Progressive III. Old Sultan.

" " The Silver Shilling.

Morse's III. Town Musicians.

Progressive IV. Johnny and the Anemone.

Heath's IV. Reynard the Fox.

Jones's IV. Arthur Bonnicastle.

These are only a few of the many stories that can be used in this way. There is a whole world of material lying about if the teacher will only study how to adapt it. If portions, even, of a reading lesson are dramatized, a new life will be infused into what is so often a dry-as-dust text. Teachers do not sufficiently estimate the educative value of readers lower than the one in regular use for the grade. A Fourth Reader class can be inspired to get a great deal of enthusiasm

out of a Third or even of a Second Reader. The easy text is an agreeable change, and the pupil, not being hampered by too many new words, can thus give his whole attention to smooth, animated rendition. Besides, there is a corresponding freshness of grasp and a better expression will be evidenced in all later readings, especially where information is the sole purpose of the text.

### Dickory, dickory, dock.

*Allegro.*  
*mf*

Dick-o-ry, dick-o-ry, dock; The

*mf* L.H.

mouse ran up the clock; The

*fz* > *fz* >

clock struck One, The mouse ran down;

*ten.* *ten.*

Dick-o - ry, dick-o - ry, dock.

*p* *fz* >

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of a vocal line and a piano accompaniment. The piano part is divided into two hands: the right hand (R.H.) and the left hand (L.H.). The score is divided into four systems. The first system includes the title and the tempo marking 'Allegro.' and dynamic marking 'mf'. The second system includes the dynamic marking 'mf' and 'L.H.' for the left hand. The third system includes dynamic markings 'fz' and '>' for accents. The fourth system includes dynamic markings 'p' and 'fz' and '>'.

# THE CHILD WORLD



## Toinette.—A Christmas Story

By Eleanor M. Jollie

Miss Toinette lived in a glass house, in the midst of such beautiful things, that every little girl who passed by flattened her nose against the glass, and wished she lived there too.

To begin with, Miss Toinette had whole trunks full of clothes that came straight from Paris.

One trunk was full of dresses, lovely ones, some for mornings, some for afternoons, and others for evenings. They were made of the daintiest of silks and velvets and muslins in all sorts of exquisite colors. There were hats, and bonnets, and cloaks, and tiny kid gloves, and silk stockings to match every dress. And the underclothes, why they were so dainty that they looked as if they had been made for a fairy queen. And so they had been, for a fairy queen named Toinette, late of Paris, but now of New York.

Now Miss Toinette wasn't a really, truly lady, or little girl, or fairy queen. She was a doll, and the glass house in which she lived was the glass window of a great toy-shop.

She was such a stylish doll, and cost so much money, that even the mammas of the rich little girls shook their heads when the shop-keeper told them the price of Toinette.

Some one else lived in that shop window, too, and, when the shop was closed, and everything was quiet, a little gray mouse would c-r-e-e-p, c-r-e-e-p, out of his hole, and run over and sit in front of Toinette and talk to her.

She could not talk anything but French and would say "*oui*" and

“*non*,” which mean “yes” and “no,” and “*la mere*” and “*le père*,” which mean “mother” and “father,” beautifully.

But she could understand Mousie Gray, even though she could not talk herself, and she just loved to hear him talk in his funny little squeaky mouse voice.

Among other things he used to tell her about the children who came to the glass house, which was really the shop window, you know, and peep at and smile at Toinette, who used to smile back at them. She could do this, you know, for smiles mean love, and happiness, and good wishes, whether they are in French or English.

“Now there is Laura Bates,” Mousie would say, “she lives in a beautiful house, as big—well, as big as that great ship in which you came to America. The other day, just because her nurse wouldn’t let her wear her blue shoes, she pulled all of her doll’s hair off.”

At such tales as these Toinette would give a little French shiver, and hope, with all of her little sawdust heart, that she would never have to go to Laura’s to live.

One night, two nights before Christmas, Mousie came in all out of breath, with a few flakes of snow on his soft gray fur.

“I tell you,” he panted, “I’m all tired out, I’ve been a long way since I saw you last. You see, Mademoiselle,”—of course Toinette being French, Mousie called her Mademoiselle out of politeness,—“it was this way. For over a week, in fact ever since you came to live in this window, I have noticed a little girl who comes every day, as often as she can, to look at you. She is a poor little girl, I knew that by her thin face and old clothes. Why, cold as it was today, she had on her head and shoulders only an old thin shawl, and her little hands were blue with cold.”

Toinette looked as if she were going to cry, when she suddenly thought that she might spoil her complexion, so she controlled her feelings.

“Well,” went on Mousie, “I wanted to see where she lived, and so this afternoon I followed her. Oh, but I had some narrow escapes from cats, but at last we reached the house. It makes me feel badly just to think of it,” and two little tears, no bigger than the point of a pin, rolled down his little gray cheeks.

“The house had only three rooms, and there was so little fire that I had to look twice to see it. The mother was sick in the other room, not so very sick, but she needed good food and care.

“‘Marjorie, dear,’ she called, ‘did you get the money?’

“‘Here it is, mamma,’ and she showed her mother a shining half dollar.



“It seemed that the mother did sewing, when she could get it, but she had not had much work for a long time, and so they were very poor.

“‘Now you lie right still, mamma,’ Marjorie said, ‘I’ll soon have supper,’ and putting on a few sticks of wood, the little tea-kettle was soon humming, and almost before her mamma knew it, Marjorie took her a nice cup of tea, and a roll with just the tiniest dot of butter.

“Marjorie herself had only a roll and a cup of warm water, with just a little milk in it.

“Almost before Marjorie had finished her own supper, mamma was asleep. Then the little housekeeper set the house to rights, and went to a box in the corner and took out her doll, and such a doll. Just an old clothespin dressed up, but the way she cuddled it up, and sung to Bella, as she called it! That’s the kind of a little mother for a doll to have, not much like Laura, is she?

“Well, I must run away and get a little sleep, or I shan’t be able to sit up late to-morrow night, to nibble the candy which Santa puts in the children’s stockings,” and with a funny little bow away he ran.

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The next morning Marjorie was up by daylight, for had she not fifty whole cents with which to buy a Christmas dinner? Poor little Marjorie! Fifty cents looked very big to her. As soon as she gave mamma her breakfast, and made everything as neat as a little girl could, she put on her little shawl, took the precious money, kissed mamma good bye, and started out to hunt for great bargains. She could get a little meat for a soup, half a dozen potatoes, a small loaf of bread, a little butter, and who knows but perhaps an orange for mamma. She hoped so.

“I will just peep at the Princess,” she thought, “I wonder if she is still there? Oh, if any one has bought you, my beautiful Princess, how lonely I shall feel,” she said with a half sob.

But no one had bought Toinette, for there she sat as smiling and beautiful as ever, and she looked out at Marjorie saying, although no one heard her, “*Bon jour, ma cherie,*” which means “good day, dear.”

Oh, how many people there were out on that day before Christmas! Why the sidewalks were crowded, early as it was, and as for the streets, it was very hard work to cross them, there were so many horses and teams out.

Just as Marjorie was looking at Toinette, making up stories in her own little head, about how the beautiful dolly was a lovely princess, and lived in a gorgeous palace made of gold, with diamond windows, a sleigh drove up.

It was drawn by two shiny black horses, with bells around them, and in the sleigh—surely she must be a princess—were a little golden-haired girl of three, and her papa.

How different the two little girls looked, one in her velvet and ermine, and the other in her thin little dress, with the faded shawl on her head.

Tenderly did the gentleman lift his tiny, precious daughter to the ground, and with a merry laugh they went into the great toy store, while Marjorie went back to fairy-land, and went on weaving her story about Toinette.

She had just reached the place where the princess was eating her dinner of chicken and nectar off of ruby plates, when she heard a laughing baby voice say, "Jessie's runned away, papa, Jessie's runned away," and into the middle of the crowded street, in the midst of sleighs, horses and cars, she saw a tiny baby girl run. It was the little princess of the sleigh, and with a white face, her father rushed after her.

But quick as he was, Marjorie was quicker, and with a swift rush she had run and seized Baby Jessie from under the very feet of some prancing horses who were drawing a heavy team.

How she and Jessie were bundled into that beautiful sleigh she hardly knew. But she was driven home in less time than it takes to tell it, and there in the poor little house the mother was told all about how brave little Marjorie had been.

And before he went, Mr. Webster, that was Jessie's papa's name, had asked Marjorie's mamma to come and live in his beautiful home and help with the sewing, for she was just what Jessie's mamma needed.

"And now if you can spare this little daughter for an hour, I think we will take her back, for there is one more thing I want to buy."

"If you were going to buy anything in this great store for a little girl, what would you choose? I have a little friend for whom I want to buy the nicest kind of a Christmas gift."

And Marjorie, with a little catch in her voice, said, "The Princess."

The next night, when Marjorie and her mamma went to Jessie's Christmas tree, what do you suppose sat in the top of the great tree? What, but the Princess Toinette to be sure, smiling down at everybody as if she knew a great secret.

And when Mr. Webster lifted her out of the tree, and called Marjorie's name, Marjorie just opened her arms and hugged Toinette up so close that the little mouse, Mousie Gray, you remember, just laughed and ran home happy, knowing that at last Toinette had found the right little mother.

# The Whittier Centennial

JOHN GREENLEAF WHITTIER WAS BORN DECEMBER 17, 1807, AT HAVERHILL, MASS.

By Jane A. Stewart, Philadelphia

**W**HOWER would know why John Greenleaf Whittier was called the "Sir Galahad of American Song," must make a more exhaustive study of American history than is possible in this article. A hundred years have elapsed since his birth. And the American people are displaying their interest in Whittier with keen and sustained enthusiasm.

Whittier made New England the scene of his poetical inspiration. There he was born, and lived during the eighty-five years of his useful life. There he did most of his literary work. There he laid down his untiring pen; and the soil of New England holds in its loving heart the earthly remains of the great poet-reformer.

When Whittier was born, our nation was in a state of evolution following the war of the Revolution. The foundations of the national political life were being laid. The nation was striving for recognition and for a secure place among the powers. Patriotism was at its height. Whittier's ancestry goes back to the English Quaker pioneer of dauntless courage, Thomas Whittier, who refused to take shelter from the savages with his neighbors in the garrisons at night, but "relying upon the weapons of his faith," he left his own house at Haverhill, Mass., unguarded and unprotected with palisades like the others and carried with him no weapons of war.

It is related that the Indians frequently visited him, and the family often heard them, in the stillness of the evening, whispering beneath the windows, and sometimes they saw their faces pressed against the sash in curious scrutiny. Altho respected by the community for their sterling qualities, the Whittier family, with other pioneers of the same class, suffered considerable social persecution and slight in the early days because of their religious belief.

These facts must be kept in memory if we are to understand the character and career of the poet. In his home-life and environment he came under the influence of the faith and practice of the Quakers, which holds that to all human beings God has given an "inner light," and to all He speaks with a "still, small voice." His religion was a simple, trustful theism, embodying a fervent faith in the absolute equality of mankind. His breadth of view and tolerance of other sects (while holding fast to his own religious ideals), is best expressed in his own words:

"To me, Quaker and Catholic are alike, both children of my Heavenly Father, and separated only by a creed, to some, indeed, a barrier like a Chinese wall, but to me, frail and slight as a spider's web." . . . "I regard Christianity as a life rather than a creed. . . . The only orthodoxy that I am especially interested in is that of life and practice."

Nurtured in these broad beliefs, sprung from a class that made his childhood literally that of a barefoot boy, and filled with an intense patriotic and philanthropic spirit, Whittier inherited with his Quaker blood what he declared to be:

"A hate of tyranny intense  
And hearty in its vehemence  
As if my brother's pain and sorrow were my own."

He gravitated naturally into the thick of the reform movements of his day. He was drawn into the center of the anti-slavery maelstrom. At twenty-four years of age, in 1831, when Garrison issued his first copy of the "Liberator," in Boston, Whittier was in the forefront of the abolition ranks. His fame was already considerable. Anti-slavery workers looked to him for leadership. He became secretary of the American Anti-Slavery Society.

It has been appropriately said that it is almost impossible for those who were not participants in the anti-slavery conflict, or who have not read histories and memoirs of the struggle, to realize the deep approbrium that attached to the word "Abolitionist." To ally oneself with the movement meant martyrdom. How Whittier responded unreservedly to the call of duty is known to all students of his life-history. As he says in one of his poems, he was

"Called from dream and song,  
Thank God! so early to a strife so long,  
That, ere it closed, the black, abundant hair  
Of boyhood, rested silver-sown and spare  
On manhood's temples."

All thought of literary fame was cast aside. So unpopular were the anti-slavery leaders that, during two decades of Whittier's activity, his name as a contributor would have injured the circulation of any of the literary or political journals of the country.

Tho in delicate health and unused to traveling the courageous poet left his secluded, comfortable farm home to take wearisome journeys by stage to promote the cause of freedom. His life during this period was one of complete self-renunciation. Death and personal indignity (the former preferred), were frequently faced. Poverty threatened.

As his historian, Pickard, tells us:

"Now came years in which he felt the pinch of poverty as he had not before experienced it. The poems that were arousing the conscience of the Nation, brought him no income. His (widowed) mother and his sister heartily approved his course, and aided him in maintaining it. Strict economy enabled him to keep out of debt, meager as were the supplies from such editorial and bookkeeping work as he found to do. His pen was kept busy advocating the cause he had espoused, and the poems known as 'The Voices of Freedom,' came rapidly, one after

another,—hammer-strokes against flinty prejudice. Sparks followed each blow. Those who are old enough, remember how these spirited verses stirred and warmed the young hearts of the North, and prepared the soil from which sprang the great political party which took from him the watchword, 'Justice, the highest expediency.'

"Those wild, stirring bugle-calls of his," says an earnest writer, "cheered the little army, and held it together many a time when the cause was only a forlorn hope; and they came with their stern defiance into the camp of the enemy with such masterful power that some gallant enemies deserted to his side." There is the roll of drums and the clash of spears in these stirring strains; there are echoes from Thermopylae and Marathon, and the breath of the old Greek heroes is in the air; there is a hint of the old border battle-cries from Scotland's hills and tarns, from Jura's rocky wall we can catch the cheers of Tell; and the voice of Cromwell can often be distinguished in the strain. There is also the sweep of the winds thru the pine woods, and the mountain blasts of New England; and the strong, fresh air of the salt sea; all tonic influences—in short, which braced up the minds of the men of those days to a fixed and heroic purpose from which they never receded until their end was achieved."

Whittier suffered at the hands of a mob in Concord, N. H., and his office and equipment were burned by rioters in Philadelphia, yet he never regretted his enlistment in the cause of freedom. To a friend he wrote in 1839, at the height of the struggle:

"Abolition has been to me its own 'exceeding great reward.' It has repaid every sacrifice of time, of money, of reputation, of health, of ease, with the answer of a good conscience, and the happiness which grows out of benevolent exertions for the welfare of others. It has led me to examine myself. It has given me the acquaintance of some of the noblest and best of men and women. *It owes me nothing.*"

Whittier's tact and wisdom are shown in his attitude during war times. "We have no right to ask or expect an exemption from the chastisement which the Divine Providence is inflicting upon the Nation," he said in a circular letter addressed to the Society of Friends in June, 1861.

"Steadily and faithfully maintaining our testimony against war, we owe it to the cause of truth, to show that exalted heroism and generous self-sacrifice are not incompatible with our pacific principles."

In his poem "Italy," he voices his faith:

"God reigns, and let the earth rejoice!  
I bow before His sterner plan.  
Dumb are the organs of my choice;  
He speaks in battle's stormy voice,  
His praise is in the wrath of man!

"Yet, surely as He lives, the day  
Of peace He promised shall be ours,  
To fold the flags of war, and lay  
Its sword and spear to rust away,  
And sow its ghastly fields with flowers!"

That Whittier was an uncompromising opponent of what he believed to be wrong, is shown by his action in declining to make any concession

to popular prejudice by, as some others did, leaving out of his collected works the spirited anti-slavery and war-time poems. While he stood firm in his opposition to the institution of slavery, he never allowed any feeling of rancor or contempt to possess him in regard to those who held views opposed to his own. His was a noble tolerance which made him the most magnanimous of reformers.

In the end, the work of reform, instead of minimizing and limiting, served to develop and bring to full fruition his native poetic genius. The amendment to the United States Constitution, abolishing slavery in 1865, brought out what is perhaps his noblest poem, "Laus Deo," which was suggested to Mr. Whittier as he sat in meeting, and as he afterwards told Lucy Larcom, "wrote itself, or rather sang itself, while the bells rang," and cannon boomed in honor of the event.

The more we study Whittier's poems the clearer becomes the impression that they were educed from the depths of a strong love for humanity, for native land, for all things that are lovely and of good report, and from a deep religious conviction. All these conspired to form the sterling character of the man who, beginning life as an earnest, devoted reformer, has bloomed into immortality as the poet of humanity,—"our bard and prophet best beloved."



A Puritan Maiden  
From the Painting by George H. Boughton

# Whittier's Birthplace

By James Buckham

**I**T is a charming walk of about three miles from the thriving city of Haverhill, to the Whittier homestead, the birthplace and boyhood home of America's beloved poet, John G. Whittier. Taking the Merrimac and Amesbury Road, one soon comes to beautiful Kenoza Lake, of which Whittier sang:

"Kenoza! o'er no sweeter lake  
Shall morning break or noon-cloud sail,  
No fairer face than thine shall take  
The sunset's golden veil."

But, alas!

"The shores we trod as barefoot boys,  
The nutted woods we wandered thru,"

are now dotted with boat-houses, refreshment booths, swings, bowling alleys, and baseball diamonds. The timid hare has long since been frightened away, and where his devious "runway" used to wind thru the woodland, now stands the painted figure of an English stag. Where, long ago, the barefoot boys used to moor their raft of wattled logs, the sign, "Boats to let," stares the tourist-pilgrim in the face, and the quiet of those "banks of shade" is broken by the throb and whirr of a steam-engine which pumps up the water-supply of the city of Haverhill. On one of the hills surrounding the lake stands a magnificent summer-house, built on the style of an old Gothic castle, with round towers and serrated parapets. One cannot help wondering what the ancestors of our Quaker poet would have said could they have seen this gray stone imitation of English baronial architecture, which was destined to spring up in the forests they had cleared in the name of Liberty and God-fearing simplicity.

Leaving Lake Kenoza, one turns to the left on the broad Merrimac Road, and after following this for about two miles, comes to a high, bare pasture-hill, at the foot of which, on a road crossing the main turnpike at right angles, nestles the old Whittier

homestead, which has become familiar to American readers thru many excellent illustrations in books and public prints. One's first impression of the house is disappointing—it looks neither as old nor as romantic as one had fancied. There are no gables, nor even a dormer roof. It is a plain frame house, painted white, with a great square chimney rising from the center of the roof. The ridge-pole is painted a fantastic blue, and the big chimney is capped with an iron spark-arrester.

But the modern impression—enhanced by these modern accessories—disappears when one comes to examine the house more closely. It is broad and low in proportion to its length; its framework is heavy and substantial; the windows are narrow, with small panes, and are set apparently at random into the walls, without the least regard for regularity, as if the rooms had first been partitioned off, and a window cut wherever there was need of admitting light and air. Over two hundred years ago this old Whittier homestead was built, and it was not until it had been standing more than a century that it became the first earthly shelter of the sweet singer of New England life and scenery. Here, in December, 1807, was born the poet whose songs were destined to become the bugle notes of freedom, and the immortal memorials of primitive New England life and history.

The surroundings of the old Whittier house are delightfully portrayed in the poet's "Snow Bound," and other poems. Directly across the road from the house is the great barn, nearly one hundred feet long, to which, after the big snow-storm, the boys of the Whittier household

"Cut the solid whiteness thru,  
And, where the drift was deepest, made

A tunneled  
walled and  
overlaid

With daz-  
zling crystal."

This barn, like the house, has been decidedly modernized since the boyhood days of the poet. It is freshly painted, has a great sliding door that runs on pulley-



The Whittier Homestead, where the poet was born.  
This is how it looked before the fame of the poet caused people to think of its restoration.

wheels, and is surmounted by a latticed cupola and a shining modern weathervane. Still, the main structure is the same which the buskined and mittened boys reached

"with merry din,  
And roused the prisoned brutes within."

Just at the right of the barn, as one faces it, is the corncrib, now almost in ruins, which Whittier also incorporated into his "Winter Idyl":

"Strange domes and towers  
Rose up where the sty or corn-crib stood."

Nothing, however, remains of the old well-sweep, except the upright forked post, black, and cracked with age. In place of bucket and sweep, one sees now a smart modern pump, with a cup hanging at its side.

But the brook which flows by the Whittier homestead, as it must have been the chief delight of the young poet, is now the chief point of interest to the appreciative visitor. All who have seen pictures of the Whittier homestead will remember the brook that crosses the road a few yards from the house, and is spanned by a rude bridge of planks. How often must the

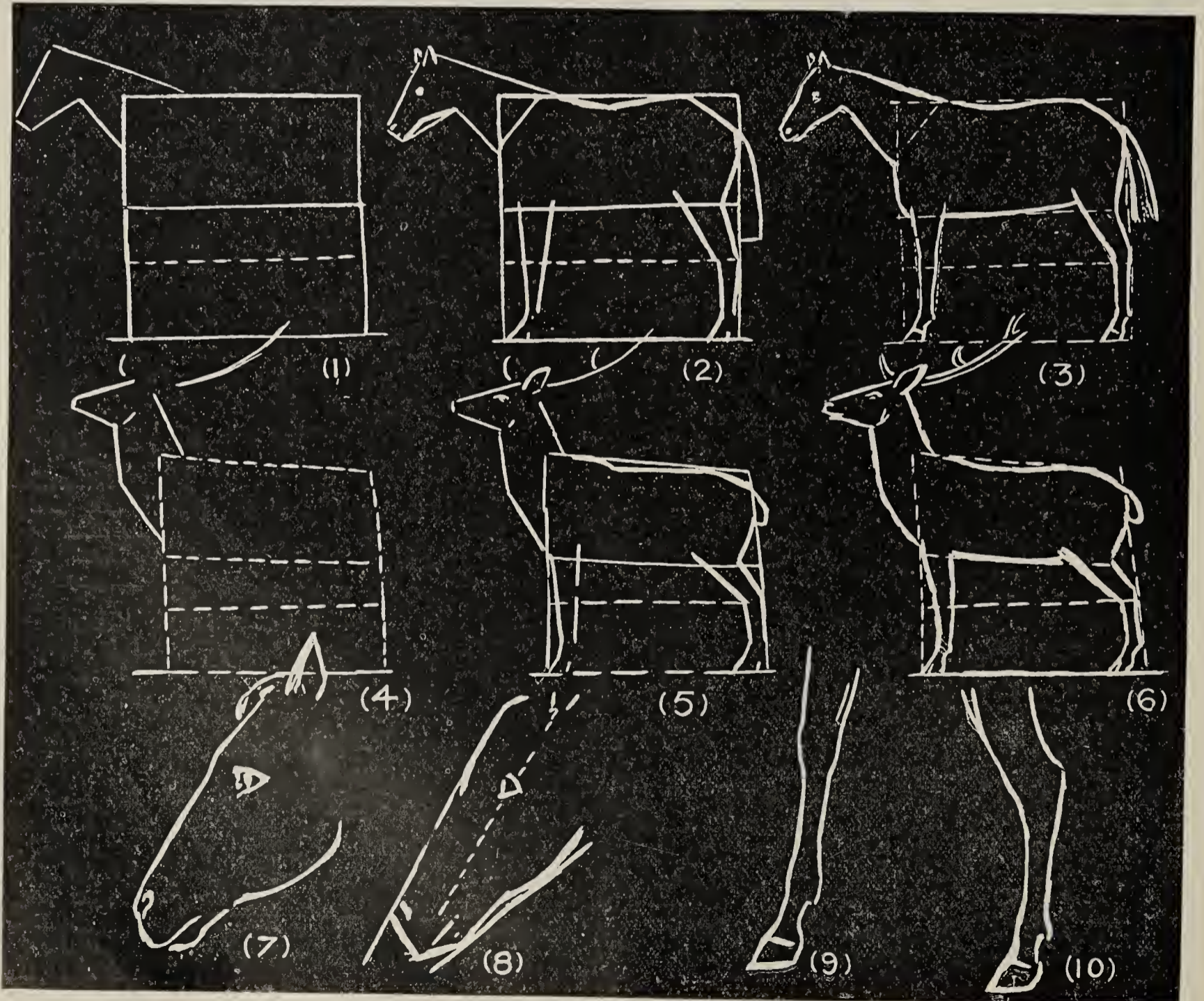
poet-boy have leaned over the railing of this bridge, to watch the dark, wine-colored water rippling over the pebbles beneath.

The little brook flows down a ravine just east of the house. So near is it to the latter that its murmur can be heard by the inmates, at all hours of the day and night. The reader will remember that one of the effects of the great snow-storm described in "Snow Bound" was so completely to wall in and bury this brook that its music was entirely silenced.

"We minded that the sharpest ear  
The buried brooklet could not hear,  
The music of whose liquid lip  
Had been to us companionship,  
And, in our lonely life, had grown  
To have an almost human tone."

Along this brook we took our way, following up the little wooded hollow, in search of the things which must have interested and delighted the Whittier children. We found an abundance of violets, cinquefoil, or "five-finger," and cowslips.

Some of these flowers we gathered to carry home and press in our volumes of Whittier, as mementos.



Blackboard Sketching—Horse and Deer.

# Christmas Composition Work

By Harriet E. Peet, State Normal, Salem, Mass.

**T**HE English work is likely to drag near Christmas time unless the teacher takes advantage of the excitement that prevails among the children and makes herself and the work an integral part of the Christmas spirit. She can do this by basing the work upon Christmas legends, customs, pictures, and poems. By so doing she will not only be able to share the real life of the children with them, but she will be able to enrich her pupils' conception of Christmas so that they will have an idea of its significance as a festival of love.

## Christmas Customs in Other Lands.

The children may imagine themselves on a visit to a foreign land and write letters home telling of their imaginary experiences. Tell them something of the customs and they will enter into the exercise with the spirit they show in playing a game.

### CHRISTMAS IN ENGLAND.\*

The men roll the Yule Log into the center of the living-room. It is the stump of an immense tree which has been set apart weeks before for this occasion. Old and young dance about it and sing Christmas carols until the rafters ring and then all hands help to roll it into the fireplace. It is lighted with a brand saved from the Yule Log of the year before, and then, as it begins to blaze and throw fantastic flickering shadows into the corners of the room, candles are lit, chestnuts and apples put to roast, and a great bowl of punch set upon the table. Old and young then join in blind-man's-buff and other games. Time passes merrily. It grows late. At last the family gathers about the hearth for quiet songs and stories, and then good-night is said. The house grows quiet, but presently soft music is heard. It is a band of choir boys singing a Christmas carol, under the window.

"Sing high, sing low,  
Sing to and fro,  
Go tell it out with speed,  
Cry out and shout,  
All round about,  
That Christ is born indeed!"

### CHRISTMAS IN NORWAY.\*

In Norway it is not the children alone who have a merry time. The birds and animals are not forgotten. Sheaves of grain are fastened to the gables and posts for the birds which come in flocks for the feast. Extra hay is given the horses, and the best forage to the cows. On Christmas Eve the children go to the cow-house and put new collars on the cattle saying, "This

\*Adapted from "Christmas in Other Lands." Ainsworth & Co.

is Christmas Eve, little one." The poultry get an extra feeding, and the watch-dog, usually chained day and night, is set free, for they say all creatures should rejoice on Christmas Eve.

In the evening the Yule Log is lit and the children begin to grow excited. They keep running to the door as if they expected some one. Presently the door-bell rings, and in comes a queer-looking couple, Christmas Old Man and Christmas Old Woman hand out packages, and the children try to guess from whom they are.

All the family must sleep under one roof, and the children on rye-straw. Shoes of all are set together in a room before going to bed, as a sign that there shall be no quarrels in the family during the year. The candles and fire must burn until Christmas morning, and the remains kept until the next Christmas.

### CHRISTMAS IN GERMANY.\*

Just before Christmas Knecht Rupert calls to find out who among the children have been good and who naughty. He promises the first presents, and the latter bundles of ugly sticks tied into brooms. The children are left with quaking hearts until Christine, a beautiful maiden dressed in white, comes to grant forgiveness to all the naughty children who are truly sorry for their naughtiness.

Christine opens the door into the room where stands a Christmas tree in all its blaze of glory, for no family is so poor in Germany that they cannot afford a Christmas tree. It glitters with golden and silver balls and spangles, and with bright-colored toys and knick-knacks. Beneath the tree is a miniature landscape made of moss and little trees, with mountains, valleys, meadows, and brooks, sheep and cattle browsing in the fields, a stable, the manger, Joseph and Mary sitting by it, shepherds in the distance, and a star.

Presents are on a long table in the center of the room. Everyone has prepared something for each member of the family; simple home-made gifts, with loving thoughts wrought into them by loving hands. There, too, are Pfefferkuchen and the Marzipan, the Christmas cakes and cookies, which play an important part in every German Christmas.

### Recreational Reading.

In connection with the stories which a teacher will want to read to her class for recreation, reviews can be written. Such stories as Kate Douglas Wiggin's "The Birds' Christmas Carol," and an abridged edition of Dickens' "Christmas Carol," are, of course, the old standbys. The children will enjoy the humor and pathos of "How Christmas Came to the Mulvaney's," by Margaret Fox, and Andersen's "The Little Match

Girl." Other stories which they will enjoy are: the Legend of St. Christopher, which may be found in Scudder's Book of Legends, or in the *St. Nicholas*, Vol. 3, p. 137-139; a Christmas Legend, *St. Nicholas*, Vol. 2, p. 141-142; A Christmas Masquerade in "A Pot of Gold," by Mary E. Wilkins. "Why the Chimes Rang," Aldin; "The Story of the Other Wise Man," and "The First Christmas Tree," by Henry Van Dyke. Tell the children that a review should give a definite idea of what a story is about, and also express a judgment of it. The first paragraph might tell briefly what the story is about, the second give the chief points of interest in the story, either a brief abstract of the story itself, or a discussion of the characters, and the third the writer's opinion of the book. The children will be helped in this work if, before the children are asked to write a review, the teacher takes some familiar story and lets the class, as a class, compose a review, dictating to her as she writes at the board.

#### Children's Compositions.

A Review of the "First Christmas Tree," by  
HENRY VAN DYKE.

The "First Christmas Tree" is a story of the first realization on the part of the tree worshippers that Thor, the tree god, is dead, and that Christ and the All-Father are the only sacred that are or even were. The story centers round the dying of the great oak, beloved of Thor,

called by its worshippers the "Thunderer." The people believe that the great god is angry, and that therefor the tree is going to die. They believe that the only offering that will appease the god is a blood offering, and that human blood alone will do the sacred work. Therefor, the old priest, Hunrad, is about to sacrifice the boy Bernard, son of their chieftain. He is about to kill him with the sacred stone hammer of Thor, when Winifred, the daring hero of the story, interposes. As the hammer falls he knocks it to one side with his staff, shaped like a cross, and the hammer falls to the foot of the altar. The many voices that have, till now, been silent, break forth; some are angry, some frightened, and some glad. But Winifred follows up his victory. He tells the people that the next day will be the seven hundred and twentieth birthday since Christ was born, that Thor was dead, that there was one God now, and that God was the only God, and Christ was his son. Then, calling to Prince Gregor, who was one of his train, they together fell the "Thunderer." Then he bids the people take the baby pine which grew so straight and beautiful in the woods, and he himself leads the way back to the castle. There, surrounded by the throngs of tree worshippers, he tells the story of Bethlehem.

The book is beautiful. Every page, and even every paragraph shows the delicacy with which Dr. Van Dyke writes his books. It is all full of interest.  
E. H. Eighth Grade.

## A Cincinnati Teacher's Dictation Lessons for Second Grade

By Isabel Best, Cincinnati, Ohio

### I.

Hans is a little Dutch boy.  
He wears wooden shoes.  
He lives near a windmill.  
Would you like to cross the sea to see him?

### II.

Little Hope was a Puritan girl.  
She came to this country long ago.  
She lived in a log house.  
She dressed like her mother.

### III.

My name is Agoonak.  
It is very cold where I live.  
I dress in fur.  
In winter I live in a snow house.

### IV.

I have a red and white cow.  
Her name is Daisy.  
She gives me nice milk and cream.  
You can make butter of the cream.

### V.

The horse has hoofs.  
He wears iron shoes.

Can the horse trot very fast?  
We must be kind to horses.

### VI.

The squirrel has a long, bushy tail.  
His teeth are sharp.  
He runs up and down trees.  
Have you ever seen him eat a nut?

### VII.

Tom's sister has a pet rabbit.  
He cannot climb.  
He digs holes in the ground.  
Don't you know he likes to eat leaves?

### VIII.

I have a red head.  
I cannot sing.  
I go tap, tap, on the tree.  
I love to eat insects.  
Do you think you know my name?

### IX.

The robin has a red breast.  
It comes early in the spring.  
It goes away late in the fall.  
Don't you like to hear the robin's song?



# Our School Out of Doors

By Edward F. Bigelow, Stamford, Conn.

**I**T was in the early part of December—soon after the first snow fall. I met my class at the gate as usual, at the appointed time.

“Hardly thought we would go out to-day,” greeted one of the members.

“Why so?” I inquired.

“Isn't everything covered up?” she queried.

“No, not quite everything, and even if it were, we could still study and love ‘the covering.’ After all, I do not know anything so interesting as the first snow fall, unless it is everything else each in its own time.”

“In other words,” interpolated a vivacious member, “you use slang and claim that everything is ‘the best that ever happened.’”

We went down the road, then turned aside and followed the path along by the wall. There was winter's dainty flora on every bit of shrubbery and on all the branches. The white foliage was as beautiful as the green of summer.

The manner in which the snow covered the ground

was well worth our careful study. We found many a cosy and protected place, as if Nature had said to the Snow King, “You must leave here and there a home for my birds and four-footed animals.” These homes were not only comfortable but daintily ornamented in



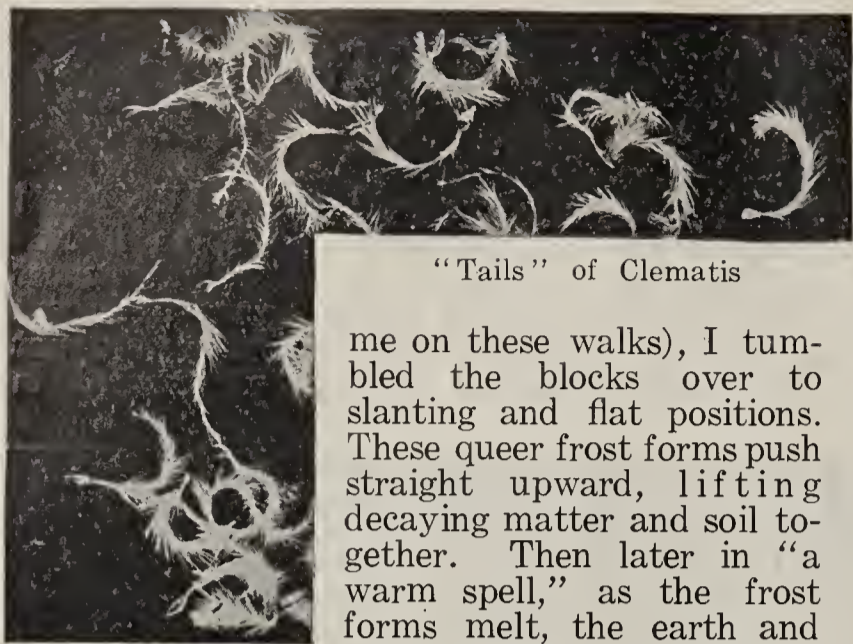
How Confusing to the Small Animals Must Be the First Snow-fall. A cosy retreat is seen in the lower left-hand corner with tracks in every direction.



A Snowfall in Early December. Coming Events Cast Their Whiteness Before.

the latest style (for the styles vary incessantly) of snowy architecture. Many of these openings were veritable subway entrances,—liberally patronized by winter travelers. This we learned from the prints of feet in every direction.

Going into the lowlands we found our foot-holds sinking and making a crunching sound. Upon pushing aside the snow, and then a covering of leaves, we found a miniature, asbestos-like quarry of beautiful frost forms. These blocks, in their normal condition, stand vertically; that is, the fibers are perpendicular. To show these to best advantage in the photograph (for I always have my camera with



"Tails" of Clematis

me on these walks), I tumbled the blocks over to slanting and flat positions. These queer frost forms push straight upward, lifting decaying matter and soil together. Then later in "a warm spell," as the frost forms melt, the earth and the decaying materials tum-

ble promiscuously in together. Thus Nature does her own ploughing.

And incidentally she furnishes a crisp, crackling carpet for the winter woods.

"I never knew of this," interestedly exclaimed a pupil, "and I've lived in the suburbs all my life."

"You mean you have lived in a house and walked in a path. To know all of Nature's interests one must not stick closely to the path any more than he should stay wholly indoors."

Pushing away the leaves and snow revealed another interest, the Christmas ferns, with their fronds closely hugging the ground.

"Do they seek the ground for protection during the winter?" was the inquiry.

Yes and no. It may be for protection, but they never rise again. The fronds that we see so erect in the summer time grow anew. They rise early in spring from tiny, fuzzy clumps or bud-like masses that have been likened to "a nest of fuzzy caterpillars." It is the Christmas fern that we find growing from the earth, usually of the lowlands. It is the polypody that grows from the crevices of rocks. The general appearance of the two is much the same, so much so that most people do not discriminate, but refer to both as "winter evergreen ferns." It is easy to distinguish the two by the notch-like extensions on the upper edge of each division of the Christmas fern. The upper edge of the polypody is nearly straight.

The spore clusters were very noticeable as brown dots on the underside of the fronds.

Further exploring of the

cracks in the rocks revealed many interesting forms of insects. Some were dormant; others mere vestiges of insects—a veritable insect cemetery. Under a small stone was a female cricket literally "cold in death," yet as lifelike as in the middle of autumn, when it listened attentively, and it is to be hoped appreciatingly, to the persistent chirpings of the suitor. The enthusiasm of this Romeo, and the frequency of the stridulations varied according to the temperature.

"Isn't that strange! It chirps faster in the warm weather than in the cold!" exclaimed a pupil.

No, not so strange after all. Higher forms of animal life "chirp" most enthusiastically in the warmth of prosperity. The cold of adversity is apt to decrease the rate of expressions.

In one crack in the stone, and in a nearby knot-hole in a tree were found a large number of dead ants.

"Can it be possible that ants have a real cemetery?" was the inquiry.

To be perfectly frank, I do not know. And I ask the observant reader to help answer the question. I and members of my classes have often found masses of dead ants. Have they clustered there and died from lack of food or from other causes, or have they, as claimed by some, been carried there as to an ant cemetery, from the nearby ant communities? Who will help solve this problem?

Winding around the dried and decaying stems of a mass of the jewel-weed near the foot of this ledge of rocks were many strings of the fruitings of dodder. These plants are parasitic, and feed



A Festoon of Clematis Fruitings.

The plumose tails often persist into mid-winter.

upon the juices of the host plant by means of suckers. When these suckers are firmly established, the dodder discards the use of its own roots and later the lower part of the stem dries up while the upper portion is in green activity.

Of all the remnants of the last season's flora none is more picturesque and dainty than the tufts of plumose tails of the clematis. These masses form graceful festoons on the alder and other bushes. In one place we found an old apple-tree nearly covered by the vines. The tufts of the fruitings in close association with the snow, presented an odd appearance. It is astonishing that so dainty seed travelers should be so persistent. It is not unusual to find some of the tufts clinging to the parent stem in late winter.

Our class found it well worth the time to examine the mosses and lichens of the trees and stone walls. In one of these searchings an interesting, cottony mass was found. Upon carefully opening this, it was found to be the home of some pupal insect snugly enwrapped for its hibernation. Such a dainty bed appealed to one's fancy. It was something to think of for days afterwards. How astonishing are many ways in which Nature cares for her offspring.

As usual, on our way home we stopped at the farm-house.

"Well, what d'you find to-day?" was his jovial inquiry as the farmer came up the garden path to meet us. Then the members of the



The Cricket We Found Under a Stone.  
It was dead, yet of uninjured form.



Our Two Evergreen Ferns.

The Polypody at the right. The Christmas fern at the left. Note the distinguishing "ear" on the upper side of each division of the Christmas fern.

class told him of some of the many things we had found. Indeed, it must be confessed that not a few were inclined to joke the genial farmer for having got caught by the snowstorm.

"Well, you're right. I did get caught. Meant to get that corn in last week, but somehow didn't get around to it. I did get in the pumpkins long ago. Wouldn't do to leave them out to get frost bit,—and, speaking of pumpkins, that reminds me. I've just been gathering in a few of my fancy gourds from the fence at the lower end of my garden."

Yes; we all agreed that we did want to see them. And the camera wanted to "see" them, and the result was one of the best of early December's photographic souvenirs.

We all agreed that it had been one of the best of our outings. Plenty to find even after the first snowfall; plenty to find anywhere at any time if you only look for it.

### Teaching the Letters.

When my beginners know about thirty sight words, chosen so as to comprise all the letters of the alphabet as near as possible, we become critical, and compare what different words say. For example: *nest* says an S just like *eggs*. It also says a T like *hat*, an N like *man*, and an E like *me*. The children delight in dissecting the words and know the alphabet in ten days or even less.

*Penna.*

E. MAIE SEYFERT.

# Scenes in the Lives of Early Cave=Men. III

AN EXERCISE IN DRAMATIZATION WITH THIRD YEAR CHILDREN.

By Jennie Rebecca Faddis.

[Suitable also for Grammar Grades if Properly Adapted.]

## Suggestions on the Construction of the Cave, the Children's Costumes, and Materials for the Scenes.

The *cave*, built in one corner of our gymnasium, extended about ten feet into the room from a door into the hall. It was four feet high. The framework of boards was covered along the sides with rough cord wood. The top was covered with the large gymnasium mats. Patches of moss and vines over the door, helped to make it look like a natural cave, and skins hung about the opening showed that it was used by human beings.

A *thicket* not far from the cave was constructed of oak and evergreen boughs, dried reeds, etc. A large quantity of gray "reindeer moss," found in the northern woods, and green moss, made by dyeing excelsior with diamond dyes, helped to make the thicket, and was used later for the beds.

The children wore simple slips of canton flannel in shades of brown and gray, made with the nap side out to represent fur. Most of them also had strips of fur about them.

A fine supply of furs, robes, etc., was obtained at a tannery. The children brought fur rugs and pieces of fur from home.

A rich, dark-brown fur rug was used for Sabretooth. Strips of yellowish canton flannel were stitched on it to represent stripes.

A black dogskin was used for the bear.

Cat-tails from the marshes served for torches. As it seemed unsafe to light more than one in three or four in the procession, the others were wound with red tarlatan, such as comes on peach baskets.

The raw meat was well represented by strips of red flannel tied to the bones.

The "hills" were the gymnasium stairs leading to the gallery, on which were the ten children who were "the people on the hills."

The door in Scene VIII. was made of kinnikinnik shrubs, which grow rather straight and have a smooth back. These were fastened together beforehand with small rope, so that Firekeeper had only to put the door in place.

For Scene XI., in which the women's hand-work was the chief feature, two large burlap panels were covered with various kinds of weaving done with willow-twigs, cat-tail leaves, and rushes; birch bark and rattan baskets. Sev-

eral cradles made of birch bark were suspended from the boughs of oak. The children swung these as they sang their lullaby.

The tusk in Scene XII. was about three feet long, made of muslin, and stuffed with cotton.

The large bags for the trophies from the hunt were made of burlap and filled with dried leaves.

## Two Ways.

I give this little poem quite a conspicuous place on my blackboard, and I find that the longer it stays the more it helps in making pleasant faces in place of dark, cloudy ones.

I regret that I cannot give the author's name. There may be ways unnumbered, but to me there are but two,  
Of going on life's journey towards the end we have in view.

One way is cold and dreary—the sun drops out of sight  
And more than half the journey is accomplished in the night.

No stars are in the heavens, no blossoms fair are seen,  
The path is rough and rugged, and the folks we meet are mean.

And here I give the reason that the joys of life we miss.

*We keep the corners of our mouths turned downward, just like this.*

The other way—a joyful path—there's not a bit of gloom,  
The birds are singing in the trees, the flowers are in bloom,  
The sun shines down in splendor on the twinkling drops of dew,

From every hilltop in our path we get a pleasant view.  
The folks we meet are wreathed in smiles, their journey is but play

They walk along with laugh and song thruout the live-long day.

And here I give the reason that our way is full of bliss.

*We keep the corners of our mouths turned upward, just like this.*

Virginia.

RUTH O. DYER.

## Straw and Cardboard Work

By VIOLET A. E. ROBERTS, New Jersey.

[Furniture made with cardboard  $3\frac{3}{4} \times 4\frac{1}{2}$  inches and stringing straws three-quarters of an inch long, sewed with worsted. This can be made very effective by using different colored cardboard for different rooms.]

**P**ARLOR set consists of piano, center table, sofa, armchair, two side chairs, and piano stool. To make the piano use cardboard  $3\frac{3}{4}$  inches high by  $3\frac{3}{4}$  inches wide, also cardboard  $3\frac{3}{4}$  inches wide by  $1\frac{3}{4}$  inches long. Cut out oblong 3 inches by  $1\frac{1}{4}$  inches; this forms front of keyboard and two legs; these are joined at the keyboard by eight straws forming keys, perforations being made one-half-inch apart. Decorate above the keyboard with suitable scroll-work and music book.

Center-table is made with circular cardboard three inches in diameter, two strips of cardboard one-quarter-inch wide by two inches long, perforated one-quarter of an inch from each end. Make a cross of these two strips, and fasten to top of table with four straws as legs, making perforations in table-top three-quarters of an inch from the center.

To make sofa take three pieces of cardboard  $3\frac{3}{4}$  inches long by  $2\frac{1}{4}$  inches wide, cut out of one piece an oblong, 3 inches long by  $1\frac{1}{2}$  inches wide as a base, perforating the short sides three times, once on each corner and once in the center, joining by six straws to plain seat  $3\frac{3}{4}$  inches by  $2\frac{1}{4}$  inches; above seat place third piece of cardboard as back and arms, first cutting out oblong three inches long by  $1\frac{3}{4}$  inches wide; join this by straws in center of each arm and back of arm.

Armchair is made on same principle as sofa, using three squares  $1\frac{1}{2}$  inches, and one narrow oblong for back, size  $1\frac{1}{2}$  inches long by one-quarter of an inch wide.

To make side chairs take two squares  $1\frac{3}{4}$  inches; for base cut out center square  $1\frac{1}{4}$  inches; join hollow square to square, seat by four straws, one at each corner; for back use two strips  $1\frac{3}{4}$  inches long by one-quarter of an inch wide, joined by four straws, two on each side.

To make piano stool use two oblongs  $2\frac{1}{2}$  inches long by one inch wide, cutting out of one an oblong two inches long by five-eighths of an inch wide; join at corners by straws.

Dining-room furniture consists of four chairs and table. Chairs made like parlor side chairs. To make the table use two pieces of cardboard  $3\frac{3}{4}$  inches long by  $2\frac{1}{2}$  inches wide. For base, cut out oblong three inches long by  $1\frac{1}{2}$  inches wide, joining hollow oblong to top at four corners, by straws.

Bedroom furniture consists of chairs, bedstead, and bureau.

Chairs made same as parlor side chairs. Bedstead is made of two pieces of cardboard  $4\frac{1}{2}$  inches by  $3\frac{3}{4}$  inches; use hollow oblong after cutting out center oblong of four inches long by

three inches wide, for base, joined to plain oblong  $4\frac{1}{2}$  inches by  $3\frac{3}{4}$  inches at four corners, by straws; for head-board use two oblongs  $3\frac{3}{4}$  inches long by one-quarter-inch wide joined to plain oblong by two straws at each side, one above the other. For foot-board use one oblong  $3\frac{3}{4}$  inches long by one-quarter-inch wide, joined by two straws, one at each corner. To make bureau use two pieces of cardboard, one  $4\frac{1}{2}$  inches long by three inches wide, the other three inches long by  $2\frac{1}{4}$  inches wide; join small oblong to larger oblong by four straws, one at each corner of small oblong to form front of bureau drawers, which are outlined in pencil. The blank space on the larger oblong is used for mirror, made of silver paper two inches long by  $1\frac{3}{4}$  inches wide; this is gummed on, and a scroll design drawn at top and sides of mirror.

In making any of the above described furniture, in joining straws and cardboard begin where the greater number of straws are used.

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### New-Year Song.

There's a New Year coming, coming  
Out of some beautiful sphere,  
His baby eyes bright  
With hope and delight:  
We welcome you, Happy New Year!

There's an old year going, going  
Away in the winter drear;  
His beard is like snow,  
And his footsteps are slow;  
Good-bye to you, weary Old Year!

—LUCY LARCOM.

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### Time.

"Sixty seconds make a minute,  
Sixty minutes make an hour;"  
If I were a little linnet,  
Hopping in her leafy bower,  
Then I should not have to sing it:  
"Sixty seconds make a minute."

"Twenty-four hours make a day,  
Seven days will make a week;"  
And while we all at marbles play,  
Or run at cunning "hide and seek,"  
Or in the garden gather flowers,  
We'll tell the time that makes the hours.

In every month the weeks are four,  
And twelve whole months will make a year;  
Now I must say it o'er and o'er,  
Or else it never will be clear;  
So once again I will begin it,  
"Sixty seconds make a minute."

—SAMUEL ELIOT.

# Little Merry Christmas Trees

A PLAY FOR SMALL CHILDREN

By Alice E. Allen

This little Christmas play is to be given by any number of small children and three Merry Christmas Trees, or evergreen boughs. The children may, if desired, wear the Christmas colors—red and green. They carry Christmas candles. Behind each Christmas tree, which is trimmed and ready for the candles, is hidden a tiny child who gives her part just as if the tree itself was talking.

The air selected as most appropriate for the song is the well-known hymn, "Christmas." But by repeating last line of music for each stanza, other common metre hymns may be used.

CHILDREN SING (looking at Christmas Trees)

Three little Merry Christmas Trees  
From far and far away,  
Where winter broods in snow-filled woods,  
Have come this Christmas Day—  
This Merry Christmas Day.

Beside the cheery Christmas fire  
They stand so straight and true,  
Each little bough is waiting now  
To give its gifts to you—  
Its Christmas gifts to you.

FIRST TREE (recites clearly)—

Just look! Such green  
My branches hold,—  
The deep dark green  
Of the forest old,  
Of moss, of fern, of mountain lake,  
I'll share with you just for Christmas' sake.

SECOND TREE—

Just catch the scent  
Of forest bowers,  
Of opening buds,  
Of closing flowers,  
Of spicy herbs, of rich wood loam,  
All these I bring from my forest home.

THIRD TREE (swaying slightly)—

Just listen! Hear  
The sound of brooks,  
The drip of rain  
In quiet nooks,  
The songs of birds in tree-tops high,  
The rush of leaves when the wind goes by.

ALL THE TREES—

You never thought  
Before, maybe,  
Of all that's in  
Your Christmas Tree?  
Of how the sweets of all the year  
We bring you for your Christmas cheer?

CHILDREN SING (fastening tapers on trees)—

Three little Merry Christmas Trees,—  
Each happy little bough  
A taper gold or red will hold  
The stars have taught them how—  
The bright stars taught them how.

(Older persons may light trees if desired.)

Oh, close beside the Christmas fire  
To give out gifts so free,  
While joy-bells ring and children sing,  
Who would not be a tree—  
A Merry Christmas Tree?

(If there are gifts, they may be distributed, the three children who were hidden behind trees acting as carriers.)

# Hints and Helps

## Plans, Methods, Devices, and Suggestions from the Workshops of Many Teachers

This feature, originally planned for these pages, has proved so popular with teachers that it has been copied by nearly every educational periodical in the country. *TEACHERS MAGAZINE* will continue to publish the best to be had for this department. The Editor would like nothing better than that he might be able to visit the school-rooms of every one of the hundred thousand teachers who will read this Magazine. What an abundance of good things he would find! But that cannot be. The next best thing is to have the teachers aid each other by writing out the devices and plans and thoughts that have proved most helpful to them. Will you not contribute from the store of your experience? A good book will be sent for every contribution accepted for this department.

### Christmas Plans.

We have decided to make our writing and drawing lessons, also our language and construction work in forms of Christmas presents. Here are a few suggestions from our school:

#### CALENDARS AND BOOKLETS.

The children will enjoy painting Christmas holly. Colored pencils will do when paints are not available. Cardboard is cut in little squares or heart shapes.

My children enjoy making booklets. They have just finished their Thanksgiving booklets which were very pretty. They wrote a "Story of the Pilgrims," illustrating it with their own drawings. When they wrote about the *Mayflower* they drew a picture of the ship, also of Plymouth Rock. They also drew pictures of Indians, their wigwams, guns, drums, cannons, etc. They are planning on making their Christmas booklets similar to the Thanksgiving ones, by drawing Christmas trees with presents on, pictures of Santa Claus in different ways.

We have the cover of our booklets ornamented with colored drawings. After the little book is finished, the leaves are tied together with baby ribbon to match the cover.

The children will be willing to bring a penny each to help pay for the ribbon and cardboard.

Several boys brought five cents each, thinking there might be a few who could bring no penny.

#### THE PRESENTATION.

I am keeping all the articles which the children are making, until Christmas time. Then the older boys are going to get a small fir-tree and place in a corner of the school-house.

The older girls, with my help, will decorate the tree with the presents the children have

made, also with popcorn and other things to make the tree attractive.

The children will make out invitations for their parents and friends out of colored cardboard, in the shape of a Christmas bell. The inscription will be:



Our Christmas bellcalls you to the Primary room, at G—— village, for Christmas exercises. Monday, December 24, at 2.30.

We shall have a short program prepared, consisting of songs, recitations, and short dialogs.

Vermont.

CORA M. MARSH.

### How I Used Pictures Found in Teachers Magazine.

Each pupil in the grade must be furnished with a composition book. On the first school day of each month, draw on the board a calendar design. (I use those in *TEACHERS MAGAZINE*.) Have it neatly copied in the composition books. Place a star by the date of the birthdays of that month, and as each day comes observe it by appropriate exercises.

In the book paste a picture of the one whose birthday is being celebrated, and under the picture write something of the man.

In second grade little sentences may be placed on the board by the teacher, and copied by the children. In higher grades the exercise may be original.

Other exercises may be copied in the book. There are so many pretty lessons for each month.

I used the following calendar very profitably last year.

September.—Frances Willard.

October.—Discovery of America.

November.—William Cullen Bryant. Thanksgiving.

December.—Christmas.

January.—Franklin. R. E. Lee.

February.—Lincoln, Washington, Longfellow.

April.—Hans Christian Andersen.

Mississippi.

JENNIE O. NELSON.

### Easy Drawing.

If all teachers find their pupils as eager to draw as I do, they will resort to as many original devices as possible to present subject-matter in a simple form.

Of course, we draw from originals such as flowers, fruits, leaves, etc., but I often cut out of drawing paper simple little patterns of birds, fruits, butterflies, turkeys, umbrellas, fish, dogs, cats, horses, etc., having enough to supply the outer right and left rows of pupils, and they pass them across to their neighbor, drawing around the pattern on their own paper. Then we color them, and last, each one cuts out his work of art. Our school wall is worthy of a Barnum circus parade. Some days I pin a pattern to the blackboard, and they draw free hand, having had the same pattern in their hand in a previous lesson.

Penna.

E. MAIE SEYFERT.

## Pantomime Language Lessons.

**A**S an introduction to language lessons and composition work I make use of an exercise which I term "pantomime language lessons."

In one scene, the teacher gathers her apron with her left hand, and looking into the distance seems to be throwing something with the right hand that she takes from the apron. At the same time she has the appearance of calling something. Then she extends both arms, flaps them up and down, runs on tip-toe, and ducks her head about in the manner of chickens picking up corn.

Now she seems to drop the food nearer her, and slowly stooping to the ground, she seizes a bird, wrings its neck, and throws it down, where she leaves it. Then she walks a few steps, goes thru the act of scraping ashes out of a stove, taking them up, striking a match and lighting a fire. The kettle is filled, and she goes to the exact spot where the chicken was left. She brings it in, scalds and picks it.

Not a word is spoken by teacher or pupils during the performance. When the scene closes they are asked to tell what was done in the exact order of each transaction. They specify the number of persons taking part, and are required to give the story in good language. Then, a pupil is asked to reproduce the scene, while the others criticise. If anything is omitted some one will discover it.

The performer can easily personate more than one character. She may seat herself in the attitude of one resting; cross her feet, and seem to be holding a book in one hand and turning its leaves with the other, as she reads. Suddenly, she looks back over her shoulder as if someone had called her. She looks up inquiringly for an instant, then frowns, and slowly rises. She crosses the floor, strikes a match, and, lighting a lamp, seems to ascend the stairs. She deposits the lamp, takes down her hair, coils or braids it again, after a careful brushing, and extinguishes her light. When asked to describe this scene, the children write every detail, even to saying that "her mamma told her it was time to go to bed, and she said she wasn't sleepy."

Everything is done in the air; no material is necessary beyond the person of the operator. Even the wall is not to be used in striking a match.

For the sake of preserving the thread of the narrative, the operator returns to the exact spot where she discontinued one act, when she wishes to resume it.

In a scene that the boys enjoyed very much, one person seemed to be taking another to task for something said or done. There was the attitude of denial and the affirmation made more positively. Then, an encounter with doubled fists and powerful blows; and one walked off with fists in his eyes, and bowed head. From the maneuvers that followed it was evident that a basin of water was in demand, and someone had a battered nose.

In another scene a little girl played with her doll, on the door-step, while a boy sat beside her cracking his whip. The operator's head turned quickly over one shoulder; then she shifted her seat to the other side, and looked over the other shoulder. The boy rose, cracked his whip a time or two more, and threw it to one side. Then he walked away, and reaching up over head, seemed to shake down something, with which he filled his pockets. The little girl placed her doll carefully in its bed, and followed. She seemed to gather some of the same things into her apron. The boy would pick up something and throw into the tree. Then he got a pole, and thrashed the topmost branches. Then they retraced their steps and unloaded pockets and apron.

In every instance, the pupils describing this scene have said the children gathered apples. I would ask if it could have been peaches or pears. Then they decided that the proper term would have been fruit. These nice distinctions teach them to be more exact in the use of language.

It would be well to perform the same thing in a different manner, and have the pupils specify the difference. For instance, in the case of the little girl who was sent to bed, a contrast might have been one who rose with alacrity and smilingly kissed her mother good-night.

The making of a bed, sweeping a room, grinding coffee, cracking and eating nuts, washing clothes, making cake, shoe-making, and numberless other things to be found in real life serve as subjects. When cake is made the children must tell whether it is a loaf or layer-cake, or cookies, and why.

The operator may write, seal, and stamp a letter, and ask if anything was omitted. The children will say, "You forgot to address it."

Leaves may be raked and burned, weeds pulled up by hand, and carried off in a wheelbarrow.

ADELLE T. LIVERS.

## Two Games.

### THE GAME OF SANTA CLAUS.

Have the words, names of things the children will want for Christmas, written on slips of paper. Some child is chosen to be Santa Claus, and when the children are all sound asleep (heads being put down on their desks), Santa gives them each one a present. When they all have one, they wake at a signal, and one at a time they are allowed to tell what Santa Claus brought them.

### CAT AND MICE.

Children never tire of playing that they are something. This is a little device for the drill of words from cards. The children are all cats and the words are the mice. Let the children see how many mice they can catch, and how few they let get away. The words failed are those that get away.

Massachusetts.

ANNIE L. CUTTS.



### Variety in Recitation.

The "cut and dried" way in which some teachers conduct their recitations is enough to put to death any enthusiasm their pupils may have; the best method in the world will pall if used repeatedly, day after day.

When the children come to their class listlessly or with impertinent bravado, according to their respective temperaments, it usually signifies a change in the recitation program to the far-seeing teacher; and I have always found it wisest to introduce variety before such signs appeared.

Take, for example, a class in number work. They come to the recitation not knowing what is before them, and so occupied are they in preserving their own position that there is no time for listlessness or impertinence.

One day they are seated; the unsolved problems are discovered, given out to some one who can work them, and placed on the board for explanation. Or, all remain standing and take turns solving mental problems, the one missing to be seated; there is always great interest to see who can remain standing longest. Another good idea is to ask each a definition pertaining to their work; if they answer correctly they may be seated at once; if not, they must remain standing until all are thru, and then read the correct definition from the book.

A very excellent way is to ask pupils to exchange work after the problems have been placed on the board, and explain the work thus obtained; this teaches them to be clear and exact in their written statements.

When new work is to be explained, particularly to children in the grades, I have usually found it advantageous to send them to the board to do the necessary work instead of doing the board work myself; they comprehend more readily when they are doing the actual work, and it keeps their attention fixed.

Variety in the method of conducting recitations should hold true in every subject. This should, of course, be planned before calling the class and not done haphazardly or in rotation. The method of recitation must conform to the nature of the lesson for the day, but some carefully planned change should be arranged for each time.

It required a little planning and forethought, but I have never found anything that has helped more in keeping the children interested and busy, while it has proved an almost sure cure for the little dishonest propensities that frequently annoy and puzzle the teacher.

*New York.* MRS. GEORGIA LETT SELTER.

### Heart to Heart Talks.

These heart-to-heart talks are not limited to girls by any means. While the rest of the school are busy, I mostly make it a point that they have something unusually interesting at this particular time. I call a little transgressor to sit beside me and talk to him very quietly and earnestly for a few minutes about his misconduct, and nine cases out of ten he is the jury that

convicts himself and lays the penalty when I ask "What shall we do with the boy who was rude to James on the playground?" An apology before the school is his medicine, and swallowed like a man in the few words:

"I'm sorry, James!" Then goes to his seat while we all repeat the Golden Rule very effectively. We have had a little Peace Conference with results that will talk later in their lives.

*Penna.*

E. MAIE SEYFERT.

### Composition Work for December.

My fourth grade of a Georgia Graded School had been studying letter-writing for their November language work. After one month's drilling, my boys and girls were able to write very nice letters, in which they took much interest. After talking during morning exercises of "Santa Claus Land," his helpers, and his work, I had my class write a note to Santa Claus, applying for any position they thought they would like. The children took great interest in choosing the departments in which they were to work. They took great pains with their letters, noticing the spelling, the neatness and form, thinking, without these, Santa Claus would not give them an appointment. These letters were copied on the left-hand page of the composition books. The next week descriptive letters were written from "Santa Claus Land" to some relative or friend. These were copied on the right hand page, opposite the application, making very neat pages in the books. As an incentive for neat composition work, I gave small gold stars. Most every letter had a gold star.

*Louisiana.*

SUSIE WILLIAMSON.

### More Than Ever

INCREASED CAPACITY FOR MENTAL LABOR SINCE LEAVING OFF COFFEE.

Many former coffee drinkers who have mental work to perform, day after day, have found a better capacity and greater endurance by using Postum Food Coffee, instead of ordinary coffee. An Ills. woman writes:

"I had drank coffee for about twenty years, and finally had what the doctor called 'coffee heart.' I was nervous and extremely despondent; had little mental or physical strength left, had kidney trouble and constipation.

"The first noticeable benefit derived from the change from coffee to Postum was the natural action of the kidneys and bowels. In two weeks my heart action was greatly improved and my nerves steady.

"Then I became less despondent, and the desire to be active again showed proof of renewed physical and mental strength.

"I am steadily gaining in physical strength and brain power. I formerly did mental work and had to give it up on account of coffee, but since using Postum I am doing hard mental labor with less fatigue than ever before."

Name given by Postum Co., Battle Creek, Mich. Read the little book, "The Road to Wellville," in pkgs. "There's a reason."

### To Improve Spelling.

While teaching in a country school several years ago, I had so many recitations that there was no time for the usual spelling classes—in fact, the teacher the year before had omitted them half the year on that account. But the children were very poor spellers, which proved a drawback in all their work.

I found the following way of remedying the matter required but little time, while the improvement was gratifying. At the end of each recitation I took a minute or two—as many as I could spare at the time—for oral spelling of words found in the lesson. I kept a list of the misspelled words, and the pupils took turns copying the list on a small blackboard kept for the purpose. After the last recitation at night each class used their list of words to—in district school vernacular—"spell to the head."

They soon became very observing, as I frequently requested them to spell some word during general recitation, and the length of the lists noticeably diminished. It soon became a habit with them to notice how a new or unusual word was spelled, and our serious spelling troubles were at an end. I have found that poor spelling is more often the result of inattention than of poor memory, and when the habit of observation can be formed, no matter what plan is employed, the difficulty is solved.

*New York.*

MRS. G. L. SELTER.

### For the Beginners.

As a busy work device for the little beginners; and also as a helpful drill on the sight words, I found the following plan very helpful.

I cut small squares of cardboard, about one and one-half inches square, and from the advertising columns of magazines I cut the small pictures, to represent the words they had learned. Here are a few of the words used: Dog, boy, girl, fruit, apple, egg; can; cow, horse, bird, hand, house. On a small square, one-half the size, I wrote the name that corresponded with each picture. I made twenty sets of these, each set containing twenty pictures and words, and placed each set in an envelope.

One day I gave to each child an envelope, with the request that the words and the pictures be matched. Another day the words were taken from the envelopes and a sheet of paper was put in their place, on which they were to write the names of all the pictures. At still another time the words were given out and all the cards were placed along the ledge of the blackboard. The children passed in single file, matching the words and the pictures as they went.

This I found to be one of the most helpful drills on words I had ever used, as it required a thoro knowledge of the words before any pupil could do it perfectly; and each time the cards were used the pupils made fewer and fewer mistakes, until the entire set of twenty words was firmly impressed.

*Virginia.*

RUTH O. DYER.

### Literature in the Third Grade.

In my third grade I find it a good plan to read a book like "The Dog of Flanders," or "When Molly was Six," to the class, and then have them divide the story into parts, something like this:

#### THE DOG OF FLANDERS.

1. Describe Nello's home.
2. Give a brief history of Nello's life.
3. Describe Petrashe; tell about his love for Jehan Dass and Nello.
4. Write out a short description of the miller and his family.
5. Tell about Nello's relations to Alice.
6. Write a short account of what Nello did and what happened to him after he heard about his failure.

Each topic may be taken as a language lesson. After all these topics have been discussed, have the pupils write a story of their own about the book, and let them gather pictures that resemble the characters mentioned. A neat booklet can be made by the pupils. Make cardboard covers with the title of the book neatly printed or written on the cover. The pictures should be scattered in the booklet.

The same work may be done with poems as "Hiawatha," etc. Children enjoy this very much, and it will create an interest in a class. Each pupil tries to have the best booklet.

*Wisconsin.*

TILLIE SCHLUNGBAUM.

### What Was It

#### THE WOMAN FEARED?

What a comfort to find it is not "the awful thing" feared, but only chronic indigestion, which proper food can relieve.

A woman in Ohio says:

"I was troubled for years with indigestion and chronic constipation. At times I would have such a gnawing in my stomach that I actually feared I had a—I dislike to write or even think of what I feared seeing an account of Grape-Nuts, I decided to try it. After a short time I was satisfied the trouble was not the awful thing I feared, but was still bad enough. However, I was relieved of a bad case of dyspepsia, by changing from improper food to Grape-Nuts.

"Since that time my bowels have been as regular as a clock. I had also noticed before I began to eat Grape-Nuts that I was becoming forgetful of where I put little things about the house, which was very annoying.

"But since the digestive organs have become strong from eating Grape-Nuts, my memory is good and my mind as clear as when I was young, and I am thankful." Name given by Postum Co., Battle Creek, Mich. Read the little booklet, "The Road to Wellville," in packages. "There's a Reason."

# "BOO-HOO"

## Shouts a Spanked Baby.

A Doctor of Divinity, now Editor of a well-known Religious paper, has written regarding the controversy between *Collier's Weekly* and the Religious Press of the Country and others, including ourselves. Also regarding suits for libel brought by *Collier's* against us for commenting upon its methods.

These are his sentiments, with some very emphatic words left out.

"The Religious Press owes you a debt of gratitude for your courage in showing up *Collier's Weekly* as the 'Yell-Oh Man.' Would you care to use the inclosed article on the 'Boo Hoo Baby' as the 'Yell-Oh Man's' successor?"

"A contemporary remarks that *Collier's* has finally run against a solid hickory 'Post' and been damaged in its own estimation to the tune of \$750,000.00."

"Here is a publication which has, in utmost disregard of the facts, spread broadcast damaging statements about the Religious Press and others and has suffered those false statements to go uncontradicted, until, not satisfied after finding the Religious Press too quiet and peaceful to resent the insults, it makes the mistake of wandering into a fresh field and butts its rattled head against this Post and all the World laughs. Even Christians smile as the Post suddenly turns and gives it back a dose of its own medicine."

"It is a mistake to say all the World laughs. No cheery laugh comes from *Collier's*, but it cries and boo hoos like a spanked baby and wants \$750,000.00 to soothe its tender, lacerated feelings."

"Thank Heaven it has at last struck a man with 'back bone' enough to call a spade a 'spade' and who believes in telling the truth without fear or favor."

Perhaps *Collier's* with its "utmost disregard for the facts," may say no such letter exists. Nevertheless it is on file in our office and is only one of a mass of letters and other data, newspaper comments, etc., denouncing the "yellow" methods of *Collier's*. This volume is so large that a man could not well go thru it under half a day's steady work. The letters come from various parts of America.

Usually a private controversy is not interesting to the public, but this is a public controversy.

*Collier's* has been using the "yellow" methods to attract attention to itself, but, jumping in the air, cracking heels together and yelling "Look at me" wouldn't suffice, so it started out on a "Holier Than Thou" attack on the Religious Press and on medicines.

We leave it to the public now, as we did when we first resented *Collier's* attacks, to say whether, in a craving for sensation and circulation, its attacks do not amount to a systematic mercenary hounding. We likewise leave it to the public to say whether *Collier's*, by its own policy and methods, has not made itself more ridiculous than any comment of ours could make it.

Does *Collier's* expect to regain any self-inflicted loss of prestige by demonstrating thru suits for damages, that it can be more artful in evading liability for libels than the humble but resentful victims of its defamation, or does it hope by starting a campaign of libel suits to silence the popular indignation, reproach and resentment which it has aroused.

*Collier's* cannot dodge this public controversy by private law suits. It cannot postpone the public judgment against it. That great jury, the Public, will hardly blame us for not waiting until we get a petit jury in a court room, before denouncing this prodigal detractor of institutions founded and fostered either by individuals or by the public itself.

No announcements during our entire business career were ever made claiming "medicinal effects" for either Postum or Grape-Nuts. Medicinal effects are results obtained from the use of medicines.

Thousands of visitors go thru our entire works each month and see for themselves that Grape-Nuts contains absolutely nothing but wheat, barley, and a little salt; Postum absolutely nothing but wheat and about ten per cent. of New Orleans molasses. The art of preparing these simple elements in a scientific manner to obtain the best food value and flavor, required some work and experience to acquire.

Now, when any publication goes far enough out of its way to attack us because our advertising is "medical," it simply offers a remarkable exhibition of ignorance or worse.

We do claim physiological or bodily results of favorable character following the adoption of our suggestions regarding the discontinuance of coffee and foods which may not be keeping the individual in good health. We have no advice to offer the perfectly healthful person. His or her health is evidence in itself that the beverages and foods used exactly fit that person. Therefore, why change?

But to the man or woman who is ailing, we have something to say as a result of an unusually wide experience in food and the result of proper feeding.

In the palpably ignorant attack on us in *Collier's*, appeared this statement,—“One widely circulated paragraph labors to induce the impression that Grape-Nuts will obviate the necessity of an operation in appendicitis. This is lying and potentially deadly lying.”

In reply to this exhibition of ——— well let the reader name it, the Postum Co. says:

Let it be understood that appendicitis results from long continued disturbance in the intestines, caused primarily by undigested starchy food, such as white bread, potatoes, rice, partly cooked cereals and such.

Starchy food is not digested in the upper stomach but passes on into the duodenum, or lower stomach and intestines, where, in a healthy individual, the transformation of the starch into a form of sugar is completed and then the food absorbed by the blood.

But if the powers of digestion are weakened, a part of the starchy food will lie in the warmth and moisture of the body and decay, generating gases and irritating the mucous surfaces until under such conditions the whole lower part of the alimentary canal, including the colon and the appendix, becomes involved. Disease sets up and at times takes the form known as appendicitis.

When the symptoms of the trouble make their appearance, would it not be good, practical, common sense, to discontinue the starchy food which is causing the trouble and take a food in which the starch has been transformed into a form of sugar in the process of manufacture?

This is identically the same form of sugar found in the human body after starch has been perfectly digested.

Now human food is made up very largely of starch and is required by the body for energy and warmth. Naturally, therefore, its use should be continued, if possible, and for the reasons given above it is made possible in the manufacture of Grape-Nuts.

In connection with this change of food to bring relief from physical disturbances, we have suggested washing out the intestines to get rid of the immediate cause of the disturbance.

Naturally, there are cases where the disease has lain dormant and the abuse continued too long, until apparently only the knife will avail. But it is a well-established fact among the best physicians who are acquainted with the details above recited, that preventative measures are far and away the best.

Are we to be condemned for suggesting a way to prevent disease by following natural methods and for perfecting a food that contains no "medicine" and produces no "medicinal effects" but which has guided literally

thousands of persons from sickness to health? We have received during the years past upwards of 25,000 letters from people who have been either helped or made entirely well by following our suggestions, and they are simple.

If coffee disagrees and causes any of the ailments common to some coffee users quit it and take on Postum.

If white bread, potatoes, rice and other starch foods make trouble, quit and use Grape-Nuts food, which is largely pre-digested and will digest, nourish, and strengthen when other forms of food do not. It's just plain old common sense.

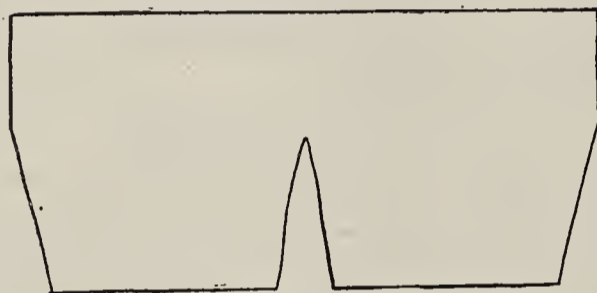
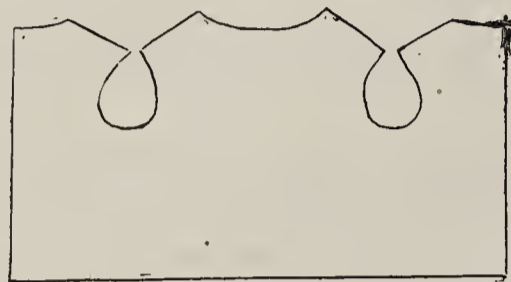
"There's a Reason" for Postum and Grape-Nuts.  
 POSTUM CEREAL Co., LTD.

**The Toy Shop.**

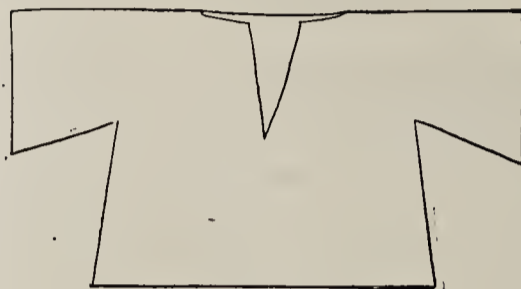
As the Christmas season draws near the absorbing interest which the children feel in Santa Claus and toys may be utilized to good effect in school work.

Letters to Santa Claus are so important that difficulties will not trouble the young scribe as much as at other times, and playing store presents many possibilities.

What can be more delightful than a trip to a



Boy's SUIT.



GIRL'S SUIT.

PATTERNS FOR PHILIPPINE DOLL COSTUME.  
 See description on opposite page, (page 193.)

**CATARRH**

**INVITES CONSUMPTION**

It weakens the delicate lung tissues, deranges the digestive organs, and breaks down the general health.

It often causes headache and dizziness, impairs the taste, smell and hearing, and affects the voice.

Being a constitutional disease it requires a constitutional remedy.

**Hood's Sarsaparilla**

Radically and permanently cures catarrh and builds up the whole system. Get Hood's to-day.

Sarsatabs are gaining rapidly in public estimation. They are chocolate tablets prepared from Hood's Sarsaparilla by a process of distillation and evaporation and

have identically the same curative properties. No alcohol. 100 Doses \$1. Druggists or Mail.  
 C. I. Hood Co., Lowell, Mass.

toy store with permission to choose anything desired?

Let one child be the store-keeper; one the buyer. On the board the teacher writes the names of toys, as doll, kite, book, ball, bat, top, or flag, drawing a line beneath to represent a counter.

When the buyer presents himself at the board it is the store-keeper's duty to point out his wares, making each as he points to it. The buyer then makes his choice, and hastens home, first erasing the name of his toy.

If the words are each written several times on the board the choice remains as varied as at first.

A Christmas tree very sketchily drawn, with the names of various presents written on the branches will give further opportunity for word drills and language work.

New York.

F. G. LORD.

Fortify the system against disease by purifying and enriching the blood—in other words, take Hood's Sarsaparilla.

# Dolls of Many Lands

By Anna J. Linehan

## A Little Filipino.

**T**HE dress for the little girl consists of loose skirt to the ankles, and a loose, blouse-like garment put on over the head like a shirt. To make one from the pattern given, fold the goods of the material chosen and cut double, with the shoulder seam on the fold of the goods. Then the only seams to be sewed will be the under sleeve and under arm seams.

The neck should be cut down in front and hemmed or faced on the cut edges. The skirt should be of a straight piece of goods eleven inches by three and one-half inches, hemmed at the edge, and gathered in at the waist line, and sewed to a narrow band.

The blouse of simple material gives way to one of exquisite, filmy lace when worn by the wealthy class.

The boy's costume consists of coat, buttoning to the neck, and loose trousers reaching to the ankle. The suit is of white material, duck or something similar. In fact, white is the color that is worn generally by the men and women as well as by the children on the Philippine Islands.

The children of the Philippines bear the impress of their environment and so lack the strength of

body and character, as well as the ability to work that the children of the northern countries have. Truthfulness and honesty are woefully lacking and if these virtues could be instilled the character of the Filipino would be much strengthened.

American teachers who have worked among them report them as obedient and easy to manage, holding the teacher in great respect. The children have good memories, and are quick to acquire our language.

However meagre the decoration of the school-room, an American flag is there, serving the double purpose of cheering those who have left friends and home to educate these children, as well as instilling patriotism in their hearts. The children have learned the salutation to the flag, and strange indeed is the effect of hearing these little bronze-colored children repeat the allegiance to the flag, or of hearing them sing the Star Spangled Banner. In the out-lying districts the industries are carried on in the most primitive way, the clothes are washed in the river, corn is ground with pestle and mortar made from tree trunks, and the weaving is done on hand looms similar to those used in school here in this country, only of course, very much larger.

## Keep Yourself from getting ill.

**Healthful**

Don't let your health run down. Good physical condition gives ambition, confidence and poise. Keep yourself fit and well. Healthy men and women get the most out of life. They have the capacity to enjoy things.

**Youthful**

Sickness does more than deprive you of good health. It ages the face, robs you of youth, weakens your mental and physical powers, and interrupts your work.

**Brainful**

Beecham's Pills bridge the gap between sickness and fitness. They will make you well and keep you fit. Take them when the stomach is out of order or the bowels refuse to act. Take them when the skin is sallow or the tongue is furred. Take them when the head aches, or you are restless and cannot sleep. Take them when the eyes feel heavy, or the brain tired. Take them when the liver is torpid, or the kidneys need attention. Take them when you need a tonic.

**Useful**

**by taking**

Keep yourself well, fresh, young and vigorous with

# BEECHAM'S PILLS

Sold Everywhere in Boxes, 10c. and 25c.

# Vinol



The delicious Cod Liver Preparation Without Oil.

Vinol contains all the medicinal elements of cod liver oil actually taken from fresh cods' livers, but no oil. The oil, having no value as medicine or food, is thrown away.

Vinol is therefore better than old-fashioned cod liver oil and emulsions to restore health for

Old people, delicate children, weak run-down persons, and after sickness, colds, coughs, bronchitis and all throat and lung troubles.

Get it at THE Leading Drug Stores Everywhere

Exclusive agency given to one druggist in a place

CHESTER KENT & CO., CHEMISTS, BOSTON, MASS.

## ARTS AND CRAFTS LEATHERS

of the finest quality and highest grades are my exclusive specialty. I have the largest and most varied stock of Ooze Calf and Sheep, Russia Calf, Chamois and all other leathers for art work at the

### LOWEST PRICES

All sizes, all colors, and every skin free from scars and blemishes. Sent direct from my factory to you.

Send 10c for my interesting book "Artistic Effects in Leather," giving suggestions and instructions on what to make and how to make it, and I will send with the book a full line of

### FREE SAMPLES

Send for book and samples today.

**M. B. WILLCOX**

21-21½ Spruce St., New York. Oldest fancy leather house in America.

## IDEAL MATERIAL FOR CHRISTMAS CONSTRUCTION WORK

Our special circular, "Holiday Suggestions for Primary Teachers," will help you to solve many Holiday problems for your pupils. Sent free on request.

IDEAL SCHOOL PUBLISHING CO. 6645 Wentworth Ave., Chicago, Ill.

## Every Day a Fresh Beginning.

Every day is a fresh beginning,

Every morn is a world made new,

You who are weary of sorrow and sinning,

Here is a beautiful hope for you;

A hope for me, and a hope for you.

All the past things are past and over,

The tasks are done, and the tears are shed;

Yesterday's errors let yesterday cover,

Yesterday's wounds which smarted and bled

Are healed with the healing that night has shed.

Yesterday now is a part of forever;

Bound up in a sheaf which God holds tight;

With glad days and sad days, and bad days which never

Shall visit us more with their bloom and their blight,

Their fulness of sunshine or sorrowful night.

Let them go, since we cannot recall them,

Cannot undo, and cannot atone;

God in His mercy receive, forgive them;

Only the new days are our own, To-day is ours, and to-day alone.

Here are the skies all burnished brightly,

Here is the spent earth all re-born, Here are the tired limbs springing lightly

To face the sun, and to share with the morn

In the chrism of dew and the cool of the dawn.

Every day is a fresh beginning;

Listen, my soul, to the glad refrain;

In spite of old sorrows and older sinning,

And puzzles, forecasted, and possible pain,

Take heart with the day and begin again.

—SUSAN COOLIDGE.



**Blackboard Stencils** on strong linen paper. **Borders**—Sunbonnet Babies, Brownies, Holly, Goldenrod, Oak Leaves, Maple Leaves, Swallows, Kittens, Reindeer, Pumpkins, Turkeys, Rabbits, Cherries and Hatchet, Flags, Roses, Santa, Chicks, Grapes, Bells, Overall Boys, Dutch Boys, Ivy, Dutch Girls, Soldiers, Cupids, Lillies, Tulips, each 5 cts. **Colored Chalk Crayons**—Very best, doz., 14c. **Calendars and Large Portraits**—Name any wanted, each 5 cts. Large fancy alphabet, 20c. **Washington** on Horse, Washington and Betsy Ross, Log Cabin, Flag, Colonial Relics, Roosevelt on Horse, Uncle Sam, Pilgrims Landing, Boys with Flags, Soldier and Drummer, all large, each 10 cts. **Santa**—Driving Eight Deer, Going Down Chimney, Filling Stockings, Tree, Fireplace Calendar, A Merry Christmas, A Happy New Year, Shepherd, Christ Child, Wise Men, Madonna, all large, each, 10c. **Busywork Stencils**, Assorted, Set of 50 for 25 cts, 4 x 5 inches. Set of 50 for 35 cts, 5 x 8 inches. 10 Stencils on any subject for 10 cts. Native Birds, natural size, 15 for 15 cts. **Blue Stamping Powder**—½ pound in cloth bag for 10 cts. **Program**, Roll of Honor or Welcome, very fancy, each, 10 cts.

Order at least 10 cts. worth and ask for a catalog Please do not send stamps or check.

All goods sent prepaid by

**JOHN LATTA, Box 44, Cedar Falls, Iowa**

No. 662

## COLORED SCHOOL CRAYONS IN WOOD

POLISHED IN COLORS

An assortment of 7 desirable colors, prepared especially for the School Room.

SEND FOR CATALOGUE

## BERNHARD FABER

NEW YORK

## CATARRH OF THE STOMACH.

**A Most Dangerous Disease, Which Causes Serious Results, Unless Properly Treated.**

Catarrh of the Stomach is very common and is known as one of the most obstinate diseases, which, when neglected or improperly treated with cheap patent medicines, tonics, drugs, pills, and other secret quack remedies, results in a broken down constitution and often consumption and death.

Catarrh of the Stomach, like every other disease of the stomach, except cancer, is the result of poor digestion. The digestive organs have become weak, there is a lack of gastric juice, your food is only half digested, and as a result you become affected with loss of appetite, pressure and fullness after eating, heart-burn, vomiting, waterbrash, tenderness at pit of stomach, slimy tongue, bad taste in the mouth, constipation, pain in limbs and face, sleeplessness, sick headaches, dizziness, mental depression, nervous weakness, and many other common symptoms.

If your stomach cannot digest the food you eat, then the stomach needs a rest, as that is the only way you can get rid of your catarrh, but in the meantime your body needs plenty of nourishment, because you must live and in order to live you must eat, and if you must eat, your food must be properly digested, and if your stomach is too weak to do the work, then you must get a substitute that will do the work.

Stuart's Dyspepsia Tablets are the only known substitute that will digest your food as well as any healthy stomach. They contain vegetable and fruit essences, aseptic pepsin (gov. test), golden seal and diatase, the very elements necessary to digest all foods.

Stuart's Dyspepsia Tablets are not a secret remedy and for that very reason thousands of physicians all over the United States recommend them to their patients for catarrh of the stomach, dyspepsia of all kinds, and other stomach troubles. Experiments and tests have proven that one grain of the active principle contained in these tablets will digest 3,000 grains of food.

Stuart's Dyspepsia Tablets are in the form of pleasant tasting tablets or lozenges and are sold in large fifty-cent boxes at all drug stores.

Send us your name and address and we will send you a free sample package. The relief you will get from this trial package alone will convince you of the merits of Stuart's Dyspepsia Tablets. Address F. A. Stuart Co., 150 Stuart Bldg., Marshall, Mich.

## The Concert Rehearsal.

Oh! it was a musical old Beetle!  
And oh! it was a honey-throated  
Bee!

But the dandified young Hopper,  
He couldn't sing it proper,  
And the Cricket—out of tune was  
he.

They sung and they sung,  
And the harebells swung,  
A tinkling *obbligato* in the breeze;  
While the Beetle singing-master,  
Tried to make them sing it faster,  
By patting of the *tempo* on his  
knees.

And oh! it was a Robin overheard  
them,  
Who happened out a-walking in  
the glade,  
And he laughed in every feather  
When they tried to sing together  
At the funny little noises that  
they made.

He listened and he listened,  
And his eyes they fairly glistened  
As the Bee so sweetly bumbled  
out the air;

But the Cricket struck another  
And the robin thought he'd smother  
Trying not to let them know that  
he was there.

Then oh! the Bee declared that "I  
was shameful!"  
And angrily sipped honey from  
a comb;

"She was ruining her throat  
And wouldn't sing another note  
Until the others studied it at  
home!"

The Cricket said that he  
Never *could* keep on the key  
When the wind was blowing that  
way from the south,  
And young Hopper made excuses  
In reply to these abuses,  
That he had too much molasses  
in his mouth.

Then oh! the beetle-headed old  
conductor  
Arose and made a few remarks in  
turn;

The soprano is so vicious  
And affairs so unpropitious,  
The best thing we can do is to ad-  
journal!

"Taking everything together,  
The molasses and the weather,  
And the fact that we can't any of  
us sing,  
There is quite sufficient reason  
That we wait another season  
And postpone our little concert  
till the spring!"

—WOLSTAN DIXEY, in *Treasure Trove*.

BRIGHT AND  
SPARKLING  
**RUBIFOAM**



Healthful and clear  
as a winter morning is  
this cleaning, healing  
and most refreshing  
liquid dentifrice.  
As the beautiful snow  
refreshes the air and  
enhances the charm of  
earth with its invigorat-  
ing power, so glistening,  
brightening RUBIFOAM  
purifies the breath and  
showers snow-like white-  
ness upon the teeth.

IT IS WISE  
TO USE **RUBIFOAM**  
25¢ EVERYWHERE.  
SAMPLE FREE.  
Address, E. W. HOYT & CO., Lowell, Mass.

## A Clear Complexion

Pure sulphur, as compounded in Glenn's Sulphur Soap, will clear the complexion of pimples, moth patches, liver spots, dry scaling and other defects. Use it daily in toilet and bath. Sold by all druggists.

Hill's Hair and Whisker Dye  
Black or Brown, 50c.

# A Few Words with Our Patrons

We have made a thorough study for almost half a century how to cater *direct to the masses* and save them all intermediate profits between producer and consumer. We think we can conscientiously state that we have been successful. Since the establishment of *The Great Atlantic & Pacific Tea Co.*, 1859, we have saved the people of these United States millions of dollars in the articles of Teas, Coffees, Baking Powder, Extracts, Spices and Grocery Specialties. When we established the Company in 1859, Teas and Coffees were a *luxury*; now they are articles of *necessity* in every household in the United States.

**Satisfied.** All goods sold by **The Great Atlantic & Pacific Tea Company** are guaranteed to give the best satisfaction. If not, we will take them back and exchange or refund the money and pay all the expenses. Upon these conditions you run no risk in trading at the A & P stores and from their wagons. Every article is guaranteed Absolutely Pure, Full Weight, Lowest Price and best on the market. We want everybody who trades with us to be satisfied.

**"A SATISFIED CUSTOMER IS OUR BEST ADVERTISEMENT."**

**Think** for a moment and take into consideration the magnitude of the business—300 branches and over 5,000 wagons. You can easily see that we can afford and *do sell better goods for less money* than any other concern. No individual store can compete with us. We buy by the car loads for *cash* and sell for *cash*—make no bad debts. Our business is strictly co-operate.

## The Great Atlantic & Pacific Tea Co.

300 STORES IN THE U. S.

Headquarters: West and Vestry Streets, New York

### At the Tick of the Clock.

Every minute, every minute,  
Has the whole of living in it.

Some one's crying,

Some one's born.

Some one's dying,

Old and worn.

Some one's laughing,

Some one's fed.

Some one's chaffing,

Some one's dead.

Some one's hearing

Love confessed.

Some one's jeering

Some one's jest.

Some one's sorry,

Some one's glad.

Some one's worry

Drives him mad.

Every minute, every minute,

Has the whole of living in it.

Few people realize what a valuable accomplishment it is to be able to use a dictionary with ease and certainty, so that in the hurry of daily life, whether in the school or in the home, it may be consulted without loss of time or studied with pleasure and profit in moments of leisure.

Most teachers fully recognize the value of the dictionary, but how many regularly teach the use of the dictionary? The Publishers of Webster's International Dictionary have just issued a handsome, thirty-two page booklet on the use of the dictionary, "The Dictionary Habit." Sherwin Cody, well known as a

writer and authority on English grammar and composition, is the author. The booklet contains seven lessons for systematically acquiring the dictionary habit. A copy will be sent, gratis, to anyone who addresses the firm, G. & C. Merriam Company, Springfield, Mass. Should you not own a copy? Write to-day.

## "Boo Hoo"

Shouts the

## Spanked Baby

The "Colic" of "Collier's" treated by a Doctor of Divinity.

Look for the "Boo Hoo" article in this paper.

**"There's a Reason"**



### The Wind in a Frolic.

The wind one morning sprang up from sleep,  
Saying, "Now for a frolic! now for a leap!  
Now for a mad-cap, galloping chase!  
I'll make a commotion in every place!"

So it crept with a bustle right thru a great town,  
Cracking the signs and scattering down  
Shutters; and whisking with merciless squalls,  
Old women's bonnets and gingerbread stalls.  
There never was heard a much lustier shout,  
As the apples and oranges trundled about;  
And the urchins that stand with their thievish eyes  
For ever on watch, ran off each with a prize.

Then away to the field it went blustering and humming,  
And the cattle all wonder'd whatever was coming;  
It pluck'd by the tails the grave matronly cows,  
And toss'd the colts' manes all over their brows;  
Till, offended at such an unusual salute,  
They all turn'd their backs, and stood sulky and mute.

So on it went capering and playing its pranks  
Whistling with reeds on the broad river's banks,  
Puffing the birds as they sat on the spray,  
Or the traveler grave on the king's highway.

It was not too nice to hustle the bags  
Of the beggar and flutter his dirty rags;  
'Twas so bold, that it feared not to play its joke  
With the doctor's wig or the gentleman's cloak.  
Thru the forest it roar'd, and cried gaily, "Now,  
You sturdy old oaks, I'll make you bow!"

And it made them bow without much ado,  
Or it crack'd their great branches thru and thru.  
Then it rush'd like a monster on cottage and farm,  
Striking their dwellings with sudden alarm;  
And they ran out like bees in a midsummer swarm.  
There were dames with their kerchiefs tied over their  
caps  
To see if their poultry were free from mishaps.

The turkeys they gobbled, the geese scream'd aloud,  
And the hens crept to roost in a terrified crowd;  
There were rearing of ladders, and logs laying on  
Where the thatch from the roof threaten'd soon to be  
gone.

But the wind had swept on, and had met in a lane  
With a school-boy, who panted and struggled in vain;  
For it toss'd him, and twirl'd him, then pass'd, and he  
stood

With his hat in a pool, and his shoes in the mud.

Then away went the wind in its holiday glee,  
And now it was far on the billowy sea,  
And the lordly ships felt its staggering blow,  
And the little boats darted to and fro,  
But lo! it was night, and it sank to rest  
On the sea-bird's rock in the gleaming West,  
Laughing to think, in its fearful fun,  
How little mischief it had done.

—WILLIAM HOWITT.

## WHAT GIFT WILL BE LONGER TREASURED THAN WEBSTER'S INTERNATIONAL DICTIONARY?

**USEFUL.** The International is a constant source of knowledge. It not only answers your questions concerning new words, spelling, pronunciation, etc., but also questions about places, noted people, foreign words, and many other subjects.

**RELIABLE.** Editor-in-Chief, W. T. Harris, Ph. D., LL.D., for over 17 years U.S. Comr. of Education. The recently enlarged edition contains 25,000 New Words. The Gazetteer, and Biographical Dictionary have been carefully revised. Constant emendations keep the volume abreast of the times. 2380 Pages. 5000 Illustrations.

**AUTHORITATIVE.** It is the standard of the Federal and State Courts and the Government Printing Office. The basis of nearly all the Schoolbooks. Indorsed by all State School Superintendents and universally recommended by College Presidents and Educators. Standard for over 99% of the Newspapers. THIS CANNOT BE TRULY SAID OF ANY OTHER DICTIONARY.

**ATTRACTIVE and LASTING.** The various bindings are rich and durable and the paper and printing are superior.

*It is the Best Christmas Gift.*

**WEBSTER'S COLLEGIATE DICTIONARY.**  
The largest of our abridgments. Regular edition, size 7 x 10 x 2 5/8 in. Thin Paper Edition, size 5 3/4 x 8 5/8 x 1 1/2 in., printed from same plates, on bible paper. A real gem of book-making, unsurpassed for elegance and convenience. 1116 pages and 1400 illustrations. Valuable Scottish Glossary.

Write for "Dictionary Wrinkles" & Sample Pages Free.

**G. & C. MERRIAM CO.**  
DESK V. SPRINGFIELD, MASS.

**GET THE BEST.**





In 5-Lb. Lots **28c** a Pound  
**SPECIAL OFFER**  
**To Try Our Goods**

On a sample order of \$5.00 and upwards of Teas, Coffees, Spices, Extracts and Baking Powder, we will allow you 20 per cent. off and pay all express charges, so that you may thoroughly test the quality of goods. This is a chance that is seldom offered; it gives all a chance to purchase our goods at less than wholesale prices.

WE ARE SELLING THE BEST NEW CROP  
**50c TEAS**

IN THE U. S. ALL KINDS  
Oolong, Eng. Breakfast, Souchong, Congou  
Mixed, Japan, Imperial, Gunpowder  
Young Hyson, Ceylon

Good Oologs, Mixed and Eng. Breakfast 25 & 30c a lb.

WE ARE SELLING  
THE BEST **25c**  
**COFFEE**

Good Roasted Coffees, 12, 15, 18 and 20c a lb.  
ALL COFFEES FRESHLY ROASTED  
Full Line of Groceries Sold at Almost Cost, Charges Paid

**THE GREAT AMERICAN TEA CO.**

IMPORTERS AND COFFEE ROASTERS  
31 & 33 VESEY ST., NEW YORK  
P. O. BOX 289. TELEPHONE 2451 CORTLANDT

**Hiawatha in Post Cards**



Twelve beautiful scenes from photographs made of the production at Chautauqua, illustrating Longfellow's immortal epic. Valuable for teaching or studying the poem. Complete set, postpaid, 25c., coin or stamps.

F. E. MOORE, 304 JOHNSON BUILDING, CINCINNATI, OHIO

**Cut-Up Maps.**

I once heard an experienced teacher say that nothing need be wasted in a school-room. There could be a use made of everything. Some time ago I found a number of worn-out geographies that the janitor had piled up to be burned; from these I cut all the maps and then in turn cut each map into pieces. The several States comprising the New England States were cut apart and placed in an envelope. Each section of the United States was treated in this way, and also the other countries. I found this helpful in impressing the States on the minds of the pupils.

RUTH O. DYER.

**Parents, Teachers, Scholars, Testify.**

Murine Eye Remedy affords Reliable Relief for Eyes that Need Care. Prevents many from the necessity of Wearing Glasses. Aids those who must Wear Glasses. An Eye Tonic Compounded by Oculists, hence Strictly Professional. Ask Your Druggist for a Package and Our 48-Page Book. "A, B, C Eye Care."

**The Laughalot Boy.**

The Laughalot boy has returned to town,  
His features are tanned and his arms are brown;  
But his eyes are as bright as two eyes may be,  
And his heart is still light, and merry is he.  
And the dog in the yard and the bird on the limb  
Are happy again for the coming of him,  
And the breezes blow sweeter than ever they blew  
And the sky seems brighter than ever before,  
And the world is a place in which troubles are few,  
For the Laughalot boy is at home once more.

The Laughalot boy has been out on the hills  
And climbing the fences and wading the rills;  
He has rolled on the grass, he has played in the hay,  
His muscles are strong and his laughter is gay;  
He has heard the wind passing thru acres of corn,  
He has plucked the sweet ears and is glad he is born;  
And the breezes blow sweeter than ever they blew,  
And the sky seems brighter than ever before,  
And the world is a place in which troubles are few,  
For the Laughalot boy is at home once more.

—S. E. KISER, in *The Mail and Times*.

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RUTH O. DYER.

**Hot and Cold Teachers.**

The following story comes from Kansas City, Mo. A janitor was securing a thermometer from the department of school supplies.

"For a hot or for a cold teacher?" he was asked.

The man looked puzzled.

"I don't know what you mean," he said.

"Why," answered the dispenser of supplies, "I want to find whether she's cold-blooded or warm-blooded. Here's one thermometer that registers 81 and another that stands 86."

"I dunno," said the man thoughtfully. "She's cold-blooded about makin' me do lots of scrubbin' in her room, but she's cranky about plenty of heat. Maybe you'd better gimme the hot one."

**Kindness to Animals.**

"Kills friend for a bear," is one of this morning's headlines. Kindness to animals can sometimes be carried too far.—New York *Evening Post*.

Mr. Charles Edward Rich has written another book for boys, called "A Voyage With Captain Dynamite." It is to be known as the big juvenile for 1908, and is the second book in the "big juvenile series."

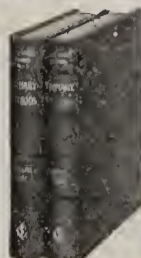


Miss Jennie Kelly, of Emmetsburg, Ia., says under date of Aug. 3, 1907:

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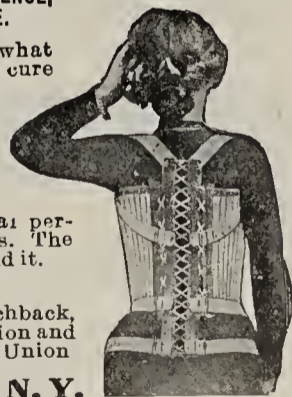
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Work.

Let me but do my work from day to day  
 In field or forest, at the desk or loom,  
 In roaring market place or tranquil room;  
 Let me but find it in my heart to say  
 When vagrant wishes beckon me astray:  
 "This is my work; my blessing and not my doom;  
 Of all who live, I am the one by whom  
 This work can best be done, in the right way."  
 Then shall I see it not too great nor small  
 To suit my spirit and so prove my powers;  
 Then shall I cheerfully greet the laboring hours  
 And cheerfully turn, when the long shadows fall  
 At eventide, to play, and love and rest,  
 Because I know for me my life is best.

—HENRY VAN DYKE.

The Wasp.

A wasp met a bee  
 That was buzzing by,  
 And he said, "Little cousin,  
 Can you tell me why  
 You are loved so much better  
 By people than I?"  
 "My back shines as bright  
 And as yellow as gold  
 And my shape is most elegant,  
 Too, to behold;  
 Yet nobody likes me,  
 For that I am told."

"Ah, friend!" said the bee,  
 "'Tis all very true;  
 But if I were half  
 As much mischief to do,  
 Indeed they would love me  
 No better than you.

"You have a fine shape,  
 And a delicate wing;  
 They own you are handsome;  
 But then there's one thing  
 They cannot put up with—  
 And that is your sting."

—SELECTED.

AN AGENCY is valuable in proportion to its influence. If it merely hears of vacancies and tells that is something, but if it you about them THAT is asked to recommend a teacher and recommends you, RECOMMENDS that is more. Ours  
 C. W. BARDEEN, Syracuse, N. Y.

**An Overworked Elocutionist**

Once there was a little boy, whose name was Robert Reece; And every Friday afternoon he had to speak a piece.

So many poems thus he learned, that soon he had a store Of recitations in his head, and still kept learning more.

And now this is what happened: He was called upon one week, And totally forgot the piece he was about to speak!

His brain he cudged—*not* a word remained within his head! And so he spoke at random, and this is what he said:

"My Beautiful, my Beautiful, who standest proudly by, It was the schooner *Hesperus*, the breaking waves dashed high!

Why is the Forum crowded? What means this stir in Rome? Under a spreading chestnut tree there is no place like home!

When Freedom from her mountain height cried, Twinkle, little star, Shoot if you must this gray old head, King Henry of Navarre!

Roll on, thou deep and dark blue castled crag of Drachenfels, My name is Norval, on the Grampian Hills, ring out, wild bells:

If you're waking, call me early, to be or not to be, The curfew must not ring to-night! Oh, woodman, spare that tree!

Charge, Chester, charge! On, Stanley, on! And let who will be clever!

The boy stood on the burning deck, but I go on forever!" His elocution was superb, his voice and gesture fine;

His schoolmates all applauded as he finished the last line. "I see it does not matter," Robert thought, "what words I say, So long as I declaim with oratorical display!" —CAROLYN WELLS.

**A Great Surprise.**

A great yellow sunflower grew so tall It looked right over the garden wall. "Bless me," cried he, "what a marvelous sight;

Wonderful meadows to left and right; And a hill that reaches up to the sky, And a long, straight road where the folks go by.

'Twas lucky for me that I grew so tall Astoseethelandsthatlieoverthewall. I hadn't the faintest idea," said he, "How much of a place the world might be!"

—A. H. B. in *Youth's Companion*

**TO PRETENDERS.****A Wholesome Word for Guidance.**

Just a word to you, "Collier's" and other glaring examples of Modern Yellow Journalism and Cigarettes.

Environment gives you a view-point from which it is difficult to understand that some people even nowadays act from motives of old fashioned honesty.

There are honest makers of foods and healthful beverages and there are honest people who use them.

Perhaps you are trained to believe there is no honesty in this world. There is, although you may not be of a kind to understand it.

Some of you have been trained in a sorry class of pretenders, but your training does not taint the old fashioned person trained without knowledge of pretence and deceit.

These letters came to us absolutely without solicitation. We have a great many thousand from people who have been helped or entirely healed by following the suggestions to quit the food or drink which may be causing the physical complaints and change to Postum Coffee or Grape-Nuts food.

You are not intelligent enough to know the technical reasons why the change makes a change in the cells of the body. Your knowledge, or lack of knowledge, makes not the slightest difference in the facts.

You can print from old and worn plates all the cheap books your presses will produce and sell them as best you can, but such acts and your "learned" editorials are but commercial, and seek only "dollars" and much by pretence.

When you branch out into food values you become only ridiculous.

Stick to what you know. The field may be small but it is safe.

This first letter is from the President of the "Christian Nation," a worthy Christian paper of New York.

New York, Oct. 2, 1907.

Postum Cereal Co., Ltd.

Battle Creek, Mich.

Dear Sirs:

I am, this morning, in receipt of the enclosed mighty good letter from one of my subscribers, which I forward to you, and which I am sure you will be glad to use. I am personally acquainted with this lady, and know that she has no object in writing, other than to do good.

Cordially,

John W. Pritchard, Pres.

Brooklyn, N. Y., Oct. 1, 1907.

Dear Mr. Pritchard:

Noticing Postum Food Coffee advertised each week in your reliable paper, I concluded to try it, and feeling it a duty towards those who may have suffered as I have from indigestion, desire to state what wonderful benefit I have received from Postum although using only a short time, and not to do. I alone realize and

appreciate its good effects, but friends remark, "How much I have improved and how well I look," and I tell the facts about Postum every time, for since using it I have not had one attack of indigestion. It is invigorating, healthful; does not affect the nerves as ordinary coffee, and if properly made, a most delicious drink. Although I have not had much faith in general advertising, yet, finding Postum has done so much better for me than I expected, I am more inclined to "Prove all things, hold fast that which is good." I am so thankful for good health that I want it known what a blessing Postum has been to me. You may use these lines as an ad. if you so desire and my name also.

Very truly yours,

Anna S. Reeves.

275 McDonough St., Brooklyn.

Coffee hurt her, she quit and used Postum. She didn't attempt to analyze but she enjoyed the results. Underneath it all "There's a Reason."

POSTUM CEREAL CO., LTD.

**A Boy's Composition.****A Trip to the River.**

One day myself and a couple other boys went down to the river, early this spring, when the ice was going out. We sat down on the bank to watch the ice as it came floating down the river, and while we were sitting there the water began to raise; we thought we would see what made it, so we went farther down the stream where there was a large jam; the ice would come floating down, strike the jam, and turn up edgeways. When the water came up between the cakes it looked as if it were boiling, and foam was piled up a foot or two high. We then went back to where we started from. We hadn't been there long before a much larger jam broke up the river farther and filled the stream with floating ice, some cakes being about twenty feet across. More ice kept coming, until the river was filled so full that it couldn't move. There were a great many trees hanging out over the river, and when a large cake of ice would hit a tree it would nearly take it out by the roots. We got out and walked on some cakes that were near the shore. Then we went and sat down on the grass, and in about a half hour the water had risen over two feet. This was caused by jams farther down the river. As soon as a jam would go out the water would fall again.

JAMES C. PRATT.

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### A Little Boy's Lament.

I'm goin' back down to gran'pa's,  
 I won't come back no more  
 To hear remarks about my feet  
 A-muddyin' up the floor.  
 They's too much said about my  
 c'otnes,  
 The scoldin's never done—  
 I'm goin' back down to gran'pa's,  
 Where a boy can hev some fun.

I dug half his garden  
 A-gettin' worms fer bait;  
 He said he used to like it  
 When I laid abed so late;  
 He said that pie was good fer boys  
 An' candy made 'em grow.  
 Ef I cain't go to gran'pa's,  
 I'll turn pirate, fust, you know.

He let me take his shot-gun  
 An' loaded it fur me.  
 The cats they hid out in the barn,  
 The hens flew up a tree;  
 I had a circus in the yard  
 With twenty other boys—  
 I'm goin' back down to gran'pa's,  
 Where they ain't afraid of noise.

He didn't make me comb my hair  
 But once or twice a week;  
 He wasn't watchin' out fer words  
 I didn't orter speak;  
 He told me stories 'bout the war,  
 An' Injuns shot out West,  
 Oh, I'm goin' down to gran'pa's,  
 Fer he knows wot boys like best.

He even run a race with me,  
 But had to stop an' cough;  
 He rode my bicycle an' laughed  
 Bec'us he tumbled off;  
 He knew the early apple trees  
 Around within a mile,—  
 Oh, gran'pa was a dandy  
 An' was "in it" all the while.

I bet you gran'pa's lonesome  
 I don't care what you say;  
 I seen him kinder cryin'  
 When you took me away.  
 When you talk to me of heaven  
 Where all the good folks go,  
 I guess I'll go to gran'pa's,  
 An' we'll have good times, I know.

A. T. WORDEN.

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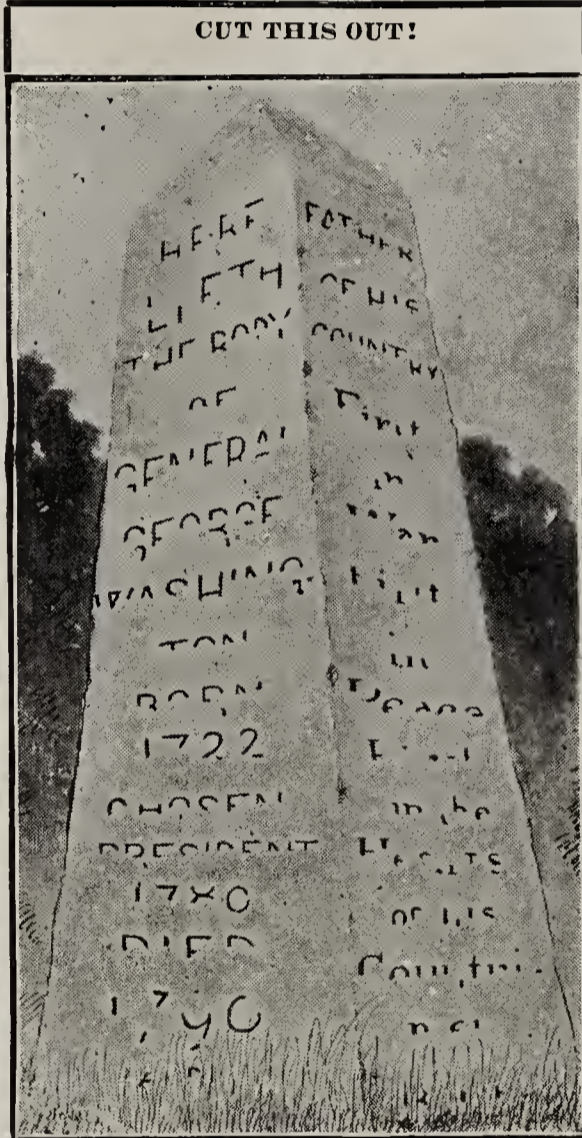
**Autumn Leaves.**

"Come, little leaves," said the wind one day,  
 "Come over the meadows with me and play,—  
 Put on your dresses of red and gold;  
 Summer is gone, and the days grow cold."  
 Soon as the leaves heard the wind's loud call,  
 Down they came fluttering, one and all;  
 Over the brown fields they danced and flew,  
 Singing the soft little songs they knew.  
 "Cricket, good-bye, we've been friends so long.  
 Little Brook, sing us your farewell song,—  
 Say you are sorry to see us go,  
 Ah! you are sorry, right well we know.  
 "Dear little lambs, in your fleecy fold,  
 Mother will keep you from harm and cold;  
 Fondly we've watched you in vale and glade;  
 Say, will you dream of your loving shade?"  
 Dancing and whirling, the little leaves went;  
 Winter had called them and they are content;  
 Soon fast asleep in their earthly beds,  
 The snow laid a coverlet over their heads. —GEORGE COOPER.

Messrs. A. S. Barnes & Company, publishers of "Mr. Pratt," "The Old Home House," "Partners of the Tide," and "Cap'n Eri," by Joseph C. Lincoln, announce that these books have taken a firm hold on the Middle and Far West. The orders received from that part of the country are very encouraging. It proves that the quaint Yankee wit and shrewd philosophy of the Old New England natives is recognized and highly appreciated by readers in the other States far away from the coast.

**WHAT DO YOU MAKE OF THIS?**

CUT THIS OUT!



Pathfinder, Wash., D. C., DEC. T. M.

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year, which comes every week, from the Nation's capital, laden with good things—welcome as a letter from your best friend. If you win a nice prize so much the better; but the Pathfinder will be worth more to you than any prize.

Try Your Skill at Deciphering the Inscription

**\$200 IN PRIZES FOR BEST READINGS**

In excavating recently at Mt. Vernon, around the old tomb of the Washington family, a roughly sculptured stone was discovered hidden by rubbish and vegetation. Owing to the soft and friable nature of this stone, the inscription on it, whatever it was, had been well nigh effaced, but sufficient traces of the letters remained to show that with sufficient study they might in time be made out.

While the great scientists of the world are contending over the riddle it may be that there are others who have some ideas on the subject, and hence the invitation is extended to everyone— young and old, far and near—to try their hand at reading the inscription.

See if you can make out any of the letters or words; you can show the picture to your friends and have them give you suggestions. What is wanted is the best possible interpretation, and you are at liberty to get aid from any source. (On the other sides of the stone there was no inscription; all you need worry about are the traces shown on the two sides presented to view.)

For the best reading of this interesting old monument, valuable prizes are offered as follows:

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The best way in sending in your answer is to make a tracing or copy of the stone, or fill in the picture, showing the inscription plainly on it just as you think it should read.

This contest, which is merely a specimen of the numerous equally interesting ones which we conduct, is designed for subscribers to the Pathfinder exclusively. The Pathfinder is a high-quality illustrated weekly paper, published at the Nation's capital for the Nation. No matter what or how many periodicals you may be taking, you want the Pathfinder. It is "different"—a class by itself—sprightly, informing, entertaining, yet dignified and sane. It appeals to all earnest, intelligent, busy people; it is the paper for you. There is no other paper that can exactly take its place. In its enlarged and improved form it is now reaching out for new readers, and if you are not already a subscriber, this means you.

Send in your answer to the monument puzzle at once, including, if not now a subscriber to the Pathfinder, \$2 for three years' subscription, or \$1 for one whole year's subscription (52 issues), or 50 cents for 26 weeks, or 25 cents for 13 weeks.

The announcement of the prize winners, together with a picture of the stone with the correct reading on it, will be published in the Pathfinder at an early date. The prizes will be awarded with the utmost possible fairness, and the decision of the editors is to be final. This contract closes Dec. 16th.



We believe that there are enough smart people in this country so that among them a very close approximation of the original inscription can be secured, and to interest such people in the Pathfinder we are willing to give out these liberal prizes. They will surely go to someone, and the best answers will earn them. Don't under any circumstances miss having the Pathfinder this year, which comes every week, from the Nation's capital, laden with good things—welcome as a letter from your best friend. If you win a nice prize so much the better; but the Pathfinder will be worth more to you than any prize.

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From Chicago American, December 7, 1906.

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The children were: Martha Lepka, fourteen years old, 25 Currier street, Catherine Morz, twelve years old, 23 Currier street.

They were blackening the range in the kitchen of Mrs. Morz's home and placed the stove polish too near the fire. The polish contained benzine, and the sheet of flame set fire to the Lepka child's dress.

From Towanda, Pa., Review, July 9, 1907.

Mrs. Temple Goodwin, of Wellsboro, was severely burned by a fire which virtually destroyed the Goodwin home recently. While polishing the kitchen stove, with a preparation containing benzine, the benzine blacking exploded, setting fire to her and the house.

From Newark, N. J., Daily News, March 6, 1907.

While burnishing the kitchen range with a liquid stove polish, Miss Emma Barrett, thirty-four years old, a servant employed by George Palmer, who lives at 213 South Tenth street, in some way set fire to her clothes this morning, and, rushing from the house, fell into a snow drift near the door and died almost immediately. Her body was frightfully burned, the clothing being entirely consumed.

When Dr. McKenzie saw the body, a little later, he said death was due to carelessness in handling the very inflammable stove polish.

From Hazleton, Pa., Sentinel, Feb. 18, 1907.

Mrs. John Watson of East Chestnut street, with her six-year-old daughter Ethel are suffering from severe burns, caused by an explosion of a liquid stove polish which the former was using to polish a stove on Saturday afternoon. While Mrs. Watson was engaged at her work, the blacking flared up and burned her severely about the hand and arm. She immediately threw the receptacle out of the door, just as her daughter was about to enter. The box struck the child above the eye and its blazing contents was spilled over her. Mrs. Watson, notwithstanding her sufferings, caught up a cloak and, throwing it about the little girl, extinguished the flames. Both are severely burned.

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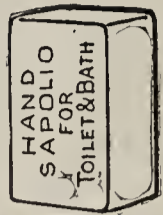
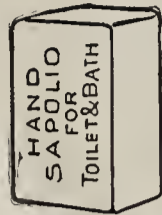


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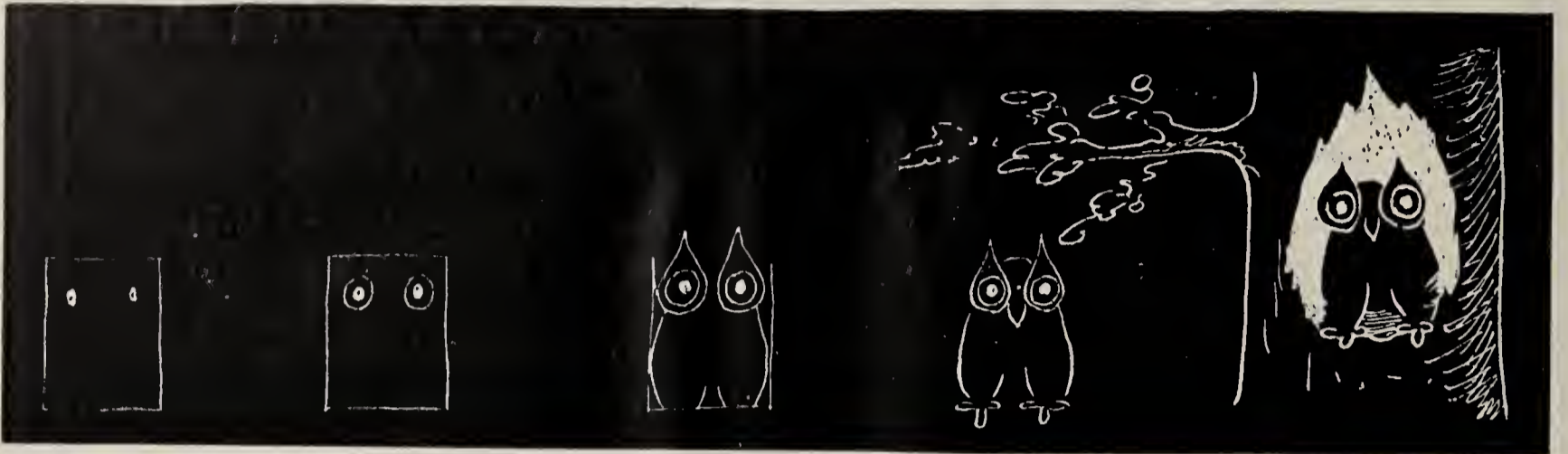
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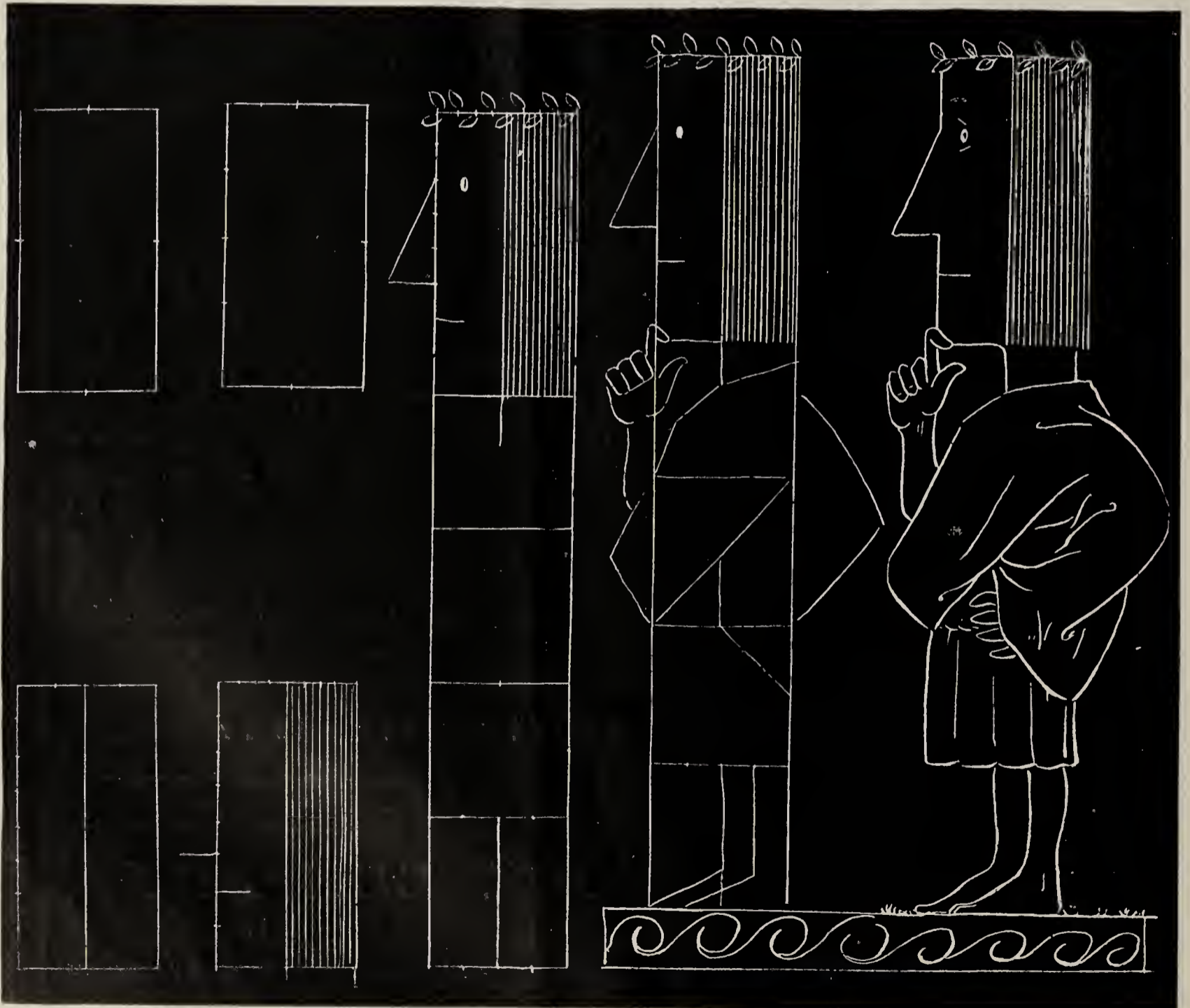
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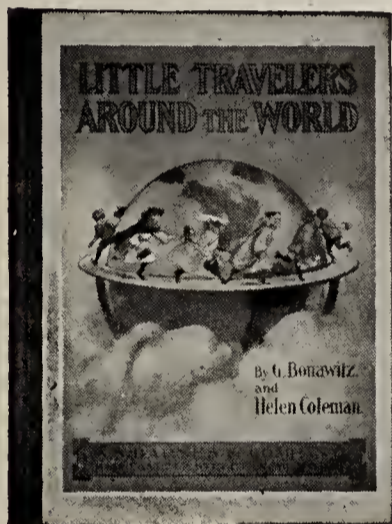
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A few days later a man came to shoot the dove. The bee saw it and thought: If I do not save her she will die.

So the bee stung the man's hand and made him miss his aim.

The dove flew away with thanks to the bee.

## The Thirsty Crow

One day a crow flew a long way from home. He grew very thirsty, but he could not see any water to drink. At last he saw a house, and thought: Now I shall get a drink.

So he flew down to the yard where he saw a pitcher. But the pitcher had so little water in it that he could not reach it.

Then he tried to knock the pitcher over, but the pitcher was too heavy.

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# Teachers Magazine

January, 1908

## Contents

THE GREAT PROBLEM OF THE PRIMARY TEACHER—The Editor . . . . .	TREES KEEP THEIR LEAVES—Agnes C. Gormley . . . . . 215
FROM ROOM EIGHT TO ROOM TEN—Mar- garet Small Dodge . . . . . 199	NATURE STORIES—Lillian C. Flint . . . . 218
BLACKBOARD CALENDAR FOR JANUARY—De- signed by G. H. Shorey . . . . . 201	DOLLS OF MANY LANDS—Anna J. Lineham 219
THE GROUP SYSTEM—Olive M. Jones . . . 202	A MODEL LESSON ON THE USES OF CAPITALS —Christian Mount . . . . . 220
PRIMARY ILLUSTRATIVE DRAWING—Cheshire Lowton Boone . . . . . 210	DOWN BY A SHINING WATER WELL—Song 221
GAMES IN THE SCHOOL ROOM—E. Maie Sey- fert . . . . . 212	HARK TO THE BELLS—Song . . . . . 223
A CINCINNATI TEACHER'S DICTATION LES- SONS FOR SECOND GRADE—Isabel Best 213	MATHEMATICS IN THE FIRST GRADE—Sarah M. Mott . . . . . 224
DRAMATIZING THE READING LESSON—Agnes C. Gormley . . . . . 214	NEW YEAR WISHES—Alice E. Allen . . . 227
CHILD WORLD—WHY THE EVERGREEN	CUT-UP WORK . . . . . 230
	POEMS WORTH REMEMBERING . . . . . 231
	HINTS AND HELPS . . . . . 232
	AN ESKIMO VILLAGE—Anna J. Lineham . . 236

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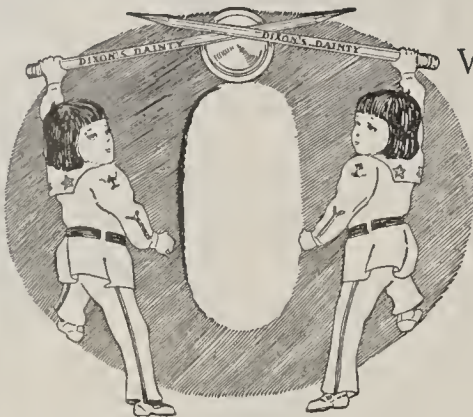
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VOL. XXX

JANUARY, 1908

No. 5

## The Primary Teacher's Greatest Problem

**T**HERE are teachers who are dead and don't know it. They are dead as teachers, though they may keep on running their mechanical routine and drawing their meager pay. Their death was so gradual and so long drawn out as to be quite imperceptible to them. The children were the first to notice the difference. They felt it. The teacher's death is from the heart outward. When it reaches the surface and becomes visible in the hardening of the lines of the face, the world that does not know says something about "the typical teacher." It simply does not know. The typical teacher is not a dead one.

The live teacher is a sweet, lovable personality. Her heart is in tune with every other human heart. The children feel its glow. It is a pleasure to go to school. The live teacher has a happy school.

The school is meant to be a happy place. Happiness is a condition, an atmosphere, as it were, in which one moves. The sensitive hearts of the little children in the primary school are as dependent upon it as the tender young plant is upon the genial sunshine. The grown-ups are supposed to be the builders of their own state of mind, yet how many of *them* lack the strength to draw for courage upon their own selves. How much greater is the dependence of the child upon those who assume to be his educators! The live teacher, with warm red blood coursing thru her veins, is a cheering influence in the lives of those around her.

The other lady took pride in her precious stones. Cornelia clasped her two boys and said: "These are my jewels." The heart is life. The things are dead. Dead things can be

infused with life by the heart, but they cannot themselves stir life into being. The teacher is the life of the school. Without her the program is mere routine—is a dead thing. It is well to bear this constantly in mind.

The pressure from school officials and others is so persistently for the perfection of purely mechanical results that the human relationships between teacher and pupils are apt to be overlooked. Woe to the teacher to whom the studies rather than the individual children have become the chief consideration. She will surely die unless she rouses herself before it is too late, and breathes deeply the breath of life, which is love.

Nowhere is there greater need of the heart and vitality than in the primary schools. To the children, going to school is the first journey out into the strange, wide world, in which men struggle and must walk alone. The loving hands of the mother who dressed them and brushed their hair and bound up the bleeding fingers are no longer ever-present. The child dimly recognizes that he is no longer the center around which the world revolves, and that he is one of many bodies whirling in a vast space. He longs for someone to take his hand, someone to show whither the way, someone to lead him. The teachers in the first few years at school will be remembered as the blessed messengers of the God of Love, thru-out the lives of their pupils if they but keep in mind the really great problem of their office.

The little children are hungering for sympathy. The mountains of knowledge they are asked to climb loom up so high, and the way is so steep! Yet how the aspect changes under the magic spell of the feeling "*My teacher knows I am working hard to learn; she understands me.*"

This is the great problem of the teacher of little children: to learn to understand them. She greets her children with a cheery "Good morning." She smiles encouragingly when the tasks seem hard. She joins in the games. She inquires whether mother is well again. She arranges to meet the parents. She seeks to comprehend the conditions at home. She seeks to *know*; to *understand*.

Such is the live teacher, the teacher who is a blessing to thousands thru her sweetening influence upon the young lives unfolding around her.

OSSIAN LANG.



The demand for purely primary work dealing specifically with the children in the primary grades has been so persistent that the publishers have decided to devote TEACHERS MAGAZINE wholly to the problems of the first four school years. *The School Journal*, published for many years as a weekly, has been transformed into a monthly that will have an abundance of practical helps for the teachers of grades above the third year. Subscribers can have their names transferred from TEACHERS MAGAZINE without extra cost, by notifying us to that effect. All the articles announced for TEACHERS MAGAZINE, which deal more particularly with the problems of the grammar grades, have been transferred to *The School Journal*, among them the series on composition work by Miss Peet, the Calendar of Memory Gems by Mrs. Humphrey, the Historical Plays by Miss Cleveland, and the United States History Outlines by Mr. Harris.

TEACHERS MAGAZINE will be the best primary paper that can be made. The present number is a fair sample. The wonderfully helpful suggestions by Miss Olive M. Jones will be a regular feature hereafter. Her work comes fresh from the school-room. Her success in a school that represents probably the most difficult problems of any school in the United States gives added value to her solidly practical helps for primary teachers. The Editor will be grateful for your co-operation. Will you not write him your special wishes with regard to TEACHERS MAGAZINE?

*Our Times*, for some time past published by A. S. Barnes & Company, has been merged with the *Pathfinder*, which is published fifty-two weeks in the year instead of forty-two. Some of the best features peculiar to *Our Times* will be continued and the purpose will be to make the paper more varied, more comprehensive and more instructive than ever. All communications should be addressed to the *Pathfinder*, Washington, D. C.

## Souvenir of Mothers' Day.

By RUTH O. DYER, Virginia.

We were planning for a Mothers' Day in my room of second-grade pupils, and all were much interested in the attractive pieces of work which were to be put on exhibition. About a week previous to the meeting I was given a new idea by one of the children. And, after all, "a little child shall lead them."

We were having a conversation-lesson in our language class, and as our "Mothers' Day" was drawing near we used that for our subject. In answer to the question "Why do we have a 'Mothers' Day,'" I received many and varied answers. One child said: "To show them what we can do." One little boy whose specimens of work were almost too bad to exhibit, answered: "To show them what we ain't learned"; but one little curly-haired boy, whose appearance showed that there was a loving mother at home, and whose question, after completing an especially pretty piece of work was always, "May I take this home to mother?" answered: "To show them that we love them and want to tell them so."

And I began to think that after all what was there in the whole exhibit of work that said plainly, "I love you, mother." They had put their best efforts into their work, but was it not as much their love for their teacher as love for parent that inspired this? So I suggested that each pupil should make a little souvenir booklet for mother, to be presented on Mothers' Day, and by this little gift show something of their love.

For the covers we used the pretty blue and pink cardboards, giving the boys the pink and the girls the blue. On these we pasted a Madonna picture and put the simple little words "To my mother," with the child's name.

On the first sheet we copied as neatly as we could that little poem which is familiar to all teachers: "Hundreds of stars in the pretty sky."

On the next sheet were two short quotations:

Oh you who have a mother dear  
Let not a word or act give pain,  
But cherish and love her with your life,  
You ne'er can have her like again."

"Who ran to help me when I fell,  
And would some pretty story tell,  
And kiss the place to make it well?  
My mother."

Then on the next page came another Madonna picture, and then a page of short, dictated sentences expressing a child's love for its mother; and last, but by no means least, a simple little letter which told the mothers in the dearest way possible that they were nearer to these little people than anyone else in the world.

These were much appreciated by the mothers, but more than that, it guided the children into an expression of their love for their mothers, and will bear fruit later on.

# From Room Eight to Room Ten

By Margaret Small Dodge, New York.

**A**LONG with the "never-to-be-forgotten" there steps into line Patrick the drummer boy. By virtue of his one accomplishment, Patrick had a pull. I have seen many Patricks with a pull—haven't you? Let me tell you about my Patrick,—my Patrick with his accomplishment and a pull. He was freckled. He was snub-nosed. He was ugly of disposition. He was stupid—but he had an accomplishment. Patrick could drum.

The children used to march out at recess and at dismissal to the rhythm of Patrick's drumming. When the rat-a-tat of that drum sounded in the lower hall, from all over the building came the sound of moving feet. Left, right, left, right, from teacher to pupil; left, right, left, right, thru the hall, around the corner, down the stairs, from out of the boys' entrance, from out of the girls' entrance, held by the hypnotism of its strident spell, one and all paid tribute to the magic of Patrick's drum.

Patrick could have his pick of the girls in Room Eight. He could win a smile from any girl in any room in the building. The teachers favored him. The principal took a fancy to the lad. Even the janitor fell under his spell. Patrick was the envied of every lad in the building. Verily, he was the favored one. Like the other Patricks with their one accomplishment and a pull, he compelled general admiration. But not from all. The teacher of Room Eight was too close to Patrick to fall under his charm. She saw him as he really was. Vain, egotistical, ugly, that was my Patrick away from the enchantment of his drum. To me he was most detestable. Is he anything like your Patrick with his one accomplishment and a pull?

Room Eight how sunny you were with your four windows smiling into the East! How immaculate you were with your blue-tinted walls, your unstained floor, and your eight rows of freshly varnished chairs and desks! How comfortable you were with your marble basin and nickel spigots gleaming in white and silver against the dull blackboards, with your cloak-rooms fitted up so cunningly with forty-eight pegs!

My experience in teaching, so far, had shown me that it was the vogue to have a "specialty." From the first I set upon mathematics as mine. The child who is weak in mathematics is as ten to one in proportion to him who is deficient in any of the other branches. I found that one has to use the step-at-a-time method, as it were, in teaching mathematics. One thing at a time, dwelt on over and over again, until you are sure that each member of the "forty-eight" has grasped it—the next step taught in the same way—the old step reviewed—that is the step-at-a-time method. Each recitation period is best divided into review, advance teaching, and

recitation. Then you find out how you stand.

We started in with fractions in Room Eight. I applied my principles of review, teaching advance, and recitation. I was enthusiastic, ambitious; I may have overdone my teaching. I am not sure what it was. I only know I erred somehow. It was the custom to place upon the front blackboard on each Monday morning a dignified quotation. Each member of the "forty-eight" was supposed to copy this quotation in his blank-book, commit it to memory during the week, and recite it on Friday. In this way the child stored his mind with apt and helpful sayings.

"Truth is sacred, even in the garb of fiction," had graced the front blackboard for a week. Every child was prepared to recite it to me. I called for a volunteer. Garrett Cosgrove was the first chosen one. He took the proper position in the aisle—head erect, chest expanded, one foot slightly in advance of the other, hands at the sides. When he was ready he declaimed: "Truth is sacred, even in the garb of fractions."

The next day I took up decimals.

John Curry was a fine penman; Frank Birch could draw; Matthew Gormley loved history; Jack Smith was fond of doing sums. Thru the school curriculum there was a John or a Frank, a Matthew or a Jack, for each study. What more natural than that a teacher who had little idea of discipline should allow John to write, Frank to draw, Matthew to read history, or Jack to work sums whenever these lads showed an indication of disorder? That was how I managed in Room Eight. It was a poor way, that I knew, but it seemed better than no way at all. It's remarkable what a good surface impression an outsider gets when the teacher works a scheme like that. Who is there of us who doesn't want to put his best foot forward before the outsiders? I was no exception. I worried thru my first year with the "forty-eight." How hard it is to live in bustle and turmoil, how tired you get to be at night—and all for the lack of a horse-shoe nail! That's about the size of it when one learns to manage.

The last examination day was clear and bright. I well remember the pains I took with my hair and gown. I put on a beautiful Persian bodice,—for was not the committeeman to visit my room? Fond parents and big brothers and sisters from the high school came and went during the afternoon session. A gong struck for the dismissal before the committeeman arrived. He was a genial man. We all liked him. He was accompanied by his beautiful niece. She had just completed her course in the training school. They had been visiting all the other rooms of the building, that is why they were late in getting to me, she smiled as she explained. I did not know

what that smile meant. I was no politician, neither was I acquainted with his ways.

The day after school closed the teachers from all over the city habitually looked thru the morning paper to see what shifts and transfers had been made, also what new appointments were filed. We were speaking of this in a casual way, and I found courage to smile into the committeeman's eyes as I told him what fun it was to look in the paper and see where "they" were shuffled to.

"Why 'they?' What about you?" he asked.

I fancied I saw a question in the merry eyes of the niece.

"Me? Why, I belong here. This is my room," I answered with genuine surprise.

"Indeed," was his ready response, "and a brave little schoolmarm you are, and fill it well. So you are going to have some fun with the morning paper, eh? I guess you'll find plenty there to interest you."

So I did. How was I to know that the committeeman's niece had been all thru the building to select her room and had picked out mine for her very own? That's what I saw in the morning paper. I was to step down. Two new rooms were to be opened in our building in the fall. I was to be put into the lowest. That's why they had laughed, the committeeman and his niece. She was known to be a crack disciplinarian. I was not. Perhaps that is why I had failed, for I construed my retrogression as failure.

I am not ashamed to say that in spite of my eighteen years I cried until my eyes and nose were red. When the fountain of my grief was dry I began to ponder. What should I do to get even? I soon reached a conclusion. The committeeman's niece was pretty. She was charming. She was to take my room. What was there to do but to make the best of it? She was a crack disciplinarian—I was not. What more fitting than that she who had robbed me of my room should compensate by teaching me to discipline? Could anything be more logical and just?

I selected some particularly fetching note paper and wrote a cordial note to the committeeman's niece. I offered to be of any assistance to her that I could when the fall term should open. Nor did the fact that she had a pull impel me—altho I have no doubt that fact was lurking about my sub-consciousness. Thus did I "get even" with the committeeman's niece. Thus did I step down and out gracefully. Did I say "out?" Make it "in." Oh, no, I was not worldly wise, mind you.

Room Ten was on the west side of the building. It was a "jog" room. Where the cloak-room is built into the main room, the passageways between its ends and the walls of the main room are called "jogs." These afford opportunities for

pranks, and pranks are what happened in Room Ten.

I was now an accepted friend of the committeeman's niece. Summer friendships ripen fast, possibly owing to the mellowing influence of the sunshine. Also I had begun to realize that I, too, possessed disciplinary powers. It was dawning upon me that I, too, might become accomplished. So what did a "jog" or two matter?

You don't consider discipline in the lowest room of the grammar school an accomplishment? You are far behind the times.

One thing I now found out—I had been talking too much. Did it ever occur to you that you talk too much? I admit it is hard to see it. If you had the "forty-eight" to impress it upon you for five hours a day it might seem so to you. Yet it took the committeeman's niece to make me see it.

"If you want Paul Frost to sit straight in his chair, say so," she suggested. "If he doesn't obey at once, don't threaten. Don't tell him what will happen if he doesn't. Impress upon him the fact that he is to do it. Nine times out of ten he'll obey without any fuss at all. Paul is busy. He has lessons to get. Don't distract him by long-winded speeches."

Did you ever try it in social or business life? It's worth while. I found it worked well in the lowest room of the grammar school.

\* \* \* \* \*

Now, Mrs. Whitmarsh, you can see why your William misbehaved to-night; quite an unusual thing for William to be unruly. Don't worry, mother dear. William has simply been tasting of the fruit of license and has found it good. Never mind; the teacher will be back to-morrow. Leave William to her. He's a good boy, your William. Let him have his little fling. It'll do him good. He'll be all the sweeter when he gets over it.

That was another thing I learned from the committeeman's niece—to let them have their little fling. It won't hurt me, it won't hurt them. I can't correct all their faults at once—besides, how do I know that they *are* faults? They may only seem so from my point of view. Strange what a difference there is between the real and the imagined faults when one changes his point of view!

I wish to acknowledge my indebtedness to the fate that removed me from Room Eight to give place to the committeeman's niece. She gave me a start—a good sensible foundation for the ethics of discipline. Accept my thanks, committeeman's niece. You did me a good turn.





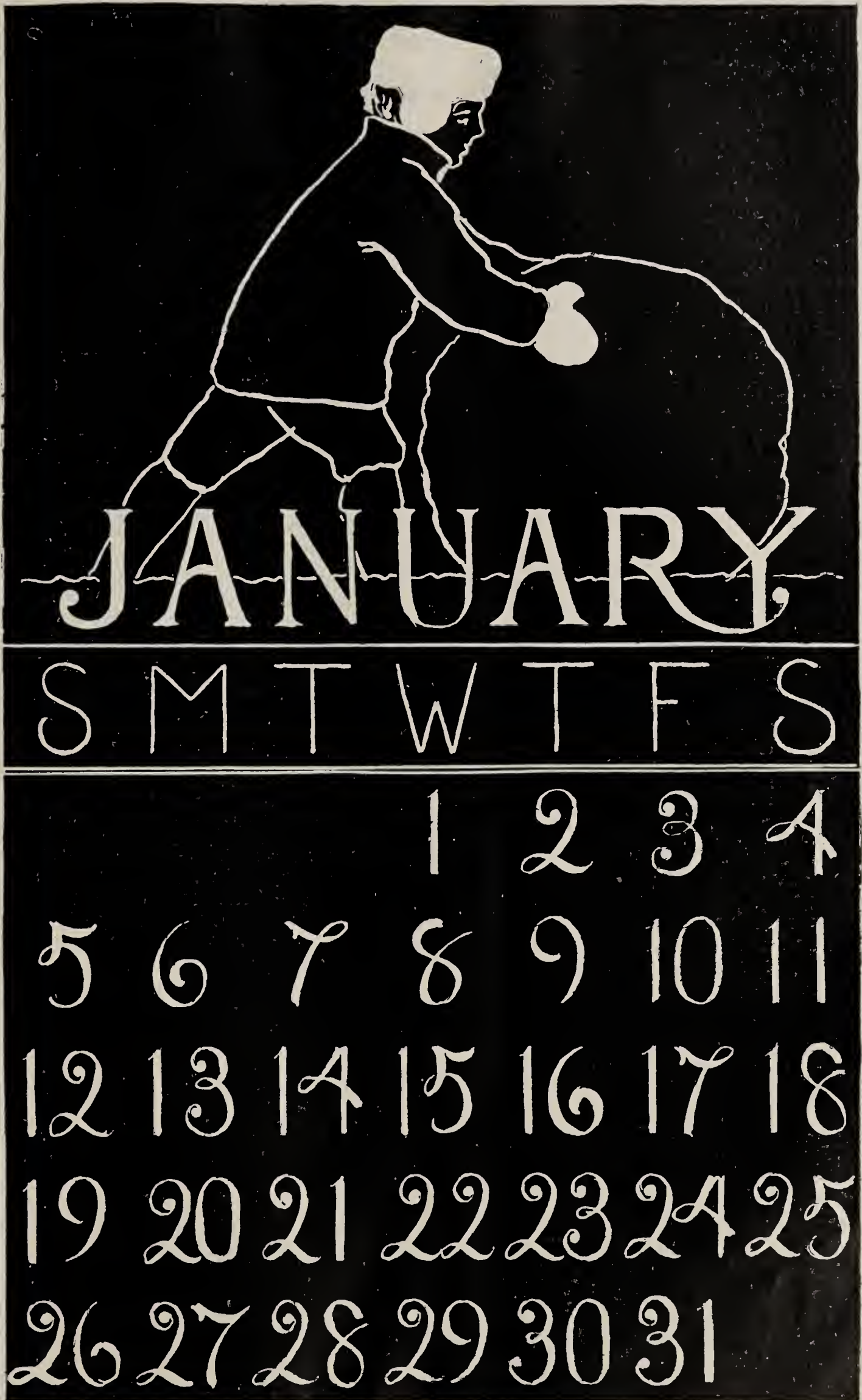


The Lion and the Mouse.— Pictures for use with language group

(See page 204 of the present number.)

Supplement to Teachers Magazine  
for January 1908.





Blackboard Calendar designed by G. H. SHOREY.

# The Group System.

## How to Work it.

A department conducted by Olive M. Jones, Principal of Public School 120, New York City.

This series of articles will explain various methods of classification into groups, adapted to varying conditions in city and country schools. Specimen programs will be provided, showing how daily plans may be arranged so as to allow the best use of the group system in either a graded or an ungraded school. How to teach one group and at the same time keep the rest of the class employed in profitable study will be explained and illustrated under the caption of "Self-reliant Study," each month. Special effort will be made to meet the needs of the graded school teacher who is endeavoring to use the group system in a crowded class-room and under a specified course of study.

Suggestions and questions are urgently requested. Full credit will be given for all suggestions used.

Address: Miss Olive M. Jones, care TEACHERS MAGAZINE.

### 1. Self-Reliant Study.

#### Reading.

##### Exercise 1.

*Aim and Value.*—It provides drill in changing script to print and vice versa and in the recognition of words previously taught.

*Preparation and Method.*—On a sheet of oak tag, the teacher writes and prints, in alternate columns, the words required for the exercise. The words chosen should consist of words which have presented difficulties in spelling or reading. Each column of words should then be cut up so that each written form and each printed form of each word shall be on separate slips. Neither two different words nor two forms of the same word are to be on the same slip. The slips are placed in envelopes. The child must select from his envelope all the printed and all the script copies of each word and place them beside each other on his desk. When finished, his desk will look very much the same as the oak tag sheet before it was cut up.\*

##### Exercise 2.

*Aim and Value.*—Drill on certain frequently recurring phonograms.

*Preparation and Method.*—The teacher writes on oak tag lists of words containing the phonic elements: eed, each, ight. The writing is done so that a space separates the phonic elements from the rest of the word, thus:

f eed            t ight            r each

This is done so that when a sufficient number of copies have been made with the hektograph, the sets can be cut up with the phonic elements all on separate slips of oak tag. The slips are placed in envelopes.

\*See opposite page for sample.

The child builds up on his desk as follows:

w eed	t ight	t each
f eed	s ight	r each
n eed	f ight	b each
h eed	n ight	p each

On paper he writes the words he has built, thus receiving an impression of the appearance of each word when written as a whole.

##### Exercise 3.

*Aim and Value.*—In the early grades, this exercise can be used as a phonic drill. In later grades, it can be used as a drill in suffixes.

*Preparation and Method.*—The words are written on a large sheet of oak tag, the suffix being detached from the rest of the word so that the separation can be made easily when the teacher is ready to cut up the paper into separate slips. The slips are placed in envelopes.

The child selects the slips needed and combines so as to form words, arranging them on his desk, thus:

beauti	ful	use	less	hard	ness
use	ful	piti	less	soft	ness
grace	ful	merci	less	quick	ness

This exercise, too, can be extended indefinitely and made to cover all the suffixes and prefixes. Too many should never be placed in one envelope.

### Language and Composition.

#### Exercise 1.

*Aim and Value.*—This is a step in the construction of sentences with composition as a

boy	eat	spin	you	what	one
boy	eat	spin	you	what	one
cat	pig	her	me	that	two
cat	pig	her	me	that	two
cow	hen	play	has	our	three
cow	hen	play	has	our	three
dog	bird	run	can	down	four
dog	bird	run	can	down	four
girl	tree	jump	go	thing	five
girl	tree	jump	go	thing	five
with	my	fan	up	any	six
with	my	fan	up	any	six
on	knife	cup	cap	every	seven
on	knife	cup	cap	every	seven
the	box	do	fat	was	eight
the	box	do	fat	was	eight
man	fox	in	set	who	nine
man	fox	in	set	who	nine
an	cart	see	Ned	book	ten
an	cart	see	Ned	book	ten
Ann	horse	rat	little	get	duck
Ann	horse	rat	little	get	duck
Jack	ball	he	no	good	house
Jack	ball	he	no	good	house
May	top	him	yes	into	give
May	top	him	yes	into	give
to	doll	she	old	did	you
to	doll	she	old	did	you
by	whip	mug	fly	make	candy
by	whip	mug	fly	make	candy

definite end in view. The child's thought is still fixed on the construction of the sentence, but he must pay a little closer attention to the thought, for reasons which will appear in the next paragraph.

*Preparation and Method.*—On each side of a drawing of a sleeping lion and a mouse, the teacher writes words omitted from the following sentences. Those sentences are written beneath the picture on the same paper.\*



The Lion and the Mouse.

A mouse ——— under the paws of a sleeping ———.

The lion awoke.

The mouse ——— for his life.

The ——— let the little mouse go.

Lion hunters ——— the lion.

They ——— him to a post.

The ——— heard his roar.

The mouse gnawed the ———.

The lion got away.

A second copy of the sentences is cut up and placed in an envelope together with separate copies of the words on either side of the picture.

The child decides what one of the words on either side of the picture should be fitted into the blank space in each sentence. On his desk he constructs each sentence complete.

#### Exercise 2.

*Aim and Value.*—This exercise gives us another step in the teaching of sentence structure.

Also, the child is trained in observation, in answering questions, and in writing description.

*Preparation and Method.*—The teacher pastes on a card a picture of a boy on a farm, cut from

a reader. Beneath (or beside) the picture are printed certain words:

farm

cows

four

hens

horses

grandpa

These words will be needed in the construction of sentences. On the back of the same card, or on another, the teacher writes the following questions:

Who has a big farm?

Whom do I like to go to see?

How many horses and cows are there?

What do I do on the farm?

What do I do on the horse?

It will readily be seen that with just the addition of a word or two, statements can be made of these questions with but very little change. All the words necessary to construct the statements are written on a large sheet of oak tag, cut up, and placed in envelopes together with the cards. The child selects from his envelope the words he needs, and builds up on his desk:

Grandpa has a big farm.

I like to go to see grandpa.

There are four horses and two cows.

I feed the hens on the farm.

I ride on the horse.

#### Exercise 3.

*Aim and Value.*—This exercise teaches a child how to *study* a poem, to get at the poet's thought. Answering the questions requires careful sentence structure. Writing the whole teaches paragraph structure and paraphrasing.



\*Use the special supplement sent with this number of TEACHERS MAGAZINE.

*Preparation and Method.*—The teacher cuts from a printed page two stanzas of Longfellow's "Children's Hour."

I hear, in a chamber above me,  
The patter of little feet,  
The sound of a door that is opened,  
And voices soft and sweet.

From my study, I see in the lamplight,  
Descending the broad hall stair,  
Grave Alice, and laughing Allegra,  
And Edith with golden hair.

The clipping is pasted on a large card. Beneath it are written, arranged in paragraph form the following questions:

What is the first thing the poet says? Where does he hear something? What is the first thing he hears? Of what does he hear the patter? What is the second thing that he hears? Why did the door sound? What third thing does he hear? What words tell about the voices?

From what place does the poet see something?

What helps him to see it? What does he see? Who are the three girls? What are they doing?

What kind of girl was Alice? What word describes Allegra? Are we told about Edith's appearance or character? What are we told about her?

The child is directed to read the stanzas, to read the questions thru, to study the answers, to write the answers, to arrange his answers in paragraphs to correspond with the question paragraphs.

**History.**

**Exercise 1.**

*Aim and Value.*—The course of study calls for the memorizing of certain dates, in each grade.

A frequent use of this exercise as busy work will accomplish this without much painful effort for either teacher or child.

*Preparation and Method.*—On a large sheet of oak tag, the teacher writes in sentence form all the dates and the events connected with them. These sentences are then cut up, so that the events are on slips separate from the dates. To illustrate:

On one slip,

**Columbus discovered America.**

On another slip,

**October 12, 1492.**

The child must match event and date and place in complete sentence form on his desk. In one envelope can be placed all the dates required for one grade. He will have the following set of slips in one envelope:

**Columbus discovered America.**

**John Cabot discovered the continent of North America.**

**Balboa discovered the Pacific Ocean.**

**Magellan entered and named the Pacific Ocean.**

**Magellan ended his voyage around the world.**

**Cartier discovered the St. Lawrence River.**

**Hudson discovered the Hudson River.**

October 12, 1492      In 1523

In 1497                      In 1534

In 1513                      In 1609

In 1520

**Exercise 2.**

*Aim and Value.*—The historical facts are: The child uses the text-book as a book of reference.

*Preparation and Method.*—The teacher prepares a card, on which are written topics or other words suggestive of the facts in the life of some historical character; for example:

HENRY HUDSON.

Who?	Vessel.
Relations with the Dutch.	Landing.
When?	The Indies.
Voyage.	Trading, etc., etc.

Using their text-books to find the facts, the children study. If they cannot be trusted to do real study, then they can be required to write each fact in sentence form on paper.

**Exercise 3.**

*Aim and Value.*—As in preceding exercises. The children's love of pictures adds to the interest and therefore still further aids in their memorizing the facts.

*Preparation and Method.*—By cutting up old histories, magazines, circulars from publishing houses, etc., the teacher procures a number of pictures to illustrate historical events. Each of these she pastes on a separate card. If a printed sentence occurs beneath the picture, so much the better. The children receive these cards one or two at a time, depending upon the length of the period, and search in their histories for all the facts associated with each picture. When found, these facts are arranged in tabular form or embodied in a composition, according to the grade and ability of the child. Some of the pictures which have been most successfully used in Public School 120 include:

1. The Mrs. Ross House, with name printed below, and the words Flag Day above.

2. The First Thanksgiving Day, with no name

given, but the following sentence printed below:

One day they said: "God has been good to us. Let us set one day apart and have a big Thanksgiving feast."

3. Bunker Hill Monument, with just the name given.

4. A moccasin, a tomahawk, and arrows, pasted on one card.

**Arithmetic.**

**Exercise 1.**

*Aim and Value.*—Excellent drill is provided in telling time.

*Preparation and Method.*—The teacher writes first paper, strikes off desired number of copies on oak tag sheets, cuts up into separate slips, and places in sets in envelopes. Each set will contain several clock faces, without hands, and a number of slips on which are written:



1. Show how the clock looked when you went to bed.
2. Show how the clock looked when you came to school.
3. Show how the clock looked when the bell rang.
4. Show how the clock looked when you went to assembly.
5. I started to school at twenty minutes of eight; show how the clock looked.
6. The train started at fifteen minutes after 8; show how the clock looked.

The child places a question slip on his desk; beside it a clock face, on which he has drawn hands placed so as to indicate the time needed to answer the question.

**Exercise 2.**

*Aim and Value.*—This is an exercise which can be used to drill addition, subtraction, multiplication, or division.

*Preparation and Method.*—With the aid of the hektograph, the teacher prepares a number of cards on which are written sets of questions; for example:

**CARD 1.**

- $4 \times 4 = *$
- $4 \times 5 = *$
- $6 \times 4 = *$
- $3 \times 8 = *$
- $7 \times 3 = *$
- $5 \times 3 = *$
- $5 \times 4 = *$

The product only omitted.

**CARD 2.**

- $4 \times * = 24$
- $6 \times 3 = *$
- $* \times 5 = 15$
- $8 \times * = 32$

The product, multiplier, or multiplicand omitted.

The child copies the numbers from the card and inserts in each example the missing quantity. He is not allowed to write on the card, for that would destroy any possibility of its further use. The dot is used to indicate the missing quantity, because experience shows that the question mark either suggests a number or is mistaken for one.

**Exercise 3.**

*Preparation and Method.*—The teacher makes hektographed copies of large cards, like the following:

**CARD 1.**

- |                |                |               |                   |
|----------------|----------------|---------------|-------------------|
| $6 \times 8 =$ | $4 \times 9 =$ | $36 \div 4 =$ | $4 \times * = 36$ |
| $6 \times 7 =$ | $9 \times 5 =$ | $32 \div 8 =$ | $6 \times * = 30$ |
| $4 \times 9 =$ | $8 \times 4 =$ | $48 \div 6 =$ | $* \times 8 = 48$ |
| $9 \times 5 =$ | $7 \times 5 =$ | $45 \div 5 =$ | $* \times 5 = 40$ |
| $6 \times 6 =$ | $6 \times 9 =$ | $30 \div 6 =$ | $6 \times * = 42$ |
| $6 \times 4 =$ | $7 \times 8 =$ | $42 \div 6 =$ | $7 \times * = 35$ |
| $5 \times 6 =$ | $8 \times 6 =$ | $44 \div 4 =$ | $* \times 9 = 36$ |



$$\begin{array}{llll}
 8 \times 3 = & 3 \times 9 = & 56 \div 8 = & 8 \times * = 32 \\
 3 \times 9 = & 4 \times 8 = & 54 \div 6 = & 7 \times 4 = * \\
 7 \times 6 = & 7 \times 5 = & 27 \div 9 = & 9 \times * = 54 \\
 6 \times 10 = & 6 \times 6 = & 36 \div 9 = & 8 \times * = 48 \\
 \\
 \frac{1}{2} \text{ of } 20 = & 4 \mid 40 = & 3 \mid 36 = & 6 \mid 36 = \\
 \frac{1}{3} \text{ of } 18 = & 4 \mid 24 = & 3 \mid 39 = & 4 \mid 16 = \\
 \frac{1}{4} \text{ of } 24 = & 8 \mid 32 = & 2 \mid 40 = & 4 \mid 48 = \\
 \frac{1}{6} \text{ of } 36 = & 6 \mid 36 = & 6 \mid 48 = & 4 \mid 42 = \\
 \frac{1}{5} \text{ of } 30 = & 5 \mid 30 = & 7 \mid 42 = & 6 \mid 42 = \\
 \frac{1}{4} \text{ of } 36 = & 6 \mid 54 = & 5 \mid 50 = & 4 \mid 28 = \\
 \frac{1}{3} \text{ of } 21 = & 3 \mid 33 = & 4 \mid 36 = & 3 \mid 21 = \\
 \frac{1}{6} \text{ of } 42 = & 5 \mid 25 = & 3 \mid 27 = & 8 \mid 32 = \\
 \frac{1}{6} \text{ of } 48 = & 6 \mid 36 = & 9 \mid 36 = & 5 \mid 45 = \\
 & 2 \mid 48 = & 9 \mid 54 = & 6 \mid 42 =
 \end{array}$$

CARD 2.

$$\begin{array}{llll}
 4 \times 4 = & 7 \times 4 = & 10 \times 4 = & 9 \times * = 36 \\
 4 \times 5 = & 5 \times 4 = & 11 \times 4 = & 8 \times * = 32 \\
 6 \times 4 = & 8 \times 4 = & 2 \times 4 = & 7 \times * = 28 \\
 3 \times 4 = & 9 \times 4 = & 0 \times 4 = & 6 \times * = 24
 \end{array}$$

Add:

$$\begin{array}{r}
 147 \\
 125 \\
 62 \\
 107 \\
 53 \\
 \hline
 682 \\
 -239 \\
 \hline
 \end{array}
 \begin{array}{r}
 128 \\
 164 \\
 38 \\
 152 \\
 63 \\
 \hline
 540 \\
 -287 \\
 \hline
 \end{array}
 \begin{array}{r}
 106 \\
 127 \\
 33 \\
 142 \\
 69 \\
 \hline
 743 \\
 -268 \\
 \hline
 \end{array}
 \begin{array}{r}
 322 \\
 145 \\
 66 \\
 147 \\
 17 \\
 \hline
 809 \\
 -571 \\
 \hline
 \end{array}
 \begin{array}{r}
 322 \\
 64 \\
 125 \\
 43 \\
 128 \\
 64 \\
 \hline
 601 \\
 -284 \\
 \hline
 \end{array}$$

1 pencil cost 5c. What will 4 cost?  
 1 apple cost 4c. What will 6 cost?  
 1 bottle milk cost 8c. What will 4 cost?  
 1 loaf bread cost 10c. What will 3 cost?  
 1 bag of tea cost 20c. What will 4 cost?

She gives one of these cards to a child and tells him to do as many as he can in a stated time,

which time should be much too short for him to be able to finish all; or she tells him, "Do the examples in the first column, or the top line, to-day, and to-morrow you may do the rest." Left alone, almost every child will try to do to-morrow's work, especially if the teacher has managed rightly, and he is thereby led to seek speed. Careful oversight by the teacher will compel him to be accurate as well.

Exercise 4.

Preparation and Method.—The child receives a card arranged as follows:

1	2	3	4	5	6
2					12
3					18
4					24
5					30
6	12	18	24	30	36
7					42
8					48
9					54
10					60

In 2 rows there are 6 + 6 or — □ s.

3 rows contain — □ s.

$3 \times 6 = \text{---}$ .  $\frac{1}{2}$  of 18 =  $\text{---}$ .

6, 6, 6, and 6 are  $\text{---}$ .

$4 \times 6 = \text{---}$ .

24 □ s =  $\text{---}$  rows.

$\frac{1}{6}$  of 24 is  $\text{---}$ .

6's in 30 =  $\text{---}$ .  $30 \div 6 = \text{---}$ .

$\frac{1}{6}$  of 30 =  $\text{---}$ .

How many 6's in 36?  $\frac{1}{6}$  of 36 =  $\text{---}$ .

$30 = 6 \times \text{---}$ .  $\text{---} \times \text{---} = 48$



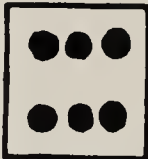

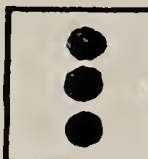








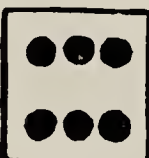



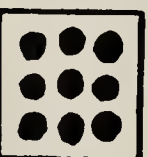







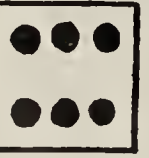


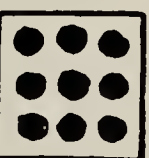
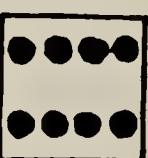
$42 \div 7 = \text{---}$ .

$\frac{1}{6}$  of 48 =  $\text{---}$ .  $9 \times 6 = 48 + 6$  or  $\text{---}$ .

$54 = \text{---} \times 6$ .  $\text{---}$  is  $\frac{1}{6}$  of 54.

$10 \times 6 = \text{---}$ .  $\frac{1}{6}$  of 60 =  $\text{---}$ .

The arrangement of squares and numbers was

One  One	Eight  Eight	six  six	four  four	three  three
Two  Two	Nine  Nine	seven  seven	five  five	four  four
Three  Three	one  one	eight  eight	six  six	five  five
Four  Four	two  two	nine  nine	seven  seven	six  six
Five  Five	three  three	one  one	eight  eight	seven  seven
Six  Six	four  four	two  two	nine  nine	eight  eight

The work on this page and on page 203, suggests the kind of cards that will be found helpful in carrying out the self-instruction plans described by Miss Olive M. Jones. Slant writing may readily be substituted for the vertical, if desired. The vertical series is more convenient for beginners in reading, who struggle with the transition from print to script or vice-versa.

suggested by some work described in Southworth's "Essentials of Arithmetic."

The children are required to write their answer to each question in the space left for that purpose.

## Geography.

### Exercise 1.

*Aim and Value.*—The manual training involved in the pasting. The use of the text-book. Interest and association of ideas as aids in memorizing facts.

*Preparation and Method.*—Provide the child with a large sheet of oak tag and pictures of the flags of several different countries.\* Tell him to divide his oak tag sheet into as many spaces as he has flags, and to paste a flag at the top of each space. He is then to open his geography and find the country to which each flag belongs, or the teacher supplies this information. On the sheet of oak tag he is to write the capital of each country under its flag; beneath that, the name of one thing exported or imported; on a third line, some one noteworthy fact discovered about the country or its capital.

Place together the flags of the country which are not geographically near one another, thus forcing the child to turn pages. The value in this is obvious; it makes him familiar with the book, tempts him to read, and teaches him to gain knowledge from a printed page for himself. The flags will hold the interest; for boys, in particular, love flags, and always want to know their significance.

### Exercise 2.

*Preparation and Method.*—Make hektograph copies of a map of North America, for example, of the same size and general appearance as the physical map of North America, to be found in the child's text-book. Let the child trace over on his map the rivers, mountains, lakes, surrounding waters; learn their names by reference to the text-book; and finally write the name of each in its proper place.

*Aim and Value.*—Drill in use of a map. Familiarity with the names and location of the places found. Memory is aided by the tracing over of each river, etc., on his hektographed map. Knowledge of these very necessary facts is obtained in a natural way by himself, not by rote work.

### Exercise 3.

*Preparation and Method.*—A map similar to the one used in Exercise 2 is given to the child, differing in that only the outline is drawn. Instead of merely tracing the course of a river, etc., he must draw it in its proper place and then insert the name.

*Aim and Value.*—As in Exercise 2, with the addition of one step more of difficulty.

\*Colored flags were printed in two supplements given with TEACHERS MAGAZINE in September and October.

## The Arithmetic Class.

### Carpeting Stairs.

(Lesson given to a New York City 4 B class.)

*Teacher.*—I want to carpet stairs consisting of twenty-four steps; each step is twelve inches high and eight inches broad. The carpet is to cost \$1.50 a yard. How high is each step? (Draws stairs and put twelve in right place.) How broad? (Writes eight.) Then each step will have how many inches? If each step has twenty inches how many will the twenty-four steps have?

*Pupil.*—The twenty-four steps will have twenty-four times twenty inches, or 480 inches.

*Teacher.*—Then I want to buy 480 inches of carpet. Do we usually ask for "inches" of carpet? How is it usually sold?

*Pupil.*—Carpet is sold by the yard.

*Teacher.*—How shall I find how many yards there are in 480 inches?

*Pupil.*—You divide by thirty-six because there are thirty-six inches in one yard.

*Teacher.*—How many yards are there in 480 inches? Yes, thirteen and one-third yards. If one yard costs \$1.50, how much will thirteen and one-third yards cost?

*Pupil.*—Thirteen and one-third times \$1.50, or \$20.

### A Lesson in Subtraction.

(Given to a New York City 3 A class.)

*Teacher.*—I have \$534. I have five one-dollar bills in one fold of my purse; three ten-dollar bills in another division, and four one-dollar bills in a third.

(Writes on board: \$5 3 4.)

I want to spend \$268. If I want to spend eight single dollars and I have only four, what shall I do?

*Pupil.*—You change one of the ten-dollar bills.

*Teacher.*—Then how many single dollar bills shall I have in all? Yes, fourteen single dollars. Now, if I take eight dollars from fourteen, how many shall I have left? Yes, six single dollars. Now I want to spend six ten-dollar bills. How many ten-dollar bills have I? Why only two?

*Pupil.*—Because you changed one into ten one-dollar bills.

*Teacher.*—Can I take six ten-dollar bills from two ten-dollar bills? What shall I do?

*Pupil.*—You must change one one-hundred-dollar bill into ten ten-dollar bills. Then you will have thirteen ten-dollar bills. If you spend six you will have seven left.

*Teacher.*—Now I want to spend two one-hundred-dollar bills. What will be my answer?

# Primary Illustrative Drawing\*

By Cheshire Lowton Boone, Director of Art and Handwork, Montclair, N. J.

## I.

In the primary school, drawing and manual training, or construction in paper, are closely allied—both kinds of work deal with representation if properly arranged. Clay modeling is not what we call drawing, but it deals with some of the same qualities, as form and size. And the sand-table representations of the early years is a kind of illustration, and does in three dimensions what drawing attempts in two. So one should choose for illustrative material those topics which lend themselves easily to expression, not alone by drawing, but by certain constructive processes in clay and paper.

## II.

Very young children draw almost not at all directly thru observation, but from memory, and in a measure from imagination.

(a) Choice of picture material will include those incidents, happenings, occupations, and stories which have decided action or dramatic interest, as a fire, a parade, railroad train, boats, circus, a picnic, trolley, etc.

(b) Or occurrences and things which, if not dramatic, are entirely familiar to children, being identified closely with their surroundings, as the peanut man, coal man, gardening, farm life, picking apples, watering the flowers, feeding the chickens, pets with their habitations, games, winter sports, etc.

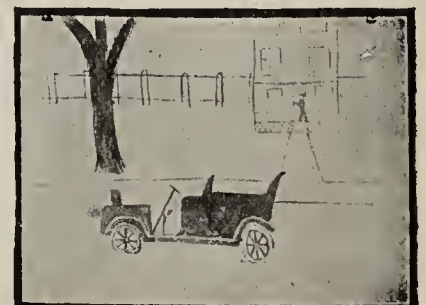
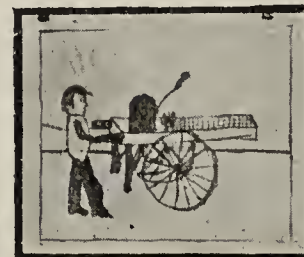
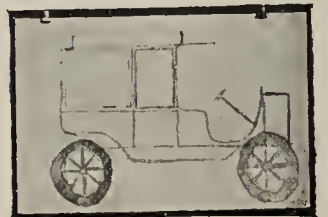
Most of the suggested topics are available and suitable subject-matter for constructive problems. If, on the other hand, the course be planned from the manual training side, the topics for the first two or three years will include such sand-table problems as the play-house (with paper furniture, rugs, decorated wall paper, and the like), an Eskimo village, a farm, a city street, winter scene, Indian encampment or

\*Copyrighted by Cheshire Lowton Boone.

Colonial settlement. All this matter is admirable for drawing as well, and the accumulated interest, the intellectual momentum, derived from several approaches to one topic, is irresistible.

## III.

One cannot stand before a class, however alert



and responsive, and say "to-day, children, we will try to make a picture showing Hiawatha hunting the deer" or "of household occupations" or "gardening." The intellectual agility required to conceive a definite picture illustrating any one of these topics, is too great. Material for these youthful creations must be gathered piecemeal, and each bit learned by heart; then when all the details are at hand, and the whole class saturated with the atmosphere of the topic, and replete with information, then and then only will true, terse pictures be the result.

Suppose the general topic for both drawing and handwork to be street or town life. The teacher has it in mind to secure for a final result,

pictures of the street, with people, cars, buildings, etc.\*

A beginning is made with single objects as buildings or vehicles. All kinds are called to mind; pictures are collected and drawings made, largely from memory, of wagons, trucks, sleds, cabs, trolley-cars, or houses, stores and churches.

Next, horses are studied in the same way. They are made to run and walk, and are represented hitched to appropriate vehicles. The attempt is made at this time to assemble some of the things to show a street with its irregular sky line and somewhat rectangular style of architecture. Lastly, people are considered in their appropriate actions. (Illustration No. 1.)

All this work may have taken months of time; naturally so, for there was much to learn. To the children each drawing was in itself a picture; to the teacher, the several exercises were merely the steps in a larger problem.

At this point one may say, the picture, as an adequate expression, will almost make itself. At each stage, a little more material has been introduced into each drawing, and from time to time the position of objects in the picture has been discussed in order to rightly represent distance. The second photograph shows the development of an animal topic with appropriate surroundings. (Illustration No. 2.)

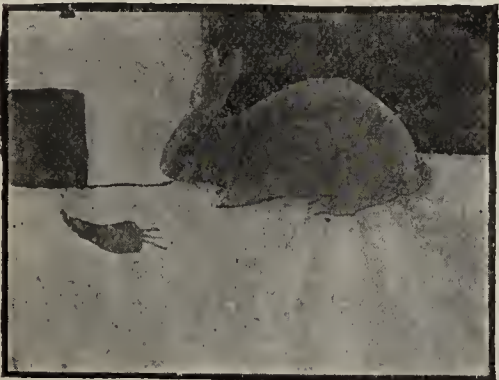
Enough should be stated about arrangement to bring the important elements near the center of the picture, and to give them room. If things are kept in proper scale (relative sizes), success is assured.

IV.

The best of all mediums, at first, is the colored crayon. Six colors with black will give all the variety needed.

About the third year ordinary writing ink diluted with water gives, on manila paper, a good gray. Children are then old enough to use the brush; and by adding water or ink, when desired, can alter the tone to express value, which, in some pictures (as in winter scenes) is important.

\*Year Book of the Council of Supervisors, 1904. Constructive Work in the Primary Grades, by Julia C. Cremins. Manual Training Magazine, April, 1907. Primary Manual Training by Cheshire Lowton Boone.



## Games in the School-Room.

By E. MAIE SEYFERT, Pennsylvania.

**L**ET me tell you of a school I visited a short time ago at various periods. The first grade played hide and seek with the difficult words of their lesson, being able to recognize every one by the time the game was called off. The words were written on the board by the teacher. One little fellow hid his face in teacher's lap, and another pointed to a word. All called "ready," and he set up a hunt for the "hiding boy," naming every word as he pointed to it. Sometimes two were allowed to hunt the same word, each one eager to be the first to spy correctly.

I noticed a collection of all kinds of games on a table, and was told they were amusement for rainy day intermissions, to keep the children from exposing themselves in out-door games. An excellent hygienic plan! Rainy days were welcome with that school.

During one of my calls, I heard a little girl ask teacher if they might have a game of archery in the number class. I was anxious to see the contest. A narrow slip of paper with the lines numbered to ten was passed to each child. The teacher placed the target-question one on the board,  $9 \times 6 =$ , and they placed the result opposite the number one on their paper. The question was erased, and a new target erected, and so on until ten marks had been aimed at, when the teacher, who had kept account of correct results, read them, and saw who was the best marksman. She told me that it was surprising how many arrows were aimed straight, that would have gone astray in an ordinary recitation. Passing to a higher grade, I saw a game of "Fox and Goose" by pupils eight and ten years old. It was in a spelling class. The teacher was "Fox," pupils "Geese." The "Fox" chased the "Geese" around

with words, until one was caught (failed to spell it), and he took his place with the "Fox" until all were caught. It was all very real to them as they made many narrow escapes. One little "Goose" was too wary to be caught, and he laughingly remarked, "I'm up a tree. You can't catch me."

I saw the same class stand with their backs to the school, and as they spelled a word correctly, spin around and face the school. This was "Spin a Top." Of course these games were followed by the written lesson. Going to a still higher grade, I found a class very enthusiastic over a game of "Fractions" from the Cincinnati Game Company. Addition, subtraction, multiplication, and reduction of fractions were reeled off at a rapid rate. It was all mental work, and amazingly prompt and accurate. They wanted to play another game, but time would not permit.

One teacher told me that the game of "Authors" had done much toward impressing the names of books and their authors.

There are innumerable geography games that make the study more of a reality. "Flags" familiarize the boys and girls with the flags of every nation on the face of the globe; something very important.

We could trace these games to the Grammar and High School grades. No nature is too much matured to consider games childish.

## A Robinson Crusoe House.

Third grade children are just at the Robinson Crusoe age. The observant teacher is sure to find that the pupils who are reading and studying the stories of Crusoe's life, in school, are apt to be playing it as a game outside. A boulder, a wood-pile, or boards nailed together to form a boy-made shed serves as Crusoe's house.

This desire to act out what they are reading about was taken advantage of a short time ago at the Speyer School, New York City, by having the children build Robinson Crusoe's house in the school-room. The sand-table served as a foundation. Boards, sticks and stones gathered out of doors supplied materials for the house and surroundings. The photograph shows the completed house, which was a delight to the children while they were fashioning it, and for weeks afterwards.

Of course, the results were primitive, but if we read the story of Crusoe's life on the island aright, so were the shipwrecked adventurer's household arrangements. With the aid of the accompanying illustration, children in other schools can easily build a similar "Crusoe's Home."



# A Cincinnati Teacher's Dictation Lessons for Second Grade

By Isabel Best, Cincinnati, Ohio

(Continued from last month.)

X.

Last Sunday the snow fell.  
The little flakes look like stars.  
They came from the clouds.  
Does the snow keep the grass and flowers warm?

XI.

You can never hear Jack Frost at work.  
Do you see the pretty pictures on the window?  
Jack Frost made them in the night.

XII.

Spring brings grass and flowers.  
In summer the bees hum.  
In fall the leaves turn yellow and red.  
Winter brings ice and snow.

XIII.

I saw a nest in the tree to-day.  
I know there were no eggs in it.  
The birds have all gone away.  
Why do the birds fly South in fall?

XIV.

I know where there is a bird's nest.  
There are four little blue eggs in it.  
It would not be right to rob the nest.

XV.

Whose book is this?  
It belongs to Mary's sister.  
There are nice stories in it.  
One story is about the sun and the wind.

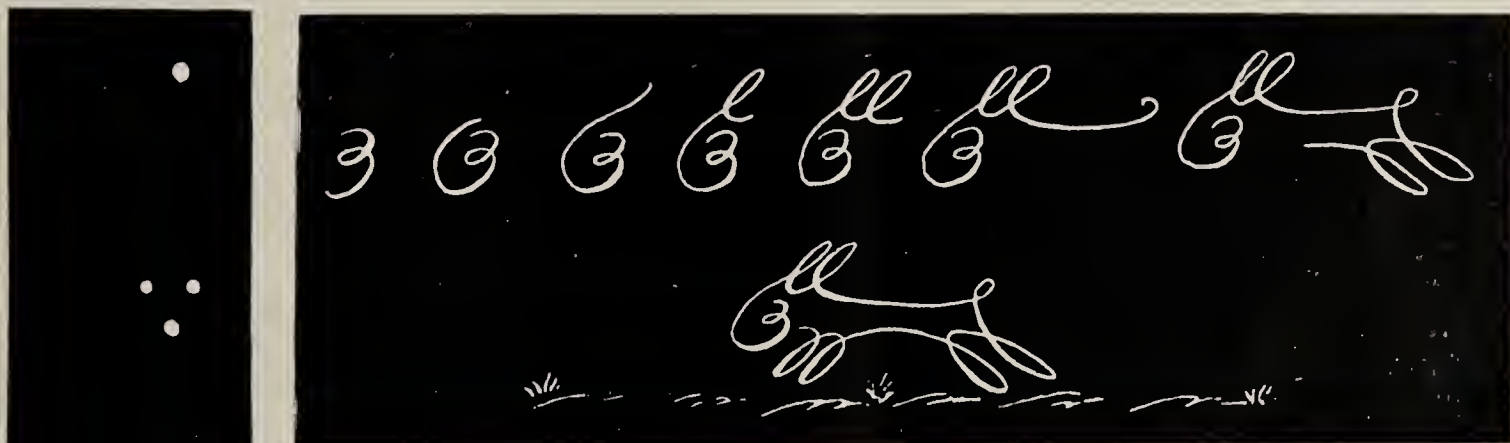
XVI.

We all love our flag.  
It is red, white, and blue.  
How many stripes has it?  
How many stars are in the blue field?

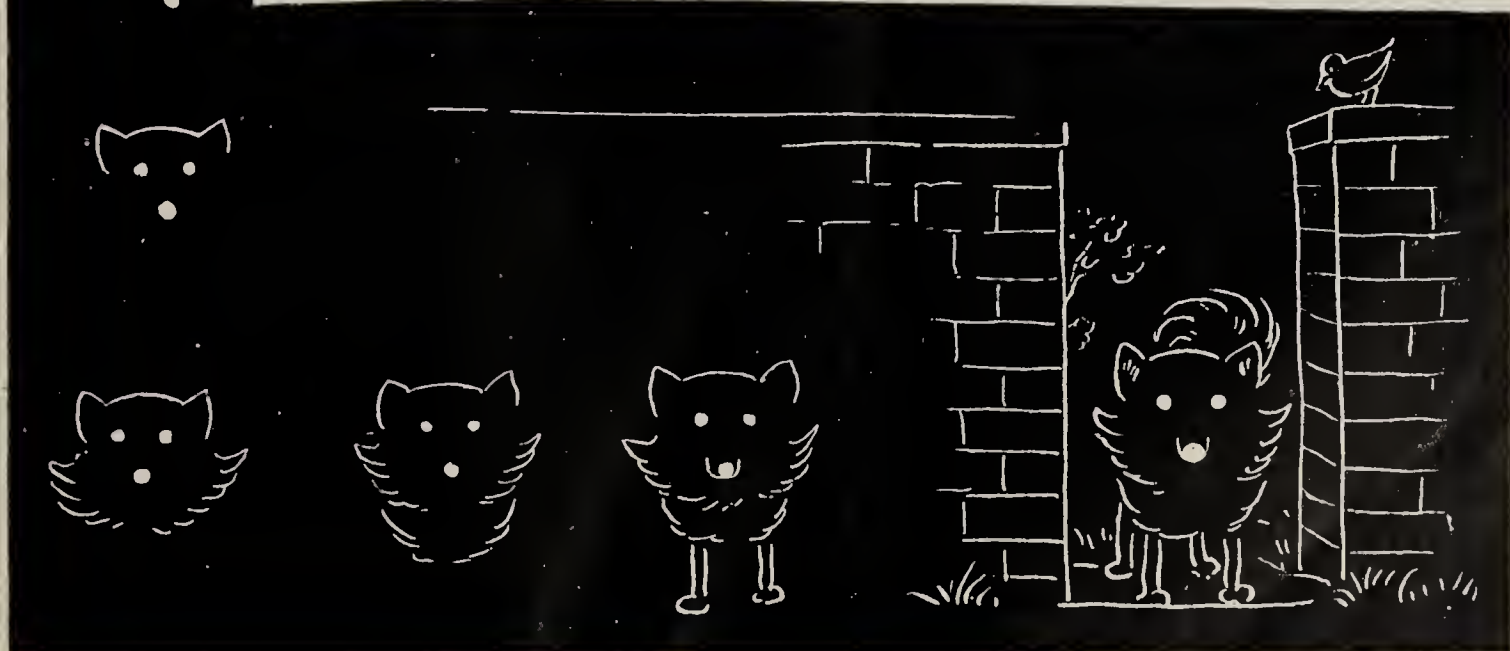
XVII.

March has come.  
It is the first month of spring.  
Do you know that March is a windy month?  
To-day the wind is blowing from the west.

## Blackboard Fun



THE RABBIT



THE DOG

# Dramatizing the Reading Lesson

(FOR THE PRIMARY GRADES.)

By Agnes C. Gormley, Rhode Island

## Why the Evergreen Trees Keep Their Leaves.

The story, suggestions for the dramatization of which are given below, will be found in this month's *Child World*.

Characters: { Bird (a little child).  
Birch.  
Oak.  
Willow.  
Spruce.  
Pine (a very tall child).  
Juniper.  
North Wind.  
Frost King.

Assign some part of the room for the forest. Arrange children in two groups; first, containing the birch, oak, and willow; and at some distance the spruce, pine, and juniper trees. Bird may enter from side.

Bird enters, walking very lame, almost bending to the ground. The arms may be tucked under the shoulders and raised up and down occasionally to indicate flapping.

*Bird:* Winter is coming and all the birds have flown away to the warm South to wait for the spring. But I have broken my wing and cannot fly. I do not know what to do. I wonder if there is any place where I can go.

[Looks about; sees forest composed of spruce, oak, and willow standing in a group.]

Perhaps the trees in the forest will keep me warm thru the winter.

[Hops towards them fluttering his wings. Kneels in front of first.]

Beautiful birch-tree, will you let me live in your warm branches until the spring-time comes?

*Birch* (surprised): Dear me! What a thing to ask! I have to take care of my own leaves thru the winter. That is enough for me. Go away!

[Hops off, looking very sad, to the next tree; speaks sorrowfully.]

*Bird:* O big oak-tree, will you let me live in your warm branches until the spring-time comes?

*Oak* (surprised): Dear me! What a thing to ask! If you stay in my branches all winter you will be eating my acorns. Go away.

[Bird hops away to next tree. Speaks very pleadingly.]

*Bird:* O beautiful willow-tree, will you let me live in your warm branches until the spring-time comes?

*Willow* (shortly): No, indeed! I never speak to strangers. Go right away.

*Bird:* I do not know where to go.

[Hangs head in dejection and goes slowly towards other groups of trees. Some one calls out cheerily.]

*Spruce:* Where are you going, little bird?

[Bird stops to answer.]

*Bird:* I do not know. The trees will not let me live with them and my wing is broken so I cannot fly.

*Spruce:* You may live on my branches. Here is the warmest one of all. (Stretches out her arm level with shoulder).

*Bird* (without moving): But may I stay all winter?

*Spruce* (very cordially): I should like it very much if you do so.

[Bird then hops close to tree, getting under her outstretched arm, and remains kneeling.]

*Pine* (standing near): My branches are very thick, so I will help, too, and keep the north wind from you and the spruce.

[Goes behind spruce and extends his arms out to the front over the spruce, who still keeps her arm over kneeling bird.]

*Juniper* (standing beside pine. Comes forward): I will help, also. I shall let you have your dinner all winter from my berries. They are very good for little birds.

[As she speaks she holds out her hands together as if they contained the berries.]

*Bird* (looking up): How comfortable I shall be in my warm nest, sheltered from the wind, with juniper berries to eat!

[Birch, oak, and willow draw together and speak sneeringly.]

*Birch:* I wouldn't take care of any strange bird.

*Oak:* I wouldn't risk my acorns.

*Willow:* I wouldn't speak to strangers.

[All draw up as they finish speaking. Enter, running, North Wind and Frost King at point nearest Birch, Oak, and Willow. They are holding hands. North Wind is puffing his cheeks. He stops and blows on Birch, who sinks to the ground; then on Oak, who does likewise; then on Willow. These are now dead. Frost King and North Wind run on thru rest of forest. The former points to Spruce, Pine, and Juniper. Speaks gaily.]

*North Wind:* May I touch every leaf, Father Frost King?

*Frost King:* No, the trees which were kind to the bird with the broken wing may keep their leaves.

[Exit Frost King and North Wind.]

*Pine:* This is why we keep our leaves thru the winter.

This version of Miss Holbrook's story is somewhat similar to the adaptation made by Miss Sara Cone Bryant, the queen of story-tellers, in her charming book "Bird and Tree Stories." The writer desires to recommend this work unreservedly for its valuable suggestions on the subject of story-telling; and particularly Chapter V, dealing with dramatization. Every other chapter contains valuable material also, not the least of which is the advice about the adaptation of stories.



# THE CHILD WORLD



## Why the Evergreen Trees Keep Their Leaves

*(For Second or Third Year)*

By Agnes C. Gormley, Rhode Island

One day, a long time ago, it was very cold. Winter was coming and all the birds flew away to the warm south, to wait for the spring. But one little bird had broken a wing and could not fly. He did not know what to do. He looked all around to see if there were any place where he could go. As he saw the trees of a great forest in the distance, he thought perhaps they might keep him warm through the winter.

So he went to the edge of the forest, hopping and fluttering with his broken wing. The first tree he came to was a slim silver birch.

“Beautiful birch-tree,” he said, “will you let me live in your warm branches until the spring-time comes?”

“Dear me,” said the birch-tree, “what a thing to ask! I have to take care of my own leaves through the winter; that is enough for me. Go away.”

The little bird hopped and fluttered with his broken wing until he came to the next tree. It was a big oak.

“O big oak-tree,” said the little bird, “will you let me live in your warm branches until the spring-time comes?”

“Dear me,” said the oak-tree, “what a thing to ask! If you stay in my branches all winter you will be eating my acorns. Go away.”

So the little bird hopped and fluttered with his broken wing till he came to a willow-tree by the edge of the brook.

“O beautiful willow-tree,” said the little bird, “will you let me live in your warm branches until the spring-time comes?”

But the willow-tree said: “No indeed!” She never spoke to strangers and he must go right away. The poor little bird did not know where to go; but he hopped and fluttered along with his broken wing. Pretty soon the spruce-tree saw him and called out to know where he was going.

The bird said he did not know, the trees would not let him live with them and his wing was broken so he could not fly.

“You may live on my branches,” said the spruce; and she found him the warmest one of all.

“But may I stay all winter?” asked the bird.

And the spruce said she would like it very much if he did so.

The pine-tree who stood beside the spruce had also noticed the little bird hopping and fluttering with his broken wing; so she said: “My branches are very thick and I will help, too, and keep the north wind from you and the spruce.”

Then the juniper-tree saw what was going on and said she would help also. “I shall let you have your dinner all winter from my berries. They are very good for birds.”

The little bird was very comfortable in his warm nest sheltered from the wind, with juniper berries to eat.

The trees at the edge of the forest saw it all.

“I wouldn’t take care of a strange bird,” said the birch.

“I wouldn’t risk my acorns,” said the oak.

“I wouldn’t speak to strangers,” said the willow. And the three trees stood up very tall and proud.

That night the north wind and his father, the frost-king, came into the woods to play. He puffed at the leaves with his icy breath and every leaf he touched fell to the ground.

“May I touch every leaf?” he said to his father.

But the frost-king told him the trees which were kind to the bird with the broken wing might keep their leaves.

And this is why the spruce and the pine and the juniper trees have ever since kept green through the winter.

---

### Big and Little Things.

I cannot do the big things  
That I should like to do,  
To make the earth for ever fair,  
The sky for ever blue.

But I can do the small things  
That help to make it sweet;  
Tho’ clouds arise and fill the skies,  
And tempests beat.

I cannot make the corn grow  
Or work upon the land;  
But I can put new strength and will  
In father’s busy hand.

I cannot stay the east wind  
Or thaw it’s icy smart;  
But I can keep a corner warm  
In mother’s loving heart.

# Nature Stories

FOR THE PRIMARY SCHOOL

By Lillian C. Flint, Minnesota

## Winter Time.

The ground is covered with snow.  
 The snow comes in flakes.  
 The snowflakes are like stars.  
 The snowflakes touch us softly.  
 The snowflakes fly thru the cloudy sky.  
 The snow rests on the trees.  
 It hangs fringes on the pine trees.  
 The fringes look like silver hair.  
 The snow makes the weeds look pretty.  
 The snowflakes make a blanket for the flowers.  
 They sleep under the snow all winter.  
 Trees are bare in winter.  
 Birds have gone South in winter.  
 Only the sparrows stay with us in winter.  
 We see few animals in winter.  
 Many animals sleep in winter.  
 The squirrels have a bed under the tree trunk.  
 They hide nuts under the snow.  
 Bats creep into dark places.  
 They hang themselves up by their hind feet.  
 Bats cover themselves with their wings.  
 They look like a hammock.  
 They sleep till the green leaves come again.  
 We hear the sleigh-bells in winter.  
 The thermometer goes down to zero.  
 The snow banks up.  
 The snow makes deep drifts in the street.  
 The snow stops the street cars and trains.  
 We make snowballs.  
 We make snowmen and houses.  
 In winter we have toboggan slides, and sleds and skates.

## Sparrows.

Sparrows stay with us in winter.  
 They have thick coats of feathers.  
 They build nests of straw and twigs.  
 Sparrows put soft feathers in their nests.

Sparrows eat the wheat and oats that they can find.

We see large flocks of sparrows around a feed store.

They come to the back door for bits of food.

They eat the food that we throw away.

Sparrows do not sleep in their nests.

They sleep on trees.

They put one leg up under their feathers.

They sleep on one leg.

The wind does not blow them off.

They hold on tight with their long toes.

Sparrows are very noisy.

Sometimes sparrows quarrel.

Sparrows first came to this country from England.

Sparrows sometimes drive other birds away.

They are cheerful little fellows.

We should miss them if they all went away.

## New Year's Day.

New Year's Day comes the first day of January.

Bells ring at midnight.

We give New Year's gifts on the first of the year.

We have vacation on New Year's Day.

Stores are shut on New Year's Day.

We wear mittens when we go out.

The trees have no leaves on them.

We wish each other a Happy New Year.

We have evergreens, holly, and mistletoe at New Year's.

The days are growing a little longer in January.

Jack Frost makes pretty pictures on the window-pane.

The moon and stars shine brightest in winter time.

We do not mind the cold.

We have big fires and wear thick clothes.

We have fun in the long evenings.

# Dolls of Many Lands

By Anna Linehan

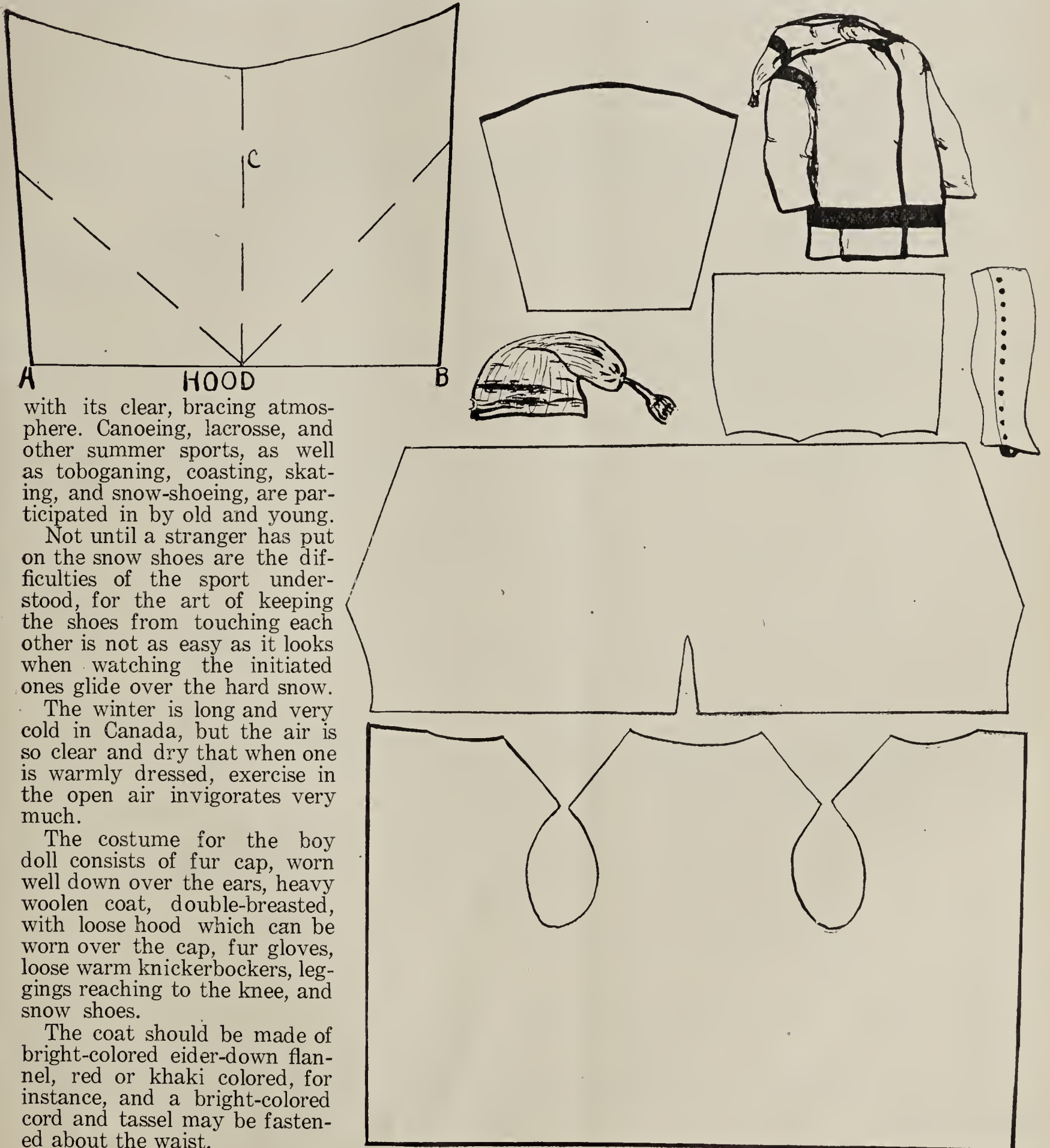
## Little Canadians.

**A**S the Canadians find so much enjoyment in out-of-door sports both summer and winter, we have chosen one of the winter outfits for the costume of the Canadian doll.

The active out-door life produces a strong, healthy race, and the climate is strength-giving

The trousers should be of heavy woolen material, and the leggings can be made of leather or kid.

The grace and comparatively light weight of the snow shoes would be hard to describe, but it is to be hoped that the teacher planning the work for the class will have a pair to show the



with its clear, bracing atmosphere. Canoeing, lacrosse, and other summer sports, as well as tobogganing, coasting, skating, and snow-shoeing, are participated in by old and young.

Not until a stranger has put on the snow shoes are the difficulties of the sport understood, for the art of keeping the shoes from touching each other is not as easy as it looks when watching the initiated ones glide over the hard snow.

The winter is long and very cold in Canada, but the air is so clear and dry that when one is warmly dressed, exercise in the open air invigorates very much.

The costume for the boy doll consists of fur cap, worn well down over the ears, heavy woolen coat, double-breasted, with loose hood which can be worn over the cap, fur gloves, loose warm knickerbockers, leggings reaching to the knee, and snow shoes.

The coat should be made of bright-colored eider-down flannel, red or khaki colored, for instance, and a bright-colored cord and tassel may be fastened about the waist.

class. A small pair for the doll can be made from reeds and raffia, or cord.

An attractive costume for a girl doll can be made by using the same pattern for the coat, only cutting it long enough to reach to the edge of the skirt, making a tobogan cap or tam-o'-

shanter, and leggings. The pattern for the hood for the boy's coat is almost an oblong when folded thru the center the long way, and the corners A and B folded to meet C. The joined edges should be sewed, and the curved edge fastened to the neck of the coat in gathers or plaits.

## A Model Lesson on the Uses of Capitals

By Christiana Mount, New Jersey

**Y**OU may tell me something about the wind. Ask me something about the trees. Request Carrie to bring you some pansies. Express surprise at the rain. Teacher writes each sentence upon the board as soon as it was given. What do you notice about the first word of every sentence?

Make a rule for capitals.

Application.—Copy two sentences from the reader, noting carefully the beginning.

Write three sentences about something in history, geography, or something you have read. Write one from dictation. Finish with the rule.

No seed is so small, or hidden so well  
That God cannot find it; and soon He will tell  
His sun where to shine or His rain where to go,  
Making it grow.

Question as to the difference between poetry and prose.

What do you notice about the first word of each line. Make a rule for capitals. Recite some of the verses we have learned. Tell me the words which begin with capitals. Copy some verse you like.

Is there any other word in this verse on the board that begins with a capital letter? Ask for some other name of God. Write upon the board. Give the name Deity. If they know any other verse containing the name of God allow them to recite it. Copy the verse upon the board. Follow it by rule.

### PROPER NAMES.

What is your name?

What is your mother's name?

Your sister's name?

Your father's name?

Place the names upon the board as they are given.

With what kind of letters do they begin?

Find some words in this verse that begin with capital letters:

“Brave Alice and laughing Allegra  
And Edith with golden hair.”

How do we get our first names? They are our Christian names. Sometimes more than one.

What other names have you?

Tell pupils that these are surnames.

Write several Christian and surnames upon the board. Pupils make lists or draw one line under the Christian and two under the surnames.

In what city do you live? Call for the names of other cities. Note capitalization. On what street? In what county? In what state? Near what river? Name some mountains in New Jersey. Tell the children that these are all proper names. With what kind of a letter does each begin? Make rule.

Write the names of three boats, three friends, three dogs.

On what day do we come to school? Name the working days.

Name the school days, the day we go to church, the vacation day. Give another name for Sabbath.

Copy:

The child that is born on the Sabbath day,  
Is blithe and bonny, and good and gay, etc.

How many months in the year? Pupils name and write.

What holiday is in January? Write upon the board. Pupils note capitals.

In February? Continue in this way thru the year.

Repeat rule for capitalization of proper names.

### REVIEW.

Write the name of the President.

Write the name of a poet, a county in New Jersey, some body of water near here. Write the name of a church, our school, the name of a street, the seventh day of the week, five surnames from history, three Christian names.

DOWN BY A SHINING WATER WELL.

ROBERT LOUIS STEVENSON.

NEWTON E. SWIFT.

1. Down by a shin - ing  
2. The heath - er . and the

'wa - ter well I found a ver - y lit - tle dell No high - er than my  
gorse a - bout, In sum - mer bloom were com - ing out, Some pur - ple and some

head, No high - er than my head.  
red, Some pur - ple and some red.

From the Harmonic Primer, by courtesy of American Book Company.

Entered at Stationers' Hall, London.

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# A Visit to a Cincinnati Primary Room

By Matilda K. Buhe, Ohio

**T**HE children of Cincinnati are blessed in possessing a Zoological Garden, a Burnet Woods Park, and an Eden Park. In the first-named place they can study, from nature, specimens of about every kind of bird that lives. In all of these places the trees are labeled, so that they have the advantage of studying also forestry and botany. Every class in the city has one day each year in which to visit the Zoo under competent supervision and teaching. The schools of the suburbs also take advantage of this opportunity.

On the fourteenth of February I saw some of the results of these visits, in a Norwood First Grade. About twenty copies of birds, mounted, were hanging in rows over the front and side blackboards. About as quickly as one could think, one boy went from picture to picture, naming the birds he knew. He omitted but a few, and these were quickly named by others following him. They never guessed. If they pointed to a bird, they knew it. If they were not sure, they omitted it. The teacher said they had stuffed specimens of these birds all winter, and had learned them thoroly, and now they recognized them from a colored picture.

What a splendid preparation for the spring work, when they will themselves find the living specimens!

Then each child received a piece of wood—white pine, yellow pine, oak, maple, etc., and was told to name his piece and describe it. At the close several children were called upon to name all the kinds they knew, and others quickly followed and named those omitted by the one preceding them. Then the one who had missed was shown the peculiarities of his piece, and was asked to find other specimens, polished and unpolished, till he knew.

One class sat in little chairs in front of the desks and learned to recognize alum by taste, quartz by scratching on a piece of glass, soapstone by marking, etc. Previous to this they had talked about stones already learned, viz.: limestone, sandstone, etc., etc.

They also recognized flowers by smell (being blind-folded), and by sight. They had a lesson on form, recognizing and talking about the square, rectangle and parallelogram, as the teacher held them up. Then they cut their own squares to make triangles. All had cubes. They counted the faces. They laid an inch square on a face and said: "The cube is one inch wide and one inch long." Then they made cubes two inches long and two inches wide, three inches long and

three inches wide; they also made a chair, and a chimney.

The reading was unique. It was based on about anything one could think of, and was taught according to the "word method." The teacher said: "What month is it?" "*February*" was the answer. As the child answered, the teacher wrote the word on the board. I will simply *underline* the words as they were written by the teacher. "What day is it?" "It is *Thursday*." "What day of the month is it?" "It is the fourteenth of February." (Teacher simply wrote fourteen after "February.") "What did the *thermometer* say yesterday?" "It said *twenty-seven*." "Charlie, go out and see what it says to-day." Charlie came back and said: "It says *twenty-eight*." "Is it *warmer*, or *colder*, Charlie?" "It is colder," said Charlie. "Who thinks differently?" Others said: "It is colder." "Yes," said the teacher, "Charlie thinks it is *colder* (class reading the words) but the thermometer says it is warmer." One little new-comer had brought her doll. They talked about the doll, and as they described it, the teacher put on the board the words used: doll, eyes, blue, nose, dress, feet, pretty, etc. Then the teacher would make up stories, the children calling out the words as she pointed to them, thus: "This doll has blue eyes." "It has a pretty nose." Since the class read, it was difficult just then to tell what individuals knew. The teacher said some days they have more than one hundred words on the board. Then a child went to the board and naming the words it knew, rubbed them out. All were alert to see whether a mistake was made. Very few mistakes were made. This was continued till all the words were erased.

They had a "guessing" game. The doll's name was "Nell." "Who can tell me a word that sounds like 'Nell'," said the teacher, writing "Nell." Immediately the following words were named and written: spell, fell, tell, bell, smell, well, cell, sell, etc., etc. Then a little girl went to the board and said: "I know a word that sounds like *spell*" (underlining the word herself). "It is 'bell'," said one. "No, it is not *bell*" (underlining this word). "Is it well?" "No, it is not *well*." This continued till a child guessed the right word. Much interest and pleasure were manifested in this exercise.

The music teacher came in at this time. The little ones sang as the teacher pointed to figures on a ladder, representing notes. They took pride in singing sweetly.

At their seats they occupied themselves with wood- and paper-cutting, and with the laying of letters to form words.



# HARK TO THE BELLS!

ABBA WILLARD

A. E. B.

*Legato.*

*Legato.* Hark to the bells in the stee - ple! Calling a - loud to the

peo - ple, Good-night, ding - dong, Good-night, ding - dong, Good - night, Good - night.

*marcato.*

*tenderly.*

Close to your bed while they're ring - ing, Your own loving moth-er is sing - ing.

Good-night, dear one, Good-night, dear one, Good - night, Good - night.

# Mathematics in the First Grade.

By Sarah M. Mott, New York.

**T**O just what extent mathematics should be taught in the first grade, is a mooted question, but there are certain activities of the grade which call forth very definite ideas both as to quantity and ratio. The knowledge thus gained may prove a good foundation upon which to build the later and more abstract mathematical structure.

In the fall, much of the mathematics is connected with the garden work, for we are fortunate enough to have a real out-of-doors garden. Each child plants one or more bulbs and several large flats each containing a dozen bulbs are planted for the class.

Quantity is realized in this way, also ratio. Jane's bulbs are small, consequently she is allotted three. Billy's being larger, he has but two. We have a dozen narcissus to plant. How many in a dozen? Half a dozen pink hyacinths. How many? How many bulbs altogether? (A good lesson in counting.) How many in three pots, four, etc.? Which is the smallest bulb; which the largest?

After the planting, the pots are sunk in the hotbed and covered for the winter. How shall we identify them? Labels being found necessary, the pattern is made in the school-room and the labels themselves in the shop.

These labels are six inches long, one inch wide, and sharpened to a point two inches from one of the ends. When finished, the name of the child and date of his planting are written on the label and thus his pot is marked for further use.

Sticks for transplanting the pansies are also made in the shop. These are made by the quicker pupils, while the rest are finishing their labels. They are made of one-inch dowels, one foot long, pointed two inches from the end.

Supports for the frame covering the hotbed have been found most useful. These are made from a three-eighths-inch board, and are eight inches long and four inches wide. The oblong is sawed in steps, the first being four inches from the bottom, and the others two inches high. Each step is one inch wide.

On warm days the glass is raised to the top step. On cooler days it can be lowered, as may be desired.

Large frames have been made three by four feet. The nails were driven one foot apart, and strong twine passed around them. On these strings straw was laid, and tied firmly, making (when removed from frame), a straw covering for hotbed and garden.

In all this work definite measurements are required, and by the time he has completed it, the pupil has gained a clear conception of one foot, six inches, four inches, two inches, and one inch. The shopwork is constantly supplemented by lessons in the class-room, where children are required to estimate and measure the length of

given objects. Very simple calculation is introduced by such questions as, "How much longer the transplanting stick than the label?" The teacher keeps certain definite units in mind, and uses constantly foot, half foot, or six inches, and inch.

Crates for sending away the class contributions at Thanksgiving have also been made. This required group work, and emphasis was laid on the social side, as besides working together, the children worked for others, making crates for other classes in which to send their good things for the sick and needy. The ends of these crates were twelve by eight inches. The slats were sawed and planed to eighteen by two inches. Fourteen slats were required for each crate. This work was most valuable for developing not only the mathematical and muscular senses, but also the deeper and finer senses, thoughtfulness and kindness.

These crates have been made in "toy" size also. Filled with candy made by the pupils in the school kitchen, and labeled during the art period, they have been most attractive Christmas gifts.

Mathematical calculations have also been found necessary in making the individual playhouses. Windows are sawed to definite measurements, and a "trim" is made to fit. Wall paper is cut to fit the walls, and a border two inches wide is added for decoration. Some furniture is also made in which measuring is a large factor.

Objects in the school-room are measured. Children learn the length, width, and height of their own and the teacher's desk, height of chairs, table, blackboard, etc. They know certain objects to be exactly, one-half foot, one foot, or two feet, as the case may be, and they use these objects as a basis for estimating the length of others.

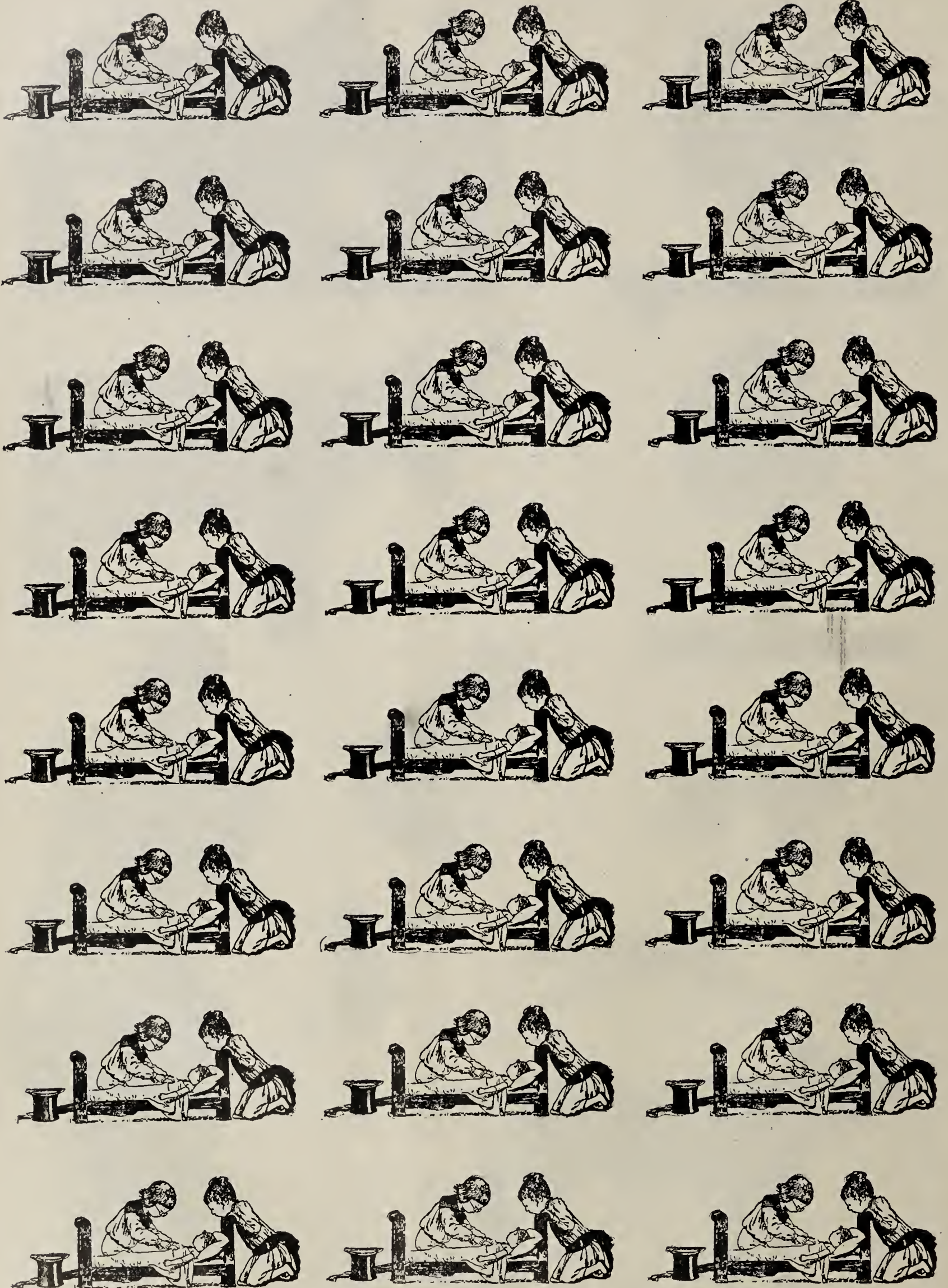
Garden beds are measured and staked out in the spring. Seeds are planted a given distance apart, and in a certain number of rows. The bulbs planted in the fall are brought into the house and are growing so rapidly that daily measurements are necessary. These are carefully recorded, together with other interesting facts, such as number of leaves, buds, and blossoms. The pupils are now ready to calculate the cost of the bulbs at two, five, or ten cents each.

Into much of the Domestic Art work mathematical calculations enter. The children must measure the length of the cord needed for pencil chains, horse reins, etc. They must count the strands of raffia needed for their basket or mat. They measure and cut the curtains for their playhouse. Counting is necessary in making the rugs for the same little houses.

Counting is found to be necessary to determine the number of children in any particular work or play. The number of children present or absent, is noted. The number of like objects in room, such as the children's desks, and chairs, the windows, window-panes, doors, chandeliers, etc.



The paper cuttings on this page were made by Jannetta Ison, a ten-year-old girl in the second grade of the school in Graham County, Arizona. These paper cuttings, which show an unusual amount of action, were entirely free-hand work. They were made in the school-room of Mrs. Minnie Coleman, teacher of the second grade.



PICTURES FOR SIMPLE COMPOSITION EXERCISES.

# New Year Wishes

Alice E. Allen

For three children, or groups of children, each reciting the part assigned.

*All:*

Some little New Year Wishes  
Upon your pleasure wait,  
With health and wealth and happiness  
For Nineteen Hundred Eight.

*Second:*

If you would be *wealthy*,  
Look out every day  
For the gifts it brings to you,—  
*All:* That's the way.

*First:*

If you would be *healthy*,  
Mix up work and play,  
Pour in gladness all the while,—  
*All:* That's the way.

*Third:*

If you would be *happy*,  
Listen what I say,  
Keep your health and spend your wealth—  
*All:* That's the way.

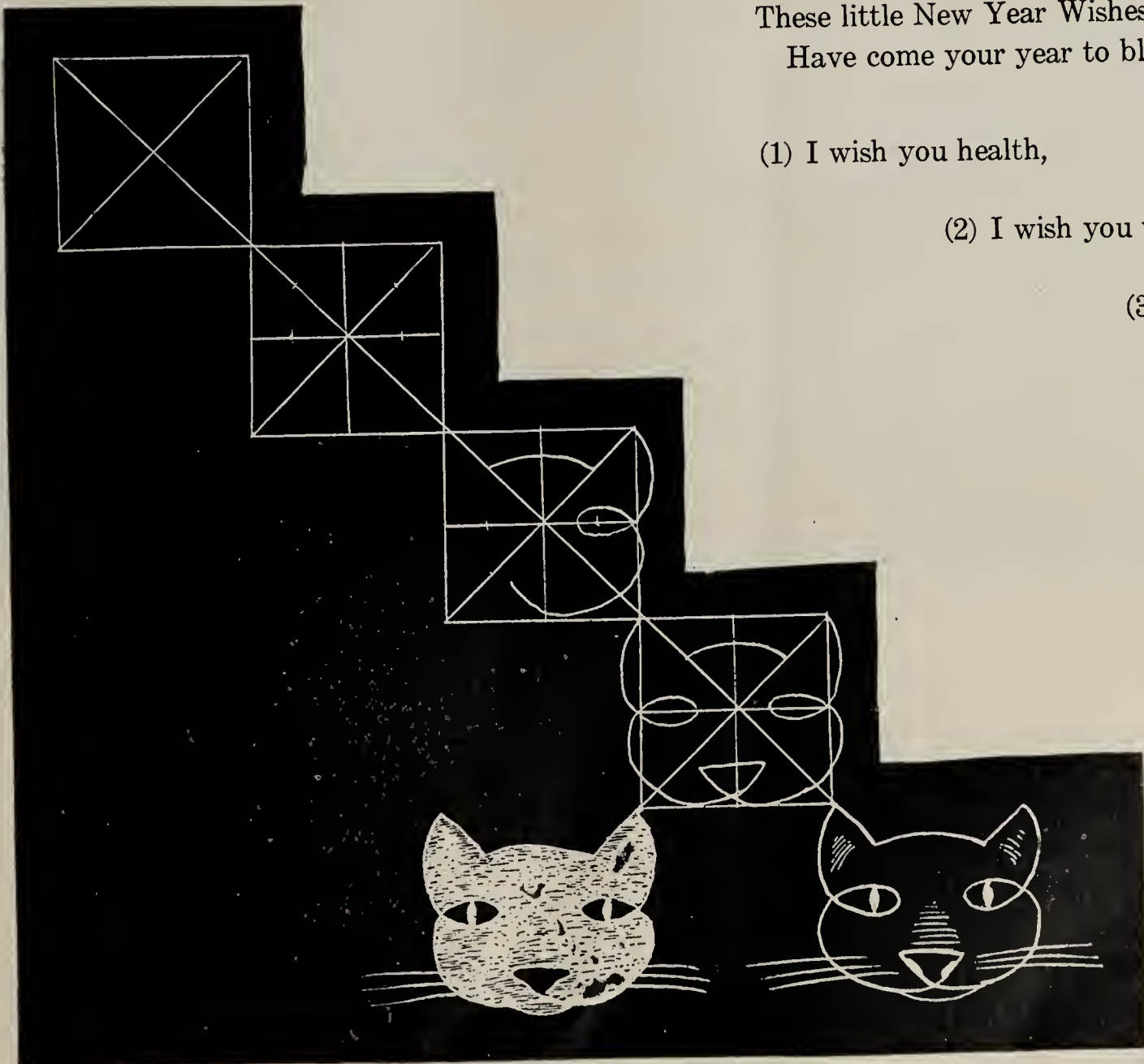
*All:*

These little New Year Wishes  
Have come your year to bless,—

(1) I wish you health,

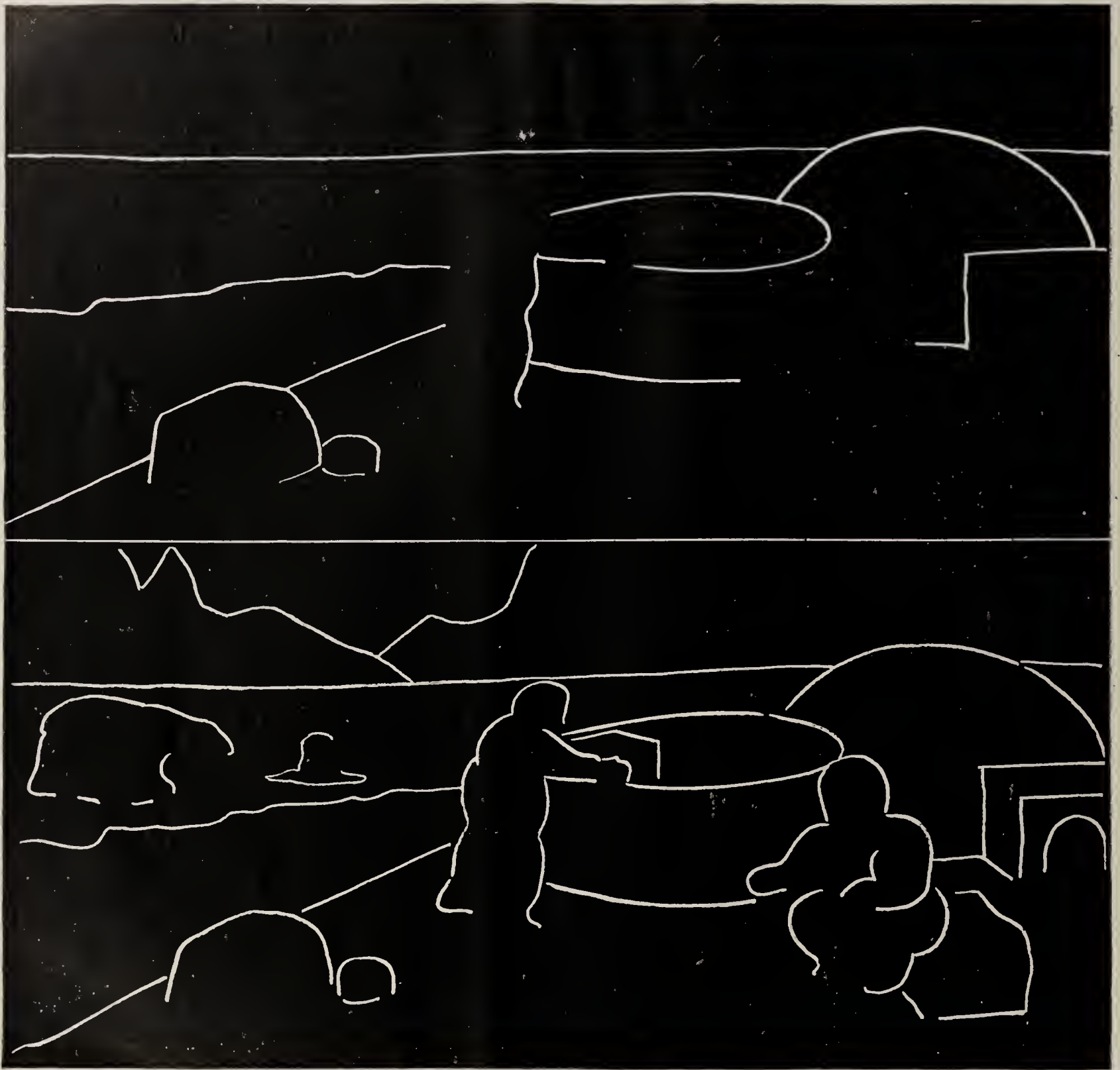
(2) I wish you wealth,

(3) I wish you  
happiness.



THE CAT THAT  
GREW ON THE  
BLACKBOARD.

# The Building of the Igloo—



Mark out a parallelogram on the blackboard in the proportions of the frame lines of first picture. If, for example, you make the bottom line eight times the length of the picture, make the height also eight times as great as the height of picture.

1. Now begin with the horizon line by marking a dot on each side line at a height proportionate to that in the picture. Connect these points by a crayon line; observe similar measures with the other forms; determine the position of the ends of each line, curved or otherwise, and mark with a dot. With another dot indicate where the apex of curve or angle comes, when it will be easy to fill in with a chalk line.

2. In the second picture proceed in the same way in adding the details, taking the nearest fixed line as your base, determining your main points by dots, and afterwards joining by straight or curved lines, as required.

# —Eskimo Life in the Cold North.



3. Is merely a question of a few further details and a tone of white crayon, which can be simply rubbed over the board by holding a piece of crayon laterally (not endwise) on the board and rubbing evenly back and forth lightly enough to allow some of the black of the board to peer through.

4. Add remaining details, and rub with end of chalk solidly to a more or less degree to obtain high light

5. The main thing is to obtain the right positions of the principal lines to start with, when all the rest follows easily as a matter of simple observation. If the eye is not sufficiently trained to judge of the distance, there are various ways of arriving at the result, mechanically, for instance. The rectangle on the board can be divided into squares with faint crayon lines, to correspond with squares, which can be ruled in pencil on the picture.

# Cut-Up Work.

## Practice Exercises in Number Work.

### Combinations of Three.

1. I have 2 pencils and I put 1 more with them. How many are there now?

2. If I take 1 thimble away from 3 thimbles, how many are left?

3. There is one book on the desk. I put 2 more books with it. How many books are there now?

4. How many apples must I put with 2 apples so that there may be 3?

5. Tommy had 3 cents, but he lost 1. How many had he left?

### Combinations of Four.

1. I have 3 pencils. I put 1 more with them. How many pencils are there now?

2. If I take 1 away from 4 pencils, how many are there left?

3. If you take 3 books away from 4 books, how many would be left?

4. Here are 3 white balls and 1 blue one. How many can you see?

5. A boy had 4 marbles. He lost 3. How many had he left?

### Combinations of Five.

1. I have 4 nuts in one hand, and 1 in the

other. If I put them together, how many nuts are there?

2. Tom has 5 pennies and Mary has 4. How many pennies must I give Polly, so that she may have as many as Tom?

3. Tom's father gave him 1 penny. His mother gave him 4 pennies. How many pennies had he?

4. I had 5 pennies in my pocket. I lost 1. How many were left?

5. I met 5 children in the street. There was 1 boy, and the rest were girls. How many girls were there?

### Combinations of Six.

1. I put 1 book with 5 books. How many books are there now?

2. There are 6 pencils in this box. I take out 5. How many are left in the box?

3. Polly had 6 apples. She ate 1 of them. How many had she left?

4. Two boys were playing marbles. One boy had 1 marble, the other boy had 5 marbles. How many marbles had both?

5. There were 6 sheep in a field. One got out. How many were left in the field?



# Poems Worth Remembering

"A 'Happy New Year,' you can  
make it,  
By smiling and doing your best;  
Be cheery and true the twelvemonth  
thru,  
So shall the new year be blest."  
—Selected.

There's snow on the house-tops,  
There's ice on the ways;  
But the keener the season  
The stronger the reason  
Our ceiling should flicker and glow  
and blaze.  
So fire, piled fire,  
Leap, fire, and shout;  
Be it warmer within  
As 'tis colder without.  
And as curtains we draw and around  
the hearth close,  
As we glad us with talk of great for-  
ests and deep snows,  
As redly thy warmth on the shad-  
owed wall plays,  
We'll say Winter's evenings out-  
match Summer's days,  
And a song, jolly uproar, we'll shout  
in thy praise;  
So crackle and blaze,  
Crackle and blaze.  
—WILLIAM COX BENNETT.

## The Book of the Year.

Of all the beautiful fancies  
That cluster about the year,  
Tiptoeing over the threshold  
When its earliest dawn is here,  
The best is the simple legend,  
Of a book for you and me,  
So fair that our guardian angels  
Desire its lines to see;  
'Tis full of the brightest pictures,  
Of dream and story and rhyme,  
And the whole wide world together  
Turns only a page at a time.  
Some of the leaves are dazzling  
With the feather-flakes of the snow.  
Some of them thrill to the music  
Of the merriest winds that blow;  
Some of them keep the secrets  
That made the roses sweet;  
Some of them sway and nestle  
With the golden heads of wheat.  
I cannot begin to tell you  
Of the lovely things to be  
In the wonderful year-book waiting,  
A gift for you and me.  
—MARGARET SANGSTER.

## A Riddle of the New Year.

"A father has just twice six sons,  
Not one e'er sees his brother,  
Of thirty daughters to each son  
Not one e'er sees the other.  
Each daughter's life twice twelve  
doth count;  
Of strange facts here's another:  
One half their lives they're white as  
light,  
And black as night the other."  
—SELECTED.

## Take Care of the Minutes.

We are but minutes—little things,  
Each one furnished with sixty wings,  
With which we fly on our unseen  
track,  
And not a minute ever comes back.  
We are but minutes, yet each one  
bears  
A little burden of joys and cares.  
Patiently take the minutes of pain,  
The worst of minutes cannot remain.  
We are but minutes; when we bring  
A few of the drops from pleasure's  
spring,  
Taste their sweetness while we stay:  
It takes but a minute to fly away.  
We are but minutes; use us well,  
For how we are used, we must one  
day tell.  
Who uses minutes, has hours to use,  
Who loses minutes, whole years must  
lose. —SELECTED.

## The Snow Storm.

"We are free! we are free!" the snow-  
flakes cried,  
'Hurrah! hurrah! away we hide;  
Now we're whirling, and twirling,  
and dancing around,  
And gently sinking to the ground.  
"The jolly North Wind! how he makes  
us fly,  
And whistles the tune we are danc-  
ing by;  
We cover the valleys, we cover the  
hills,  
We bury the flowers and frozen rills.  
"We're dashing out this way, and that  
way again,  
We're dashing against the window  
pane,  
Then away, we'll make a track for  
the merry sleigh.  
"We're drifting high, ah! ah! here's  
fun

For the boys and girls when school  
is done;  
Now we're whirling and twirling and  
dancing around  
And gently sinking to the ground."  
—SELECTED.

## An Acquaintance Declined.

One sunny day, upon the snow  
Heaped on a garden wall,  
There sat a cat so round and fat  
She looked quite like a ball.  
Me-ow!  
She looked quite like a ball.  
A little girl was passing by,  
Her hair was brown and gold;  
She stopped, and leaning on the gate,  
Said, "Pussy, aren't you cold?"  
Me-ow!  
Said, "Pussy, aren't you cold?"  
"Don't look so grave; come here to  
me;  
At home I've kittens two,  
And I should like—indeed I should—  
To make a friend of you.  
Me-ow!  
To make a friend of you."  
Puss did not stir while "Thank you,  
Miss,  
For your kind words," she said;  
"But, truth to speak, I do not like  
That thing upon your head.  
Me-ow!  
That thing upon your head.  
"For much it looks to me as tho  
Your very furry hat,  
So fine and soft, might once have  
been  
A very furry cat.  
Me-ow!  
A very furry cat!"  
—SELECTED.

## Old Gaelic Lullaby.

Hush! the waves are rolling in,  
White with foam, white with foam;  
Father toils amid the din;  
But baby sleeps at home.  
Hush! the winds roar hoarse and  
deep,—  
On they come, on they come!  
Brother seeks the wandering sheep;  
But baby sleeps at home.  
Hush! the rain sweeps o'er the  
knowes,  
Where they roam, where they  
roam;  
Sister goes to seek the cows;  
But baby sleeps at home.  
—SELECTED.

# Hints and Helps

## Plans, Methods, Devices, and Suggestions from the Workshops of Many Teachers

This feature, originally planned for these pages, has proved so popular with teachers that it has been copied by nearly every educational periodical in the country. *TEACHERS MAGAZINE* will continue to publish the best to be had for this department. The Editor would like nothing better than that he might be able to visit the school-rooms of every one of the hundred thousand teachers who will read this Magazine. What an abundance of good things he would find! But that cannot be. The next best thing is to have the teachers aid each other by writing out the devices and plans and thoughts that have proved most helpful to them. Will you not contribute from the store of your experience? A good book will be sent for every contribution accepted for this department.

### A Cracker and Milk School Lunch.

Most children get hungry between nine o'clock in the morning and twelve at noon. If they have no lunch, the last hour or two of school work is apt to drag.

The Speyer School of New York meets this difficulty by serving a lunch of crackers and milk every morning at eleven o'clock.

There is a small price charged to make the lunch matter self-supporting. Each child whose parents feel that they can afford it, pays twenty-five cents a month toward the lunch account. When the teachers feel that this may be too much of a tax on the parents, the twenty-five cents is supplied and nothing is said to anybody. Besides the rest and refreshment the child gets at this little lunch time, it allows of valuable lessons in etiquette.

The milk is served in metal mugs, which are the property of the school. Each pupil is given besides, a Japanese napkin and a cracker. They wait until all have been served before they begin to eat.

The teachers say that the difference in the work accomplished, as well as in the health of the children, has been very marked since the lunch plan was adopted a few years since.

### The Little Giggler.

I wonder how many teachers have the "professional" little giggler to contend with? He is often punished for misbehavior when enduring nothing more than a nervous spell which, fortunately presents itself in this humorous manner. I have a child subject to suppressed fits of laughter which almost hurt him. I ask him to bring me a drink of water or do some similar favor for me, and he soon forgets his trouble.

That suppressed giggle will show itself in a new form of energy later on in class, and the "little giggler" will not forget your suasion in after years. I write from experience.

*Penna.*

E. M. S.

### One Envelope System.

Try this for second-year number-work. On stiff, white paper (drawing paper does nicely), write as many combinations as you like. Example:

$$7+3=10$$

$$10-6=4, \text{ etc.}$$

Cut the ten and four from the rest of the combination, placing all in an envelope to be given

to children at their seats when they complete the combination themselves, by choosing correct results and placing them in their proper places. Allow the ones who have done the work correctly to produce the same combinations on their own paper, and then read aloud to the class.

*Penna.*

E. MAIE SEYFERT.

### A Help in a Drawing Lesson.

This is a device I used in drawing, and secured very good results.

The seed of the box elder were used in making wall paper and border design, and a plate design. For the plate design we first took four seeds, placing the points together in the middle of our paper. Then we placed a dot at the end of each wing and one in the center of all the points. Now the seeds can be removed, and using one of the seeds as a model place it between the dots and draw around it with the pencil, using the same seed draw between all the dots. For the outside, arrange the seeds in a circle. Place two together, forming a diamond; makes a pretty outside drawing. After all the seeds are drawn fill in that part of the seed that is thickest and darkest, with solid black. For the wall paper take a ruler that has the inches marked on it, and measure the paper, and at the top of the sheet make a dot at the even inches as, two and at four, etc. Then place a seed with its point on the dot and the wings extending downward, and draw around it. For the second row place the ruler just below the first row, and make a dot at the odd number of inches. Place a seed at each dot and draw as before, and fill in the thick part at the point with black, as in the plate design. To make it match, begin every other row with half a seed, and end with half a seed. Finish the page by measuring and dotting at the even inches for one row, and the odd for the next.

For the wall-paper border begin with four seeds as in the center of plate design, and then taking four more seeds place the wings so that their points will meet the points of those four in the middle and form a star. Repeat the star as many times as room on the paper, and fill the points in solid as in the other designs. The darker and more even you get the points the prettier, and also notice where the wing begins, and the thicker part of seed ends. By making the darker part the exact shape of the thicker part helps the looks of it too.

*Iowa.*

ANNA WILSON.

### Last Impressions.

I have read so much lately on the exercises for the *first* ten minutes of the day that I have a great desire to put in a plea for the *last* ten minutes. How often it is that they drag by on leaden wings when they should fly by on the wings of the wind, as it were.

Let each minute of the last ten stand in the memories of your pupils as very, very pleasant ones. Let the annoyances and grievances of the day be forgotten, and strive with all the strength that in you lies, to make a good *last* impression on your class.

They will readily forget and forgive all of their little injuries (and those same small grievances are very real to the little folks) if you will but make the last few minutes of the time they spend with you ones to be remembered.

Then, indeed, will they go home with a very warm spot in their hearts for "my teacher." And which among us is it, who does not crave the love of a little child?

*Georgia.*

ETHEL B. WILSON.

### Wireless Telegraphy.

All children in the first grade know what an ordinary telegraph instrument is, and how the wires carry the message clicked from the desk.

I have told them about the wonderful messages sent without wires; of course we do not pretend to understand it, and when I have occasion to leave the room for a few minutes they are each an operator on a wireless instrument (desk), busy as possible until I return. If anyone abuses the privilege by talking during my absence, they are reported, and next time I leave the room they stand with their back to the operators until I return. Their code of honor, requiring a busy force at work, seldom brings anyone to the front. We report all things at all times, that are detrimental to the good of the school, and do not call it "Telling Tales," for children soon become critics, and know what acts are contrary to the principles of the school.

*Penna.*

E. MAIE SEYFERT.

### Fishing and Selling.

Draw on the blackboard a picture of a lake containing a number of fish. On them write problems such as  $9+8$ ,  $6+9$ , or  $20+6$ , etc. Then let the children fish in turn around the class until all the fish are caught. As they choose, erase the one chosen. Have them write answers only on paper and add them afterwards. The one having the largest sum wins the game. If an incorrect answer is given the pupil misses catching the fish.

The children enjoy the game, and it gives good training in mental work.

I have a box of toy money. On days when they cannot play out-of-doors I let them play store, actually selling things by the quart, pint, peck, and dozen.

*North Dakota.*

DORCAS FARRINGTON.

### Story-Telling and the Blackboard.

I find the department of "Hints and Helps" very helpful. I am especially grateful for the suggestion for "An Inexpensive Filing Cabinet." I had always been troubled to keep track of my clippings, and I went to work and made me a cabinet right away after reading about it. I hope the following hints may prove helpful to others:

#### TELLING STORIES.

Children are very much more interested in a story that is told them than one that is read, even tho it be the same one. I began to tell stories to my children under the inspiration I received from reading the "Moral Instruction of Children" by Felix Adler. Every morning my children beg for a story; sometimes I tell them we will do our work first and then they may have a story just before dismissal if all is done neatly and well. This proves invariably an incentive to good order and industry. I have found that one does not need a special gift for story-telling.

#### NEAT BLACKBOARDS.

One of the things that most affects the appearance of a school-room is the condition of the blackboards. No matter what the other conditions, a room with chalky, mussy-looking blackboards does not give one the impression of neatness and good order. But with some kinds of crayon it is almost impossible to keep them black, especially if a class is sent to the board every day, as they should be in the low grades. I have tried washing mine with kerosene, and find that it works wonders.

*Connecticut.*

MABEL RITZMAN.

### A Phonic Drill.

I have found the following device very helpful. Let the teacher sound out all new words, and then require the pupils to put the diacritical marks in their proper places, and mark out silent letters. They soon become accustomed to the marks, and also learn the words more rapidly, because each child is anxious to discover and mark the new word first.

*Ohio.*

EDITH M. PLAW.

### Paper Cutting.

In our school paper cutting time is hailed with delight. I place the form of whatever object I wish to be cut upon the blackboard, with the *flat surface of the crayon*; they cut readily, and paste on a large size piece of paper of a different color all they cut, coloring them afterwards. This part is the greatest pleasure, as what cannot be cut with the central figure can be colored around it to look like part of the cutting. For instance, we cut a duck from yellow paper, pasted it on white paper, crayoned blue water around it with a few grasses and flowers, and lo, a real effective picture. Likewise a doll with her playthings surrounding her, fans, with little sketches on, birds, with nests below them, dogs after rabbits, bottles that look well filled with any color fluid desired. We have

learned "Little Boy Blue" with gestures, and have cut his little toy dog (covered it with dust) and the little toy soldier (red with rust). Any teacher who is at all original can think of many good subjects to work upon with added interest because of her own manufacturing.

*Penna.*

E. MAIE SEYFERT.

### Neatness in Everything.

A capable teacher will never have a dreary school-house. If the walls are dingy, clean them the best you can, and cover the lower walls with suitable pictures, children's work, maps, etc.

Clip some of the best pictures from magazines, and mount. Copies of many great paintings can be had for a few cents from any of the picture dealers. A good, inexpensive mount for pictures is the plain ingrain wall paper. You can get a large roll for twenty or twenty-five cents, and it will mount a great many pictures.

Pressed autumn leaves make a pretty border for the top of the blackboard. They are easily pressed, by putting them between newspapers with a heavy weight on them, for a week. The children will enjoy pressing them. A vase of flowers nicely arranged always brightens up a room. Glass cans, which dried beef comes in, make good vases for a few flowers.

When your geography classes draw maps, have them all on plain white paper of uniform size. Choose the best ones, with the pupils' names attached, to display on the wall. It will help to interest the children in the appearance of the room; you will find it pays to make the school-room cheerful.

A. B. M.

### "Mischievous" and "Malicious."

Some months ago a Dakota teacher spoke in TEACHERS MAGAZINE of two of her boys, the one malicious and the other mischievous, both of whom were a source of annoyance to you.

Just how to reach these young people is a problem hard to solve. I do not believe in corporal punishments. I believe in *love* as the greatest thing in the world, and that it conquereth all things.

Have you ever talked to these two boys privately, explaining how much the conduct and behavior of their associates depends upon their actions?

Do you think that by being especially kind to the bad boy, and showing him marked attentions, thus proving that you have his welfare at heart, that you could win him? Write him a heart-to-heart letter, and I earnestly believe he will see his folly and become devoted to you. If he slams down his books, slate, etc., happen accidentally by his seat and whisper to him that you know he forgot, and gently ask him to please try and remember. Perhaps his home-life is unhappy. Maybe no one ever goes out of the way to make his burdens easier to bear.

I believe kindness from a heart overflowing with love will win them both.

I have tried the letter method and the heart-to-heart talks, and found them to bring gratifying results. I trust this may help you, my dear Dakota friend. I would like to hear from you for I, too, am

*S. D.*

A DAKOTA TEACHER.

### That Indifferent Boy.

Oh, yes, you have him in your school! We all have him, and often he is a blessing in disguise; for the conscientious teacher will begin at once to try to find out what he *is* interested in (there is always something), and in so doing she often originates plans for study that arouse the interest of the whole school. She soon knows when she has struck his keynote, and begins at once to harmonize all his "bug bear" studies under the same tune.

For instance, I had a boy who came to school only because he had to; he showed no liking for any study, but he detested arithmetic.

I discovered that he was unusually fond of drawing, and loved flowers. There was my keynote. I encouraged him in his liking, we counted the petals, leaves, roots, etc., of everything he drew. We contrasted one flower with another from a numerical standpoint of make-up, etc. His rude houses had so many panes of glass in the windows, and the pail fences must have an equal number of pails in a panel.

"If Mary has six chickens, and four of them die," his pencil told the story in a rude, pathetic manner, but he understood

6 chickens—4 chickens=2 chickens.

This is only one instance out of many that I could relate, and they do not all hinge on drawing by any means. One little fellow cared little if he could read or not. He was interested in trains. As soon as I knew it, our little reading-lessons were lines of cars, freight, and express, pulled by big engines (first word) stopping at all kinds of stations (? , : ;). It was not such a trial for him after all to read.

Interest your indifferent pupils even if you must go to the farmyard or roadside to do it. The result will be not only a benefit to the individual, but to the school as a unit.

*Penna.*

E. MAIE SEYFERT.

### A Hint from Dr. Noble.

In serious cases of nervous breakdown, the safe rule to follow is to hasten slowly an attempt at cure. Beauty of form and face and hair and teeth are all affected by the nervous system. The nails also become spotted and brittle. Hysteria, change in the quality of the voice, bad temper, jealousy, loss of self-control, fear, secretiveness, and supersensitiveness, all are important signs of impaired nerve force. Nervous people are often a torture to themselves and a source of great anxiety to their friends.

### Rattan Baskets.

I have found that my pupils of the first, second and third grades take great interest in making rattan baskets. We first cut eight pieces of No. 2 rattan, twelve (12) inches long, and one piece seven (7) inches long. (2) Then we find the center of the eight. (3) Split a slit in the center of four long ones. This slit should be about a half inch long. (4) Insert the four solid ones thru these slits, making four each way, or at right angles; now insert the one seven (7) inches long. Now we have seventeen (17) spokes. Take a piece of raffia, and weave in and out, all the time pulling the thread to the center, and spreading the spokes so they will all go out from the center like a wheel. Weave this center about one and a half inches in diameter. After this is done take a strip of No. 2 rattan which has been soaked in water for half an hour. Weave this as you did the raffia. After you get the bottom the desired size, keep pushing the weaver tighter all the time; this will shape the basket. After the desired size is obtained, take the spokes and place one behind the other, bending them down on the inside of the basket. Cut these off smooth, and the work is done. It requires about two weeks, working fifteen minutes a day, to complete a basket.

*Illinois.*

ALVA W. DRAGOO.

### Teaching the Habit of Neatness.

We have the word Neatness marked on our reports. Under this are included: condition of desk inside and out, floor beneath the desk, also cleanliness of face and hands. If a child has lived up to the requirements he receives one hundred opposite the word Neatness on his monthly report.

A little boy of six or seven does not always remember of his own accord to pick up small scraps from the floor or come in from recess with clean face and hands. Very little children seldom work from the sense of duty alone or from the real pleasure gained by merely knowing that work has been well done, they need some appreciation of their work from others or some little privilege or reward to look forward to. Then will they take pride and pleasure in what they do.

Now when the child knows that he will have one hundred marked on his report if he remembers to keep his face, hands and desk in good condition, he will try ever so hard,—even to sweeping with his brush out in the aisle and under teacher's desk,—to get that one hundred on his report to show father or mother.

He needs not to be reminded repeatedly by the teacher about these things, and he is all unconsciously learning the lesson of neatness until it becomes a habit with him, and habits, we know, are not easily broken.

*Penn.*

MARY T. LOVETT.

Rheumatic sufferers find Hood's Sarsaparilla a permanent cure for their inflamed and swollen joints and stiff muscles.

### "A Small Boy of Quebec."

"There was a small boy of Quebec,  
Who was buried in snow to his neck,  
When they said, are you friz,  
He replied: Yes, I is;  
But we don't call this cold in Quebec."

Allow us to suggest respectfully that your contributor, L. H. Humphrey, having in the November number of your *TEACHERS MAGAZINE* unearthed (or say, rather, extricated from the inclement congealment of a snow-drift) the foregoing unprecedented Kipling gem; should now also, out of due regard to the dignity and designs of your good and useful journal, include in his next calendar of "Memory Gems," for American juvenile readers, the following equally authentic lines; which I beg your permission to append:

A bird winged over from India,  
Of sooty black plumage Kiplingia,  
To shoot balls from its beak:  
Very strange Brahman freak:  
But its views had an obvious defect;  
Small boys were snowbirds in Quebec.

N. BAUERGoyNE.

*An Observer.*

### Memory Improved

SINCE LEAVING OFF COFFEE.

Many persons suffer from poor memory who never suspect coffee has anything to do with it.

The drug—caffeine—in coffee, acts injuriously on the nerves and heart, causing imperfect circulation, too much in the brain at one time, too little in another part. This often causes a dullness which makes a good memory nearly impossible.

"I am nearly 70 years old and did not know that coffee was the cause of the stomach and heart trouble I suffered from for many years, until about four years ago," writes a Kansas woman.

"A kind neighbor induced me to quit coffee and try Postum. I had been suffering severely and was greatly reduced in flesh. After using Postum a little while I found myself improving; my heart beats became regular and now I seldom ever notice any symptoms of my old stomach trouble at all. My nerves are steady and my memory decidedly better than when I was using coffee.

"I like the taste of Postum fully as well as coffee. My sister told me two years ago that she did not like it, but when I showed her how to make it according to directions, she thought it was delicious.

"It is better to pour cold water over your Postum, let it come to a boil, then boil 15 minutes. That brings out the flavor and full food value."

"There's a Reason."

Name given by Postum Co., Battle Creek, Mich. Get the booklet "The Road to Wellville," in pkgs.

## An Eskimo Village.

By ANNA LINEHAN, New York.

**A** REPRESENTATION of an Eskimo village at the Speyer School, New York City, was vivid enough to give a clear picture of conditions existing in the far-away home of these people.

The sand-table had been used for the foundation of the village, and the plan included Eskimos, igloos, bears, seals, walruses, dogs, sledges, boats and frames for drying the skins of the captured animals.

The igloos were made of bricks of clay fashioned by the children of the class and placed by them to form the dwelling. The figures of the people and animals were also of clay.

The sledges were of wood, as were the drying frames.

Some of the clay figures of the Eskimos were represented as seated in the sledges, to which the dogs were harnessed, others were standing fishing, etc.

As far in the background as the space would allow was a polar bear. Icebergs were made of clay, and, after these and the igloos were completed they were covered with a coating of plaster of Paris, to give the desired white appearance of snow.

A sheet of glass was used for the ice of the lake. The ground was covered with rock salt to represent the snow of the Arctic regions.

The children entered into the spirit of the work not only in building the igloo, but in placing the objects to form the village. They decided that fur robes must cover the figures in the sledges and that fur clothing must be arranged for the figures. Food was so scarce in that country that the dogs would destroy the fur skins in hopes of getting pieces of meat, so the children had some of the dogs attempting to get at the drying frame on which the skins were stretched.

The completed work thruout showed the thought of the children, individually and collectively, and was most interesting and impressive.

The teacher who is planning to make some similar work in connection with the study of the Eskimo, will find valuable hints in the book of Frederic Schwatka, called "Children of the Cold." In this are given pictures of the igloo both in course of construction and completed. As this book may not be within reach of all, it may be some help to know that the igloo is built in a circle, of blocks of ice cut as regularly as possible, and laid one on another in the manner of bricks in a house. Each layer forms a smaller circle until the completed igloo is in the shape of half an ovoid. Over the ice snow is thrown, which freezes and fills in the chinks. The dwelling consists generally of two or three of these graduated in size, the outer one of which is where the dogs sleep.

The igloos are to the Eskimo what the tepee is to the Indian, and when he finds a spot favorable for seal fishing, an igloo must be made, if only for a few days' sojourn.

The children will be interested to know the deep importance of the dogs to the Eskimo, as many as fifteen frequently being attached to a sled.

The seal has to break thru his home of ice and snow to come to the outer world for a breathing spell, and, for these holes in the snow and ice the Eskimo watches and waits patiently for his opportunity to spear one.



Seal skin boat (bidahkah) of the Aleutian Islander, used by the natives in capturing the sea otter and seal. Drawn by Wm. A. Davis, Principal U. S. Public Schools, Unalaska, Alaska.

Under much more favorable conditions and with many more comforts at hand is the settlement the Pearys made, and interesting reading will be found in Mrs. Peary's book, "The Snow Baby."

The cover of TEACHERS MAGAZINE for December, 1906, gives a picture of the Eskimo in the act of spearing a walrus. The objects composing the picture will be of assistance to the teacher.

### Both Gained.

#### MAN AND WIFE FATTEN ON GRAPE-NUTS.

The notion that meat is necessary for real strength and the foundation of solid flesh is now no longer as prevalent as formerly.

Excessive meat eaters are usually sluggish a part of the time because they are not able to fully digest their food, and the undigested portion is changed into what is practically a kind of poison that acts upon the blood and nerves, thus getting all through the system.

"I was a heavy meat eater," writes an Ills. man, "and up to two years ago, was in very poor health. I suffered with indigestion so that I only weighed 95 pounds.

"Then I heard about Grape-Nuts and decided to try it. My wife laughed at me at first but when I gained to 125 pounds and felt so fine, she thought she would eat Grapa-Nuts too.

"Now she is fat and well and has gained 40 pounds. We never have indigestion any more and seldom feel the desire for meat. A neighbor of ours, 68 years old, was troubled with indigestion for years; was a heavy meat eater, and now since he has eaten Grape-Nuts regularly, he says he is well and never has indigestion. I could name a lot of persons who have really been cured of indigestion by changing from a heavy meat diet to Grape-Nuts." "There's a Reason." Name given by Postum Co., Battle Creek, Mich.

Read the little book, "The Road to Wellville" in pkgs.

# Cut-Up Reading

## Children of the North

By Helen P. Conant, Massachusetts.

Would you like to hear something about the children who live north of us?

They are called Esquimaux. You will think this a funny name, but it is not half so funny as the children themselves. They wear clothes made from the skin of the reindeer.

Here is a picture of a little Esquimaux boy.



It is very cold where he lives. The ground is covered with ice and snow all the year round, excepting a month or two.

His house is made of snow with one tiny window and a door so low that he has to crawl in and out.

It is warmed by a bone lamp filled with whale oil.

The Esquimaux children have dried meat or fish for breakfast, dinner and supper. But they are fat and strong and just as happy as we in our more comfortable homes with nicer things to eat.

I am sure you would like a ride on this little boy's sled. It is made of walrus bones. It is drawn by two shaggy dogs that run over the ground very fast.

---

## Rheumatism

Is one of the constitutional diseases. It manifests itself in local aches and pains,—inflamed joints and stiff muscles,—but it cannot be cured by local applications.

It requires constitutional treatment, and the best is a course of the great blood purifying and tonic medicine

## Hood's Sarsaparilla

which neutralizes the acidity of the blood and builds up the whole system.

Get it today and begin taking it at once.

**Sarsatabs** are gaining rapidly in public estimation. They are chocolate tablets prepared from Hood's Sarsaparilla by a process of distillation and evaporation. Have iden-

tically the same curative properties. No alcohol. Sold by druggists or promptly sent by mail. 100 doses one dollar.

C. I. Hood Co., Lowell, Mass.

# Vinol



The delicious Cod Liver Preparation Without Oil.

Vinol contains all the medicinal elements of cod liver oil actually taken from fresh cods' livers, but no oil. The oil, having no value as medicine or food, is thrown away.

Vinol is therefore better than old-fashioned cod liver oil and emulsions to restore health for

Old people, delicate children, weak run-down persons, and after sickness, colds, coughs, bronchitis and all throat and lung troubles.

Get it at THE Leading Drug Stores Everywhere

Exclusive agency given to one druggist in a place

CHESTER KENT & CO., CHEMISTS, BOSTON, MASS.



The accompanying calendars are given as suggestions. They are not to be copied. The circular one may be made of red or green cardboard. The circles can be bought already cut at the large school supply stores. In place of the tree one of the Perry or Brown pictures may be used.

In the oblong calendar one of the same pictures may be used, or a pose drawing made at a previous lesson, or some picture of a little child, cut from a magazine or paper, and colored.

ANNA J. LINEHAN.

## LEAFLETS

Ottawa, Sept. 11, '07.

The Britton Printing Co.

Sirs:—I have been using your arithmetic leaflets for the last four years and consider them indispensable to the good teaching of arithmetic. They cause the student to depend on his own resources instead of a book of abstract rules. They are unsurpassed for supplementary work.

Yours respectfully,  
J. W. WALLEN, Principal,  
Crawfis College

AND—these leaflets cost only 31-2c each  
Write for price list to-day.

The Britton Printing Co.  
Cleveland, Ohio

**CLASS PINS** this style with any 4 letters or figures, one or two colors of enamel. Sterling silver, 25c. each; \$2.50 doz. Silver plated 10c. each; \$1.00 a doz. Special designs in pins or badges for any class or society, low prices; send design for estimate. Catalog free. **Bastian Bros. Co., 80 South Ave., Rochester, N. Y.**

January

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	



# Little Bo-Peep.

*Andante quasi Allegretto.*

*p*

Lit-tle Bo-Peep has lost her sheep, And can't tell where to find them;

*cres. f dim.*

Leave them a-lone, and they'll come home, Wagging their tails be-hind them.

*cres. fz dim.*

*p*

Lit-tle Bo-Peep fell fast a-sleep, And dreamt she heard them bleat-ing;

*cres. f*

When she a-woke, 'twas all a joke— Ah! cru-el vi-sion so fleet-ing.

*cres. fz dim.*

### THIRD VERSE.

*mf*

Then up she took her lit-tle crook, De-ter-mined for to find them;

*mf*

*cres. f*

What was her joy to be-hold them nigh, Wagging their tails be hind them.

*cres. fz dim.*



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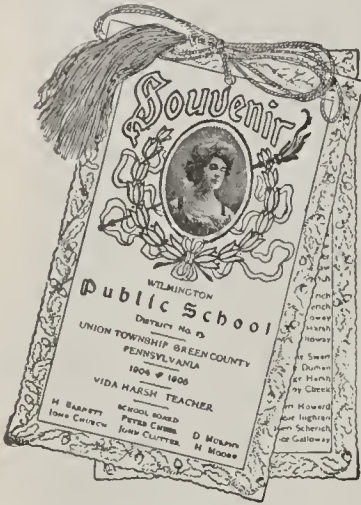
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Rex Crouse, he lives across the street;  
He's rich as rich can be.  
We're awful common, an' that's why  
He dassent play with me.  
His father is a millionaire.  
Pa drives fer Mister Crouse.  
They call their place a residence,  
But ours is just a house.

He's got a game of indoor golf,  
A printin'-press fer boys,  
A steam-engyne, a phoneygraft—  
I never seen such toys!  
But he is tired of 'em all;  
He'd ruther come an' play  
"I spy," or swing on our back gate,  
When his ma goes away.

An' when she leaves him with his  
nurse  
He slips acrost the street,  
An' takes his shoes an' stockings off,  
'Cause I'm in my bare feet.  
An' asks fer 'lasses on his bread  
To eat, the same as we.  
His ma don't know what's good to  
eat—  
That's what he says to me.

He likes my hat; so when we play  
I always trade with him,  
Tho his is new an' mine is just  
A crown an' half a brim  
He says he doesn't like his name.  
He wishes he had one  
Like mine. That's Rags. An' so I  
call  
Him "Peanuts," just for fun.

He says that I'm the very best  
Of all the friends he knows,  
An' that our house is lots more fun  
Than anywhere he goes.  
An' when we play "Pretend," an'  
each  
Can choose what one we'd be,  
I always play that I am him,  
He always play he's me.

Then when his nurse or mother calls,  
He says to us, "O dear!"  
An' always waits a little while,  
An' 'tends he didn't hear.  
An' then he puts his shoes back on  
To fix up like he was,  
Because he dassent play with us.  
He dassent, but he does.  
—MARIAN KENT HURD, in *The Youth's Companion*.

**Undressing.**

Sometimes, when father's out of town,

At bedtime mother brings my gown,  
And says to me:  
"The fireplace is warm and bright,  
You may undress down here to-night,  
Where I can see."

So then I sit upon the floor,  
And mother closes every door.  
Then in her chair  
She rocks and watches me undress,  
And I go just as slow. I guess  
She doesn't care.

And then I stand up in my gown,  
And watch the flames go up and down  
As tall as me!  
But soon I climb on mother's lap,  
And listen to the fire snap,  
So comf'r'bly.

Then mother rocks and cuddles me  
Close in her arms, where I can see  
The coals shine red.  
I don't feel sleepy, but some way,  
When I wake up, then it's next day,  
And I'm in bed!  
—MAY KELLY, in the *Century Magazine*.

**Room at the Top.**

Never you mind the crowd, lad,  
Or fancy your life won't tell;  
The work is the work for a' that  
To him that doeth it well.  
Fancy the world a hill, lad;  
Look where the millions stop;  
You'll find the crowd at the base,  
lad:  
There's always room at the top.  
  
Courage and faith and patience,  
There's space in the old world yet;  
The better the chance you stand,  
lad,  
The further along you get.  
Keep your eye on the goal, lad;  
Never despair or drop;  
Be sure that your path lies upward;  
There's always room at the top.  
—Home and School Visitor.

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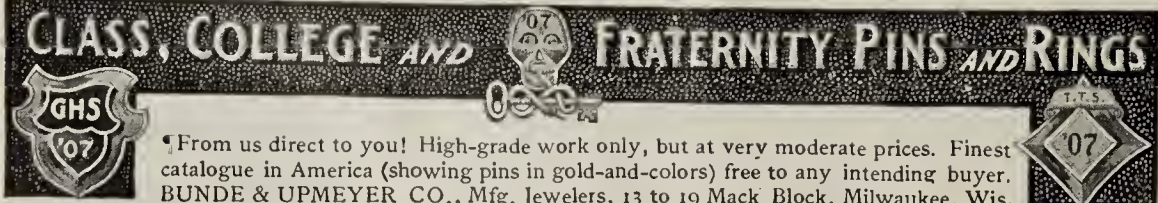
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Questions and Answers

By AMOS M. KELLOGG.

*The Swastika.*—This was referred to last May very briefly, and seems to have attracted attention. The word is sometimes written "Swastika" (this is the pronunciation of it). It is a right-angled cross, with equal arms, the ends of each arm are turned at right angles in opposite direction. (Let the pupils make swastikas from this description.) Missionaries in all parts of the world find it employed on monuments, especially in China and Hindustan. Dr. Schlierman, who excavated Old Troy, gives many pages to a discussion concerning it; this city was destroyed one thousand or more years before Christ. The meaning of the figure is not plain, as yet. Max Muller thinks it represents a wheel in motion and was used as an emblem of the sun, which most ancient nations worshipped. It is now coming into use in jewelry, as a revival of the antique.

"TEGNER'S DRAPA."

"Baldur the Beautiful."—The meaning of these words found in Longfellow's "Tegner's Drapa":

"Baldur the beautiful  
 Is dead, is dead,"

may be thus explained: Baldur was the god of light, according to Norse mythology, and the most beloved of all the gods; Loki was the embodiment of envy, hatred and revenge; Odin (the father of the gods) had cursed Loki for his wickedness; it was foretold that Baldur was to be the victim of treachery, so Frigga (wife of Odin) placed a spell on everything except the mistletoe, which she overlooked; of this Loki made a dart and proceeded to Hodur (Baldur's blind brother) to use it in play; it pierced Baldur, killing him and causing universal mourning among the gods. This incident was the theme of much Norse poetry.

Corrections.—When to make cor-

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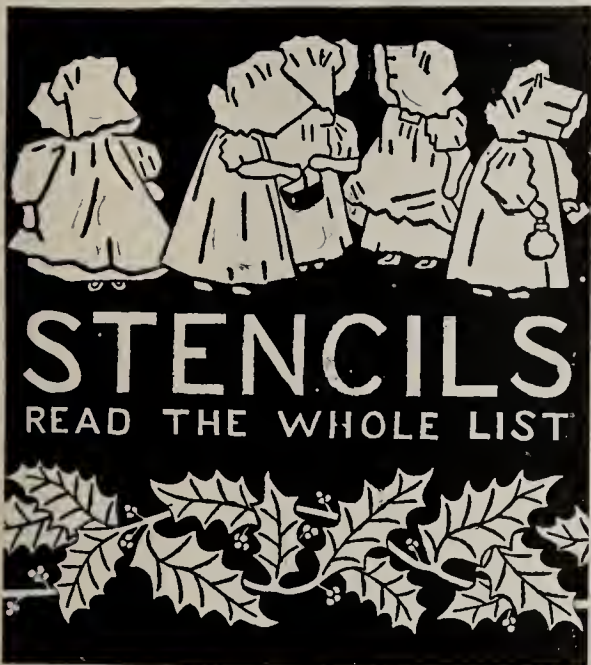
**AN AGENCY** is valuable in proportion to its influence. If it merely hears of vacancies and tells THAT is something, but if it you about them THAT is asked to recommend a teacher and recommends you, **RECOMMENDS** that is more. Ours  
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rections, as in reading, is asked by an Iowa teacher, who details a visit of an official. It is very poor practice to give to the reader the correct pronunciation when he gives it incorrectly, and thus on and on thru the reading lesson; yet this is the usual practice. The proper way is for the teacher to go over to-morrow's lesson, pronouncing the difficult words—if needful. The pupil, when he rises to read, should know he can read the lesson without mispronouncing; if he does mispronounce, the correction will be made after he finishes—if it is made at all. It is far better to say, "You may look over your lesson at your seat and see if you have pronounced every word rightly; let us know to-morrow." The effort of the teacher should be to arouse such a determination not to stumble, not to mispronounce, that he will not have to consider these things; this requires skill; the teacher must possess it if he sets up to be a teacher. The supreme point to be aimed at in reading is *expression*.

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**The Frog and the Rat.**

A frog and a rat were out traveling one day.

"Kind sir," said the rat, "will you tell me, I pray,

Why are all [the people so civil to you,

But glare upon me as tho death were my due?"

"My friend," said the frog, "now the reason lies here;

The water is cheap, but the grain it is dear.

If you lived on water, on mud, and such stuff,

The people to you would be civil enough."

—Our Little Ones.

*Please hand me that!*



*“Pears”*

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# GOOD NEWS

FOR THE PRIMARY TEACHERS



From *Day by Day in the Primary Schools*.

Right or Left

Th. Kleehaas

It gives us great pleasure to announce to primary teachers that the Board of Education of the City of New York has recently adopted for the use of teachers *Day by Day in the Primary Schools* and the *Month by Month Books*.

Our own high opinion of these books is now confirmed and we want all our friends to hear the good news, and take advantage of this opportunity to secure the best material for primary teachers in book form to-day.

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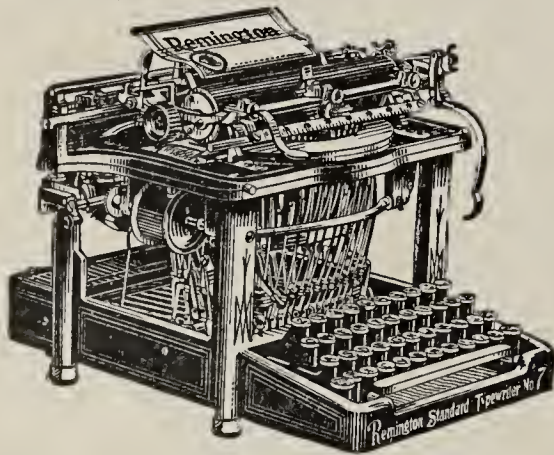


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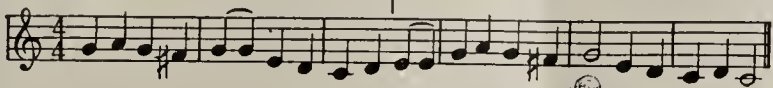
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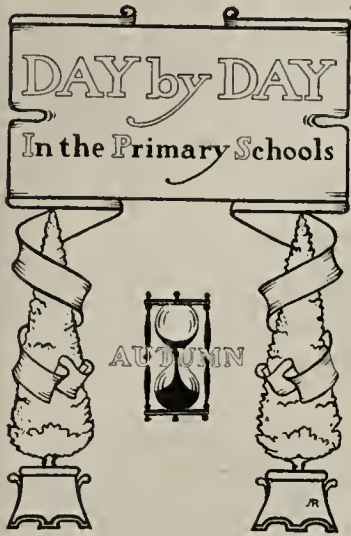
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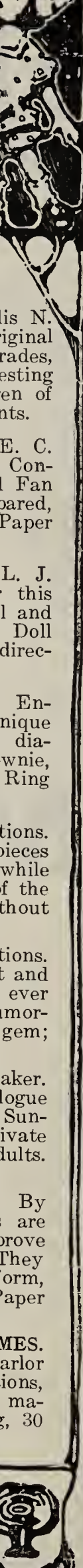
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# Teachers Magazine

February, 1908

## Contents

THE INSPIRATION OF ENCOURAGEMENT— Ossian Lang . . . . .	CHILD WORLD—THE ANIMAL WITH THREE TAILS—G. H. SHOREY . . . . . 257
FOLK LORE AND FOLK DANCES IN SCHOOL —Cardine Crawford . . . . . 240	NATURE STORIES—Lillian C. Flint . . . . . 261
SONG MUSIC—Alys E. Bentley . . . . . 241	THE DAYS OF FEBRUARY—Alice E. Allen . . . . . 262
THE GROUP SYSTEM—Olive E. Jones . . . . . 243	WASHINGTON BIRTHDAY EXERCISE—Bertha E. Bush . . . . . 263
EASY CARDBOARD WORK . . . . . 247	TEACHING OF PHONETICS—L. D. Haggarty . . . . . 264
PRIMARY ILLUSTRATIVE DRAWING—Cheshire Lowton Boone . . . . . 248	TEACHING THE ALPHABET—J. G. Francis . . . . . 266
BLACKBOARD CALENDAR—Designed by G. H. Shorey . . . . . 251	POEMS FROM WHITTIER'S CHILD LIFE . . . . . 268
RECREATIVE EXERCISES—Belle Raguar Par- sons . . . . . 252	FEBRUARY BLACKBOARD DESIGNS—Howard Hilder . . . . . 270
DOLLS OF MANY LANDS—Anna J. Linehan . . . . . 254	HINTS AND HELPS . . . . . 274
BLACKBOARD CALENDAR—Designed by J. C. Fitzpatrick . . . . . 256	A PAGE OF HINTS FROM IOWA . . . . . 277

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VOL. XXX.

FEBRUARY, 1908

No. 6

## The Inspiration of Encouragement

**X**N American schools February is celebrated as the month of great birthdays. George Washington, Abraham Lincoln, and Henry Wadsworth Longfellow, the children's own poet, were born this month. It is right that the schools should bring home to the children the achievements for which the names of these illustrious Americans stand. A country that delights to do honor to the memory of those of her sons and daughters who have built up her true greatness is bound to attain to yet greater glory.

The schools cannot begin too early to impress upon the young the significance of the memorial days that have in them the possibilities of inspiration for the highest ideals of humanity. The little boy who would not tell a lie, the poor boy who had to get his education by hard struggle, the gentle poet who consecrated the whole strength of his fine mind to writing the songs that would give pleasure to the world and make it a better place to live in—these are lessons which can be understood even by the children in the first school year.

The point that cannot be too often brought before us who are trying to educate others, is that not censure and fault-finding, but inspiration and encouragement shape the ideals of the young and fill them with zeal to achieve. The memorial days may well serve as special reminders. It is wise economy to make much of them. An hour less of arithmetic, a few minutes less of spelling, are small loss compared with the gain that may be derived from a suitable birthday exercise in memory of an illustrious American.

The European child appears to have advantages over the American child in the training in patriotism. Everywhere are monuments and

tablets witnessing to the great respect of the people for their departed heroes in literature, art, science, and philanthropy. Here is the house where Mozart was born. There Beethoven wrote a great symphony. Yonder lived the Ann Hathaway who won the heart and hand of the greatest Anglo-Saxon poet. Everywhere is holy ground sacred to the name of a hero of the people. There is inspiration in the thought that the real benefactors of mankind are not forgotten. Many a child has resolved to "go and do likewise," because of these reminders. We in America—at least those of us who live outside of New England—miss these sermons of the past in the early training of the young.

Yet another point of advantage which the European child has over the American in this respect: There is, in all European countries, good periodical literature for children which makes much of the lives that inspire to noble effort. Furthermore, the daily papers are uniformly more reverential in recalling the past than is the case with us. The cynical sensationalism and servants'-quarter-back-stairs gossip which fills up so many of our papers is not encouraged by the people abroad. Ignorance of the great names of a nation is considered ignorance indeed. Just because the outside conditions with us appear so unfavorable to the development of the patriotism that points to the higher life, the duty of the school is all the more emphatic. Let a shallow press idolize professional sporting men and money kings. The school must hold up the names of those who have blessed the world by their works.

The teacher who has pointed the thoughts of his pupils to the heights has done much for them.

# Folk Lore and Folk Dances in School

By Caroline Crawford, Teachers College, New York

**I**NTEREST in folk dances is spreading far and wide. The schools have recognized the great educational value of them, and many have made these dances a regular feature of the weekly program. Myths, fairy-tales, folk-dances, are at heart the same thing. There is a deep meaning in all of them. They are symbolizations of great ideas, of mysteries, of guesses at the truths of life. They are the creations of many minds. They have outlived the works of many men who were considered wise in their generation. They are alive to-day because they give pleasure. Play, leisure, amusement, call it what you like, is the thing that every healthy human being craves for. It is a need of our natures. He who has learned to amuse himself properly is well educated.

Dances, especially folk-dances, have a certain fixed form. They are the expressions of ideas, of the embodiment of stories. The form is the result of youth. The dances are not the whim of an individual. They are not merely picturesque poses in costume. They are typical modes of expression, characteristic of the people who developed them in the course of years and molded them into peculiar forms. The teaching of folk-dances, therefore, pre-supposes a thoro knowledge of them. It requires a reverential hand-

ling of them. Established ritual of any kind must be preserved; the innovator must keep his hands off. Folk-dances is a study worthy the best efforts of all lovers of mankind. The study is its own reward in the pleasure it gives to the student and in the pleasure it spreads abroad.

Nowhere in this country has the educational value of folk-dances received more live and intelligent attention than at the Teachers College in New York City. This institution is the leader in working out the meaning and practical interpretation of the folk-dances. A whole department has been given to this subject. At the head of this department is Caroline Crawford, the best authority in America concerning everything that relates to folk-dances.

Miss Crawford has given years of study to this subject. She has enlisted the co-operation of many enthusiastic students. The result added to her own investigations constitute a fund of information that will be of highest value to the movement in the United States. *TEACHERS MAGAZINE* is indeed fortunate in having Miss Crawford give its readers the benefit of her many years of labor in her chosen field. Dances for the grades above the first three years will be described in these pages. THE EDITOR.

The life of every people is centered, more or less, around nature. The wealth of the country in any year depends largely upon the wealth of the crops. It is not surprising then, when we meet one another, that the most natural topic of conversation should be the weather, upon which everyone is so dependent. It is natural that the folk-lore and folk-songs of almost every nation should center about the seasons and their changes. In the spring the trees that have been resting during the long winter months, bud, blossom, and put forth their leaves. The blossoms fall, the fruit forms, it grows and matures during the warmth of the summer, and in the fall it is ready for the harvest. Again, the leaves fall and the frosts and snows cover the earth, while plant-life is once more taking its winter rest.

In the early days, among northern peoples, the changes of the seasons were closely connected with religious thought and action. Among the Norsemen, the early English, the Scotch, and the Germans, the conquering of the summer by the

winter and of the winter by the summer, has been the main thought. Folk-songs and folk-tales have centered about this idea. The story of the



“Sleeping Beauty” is only an adaptation of the idea of the summer put to rest by the winter cold, and awakened again by the warm spring sunshine. “Little Red Riding-Hood” is the summer met and conquered by the werewolf of winter. “St. George and the Dragon” is the same story of the summer conquering the dreaded dragon of hunger and cold.

It is the folk-dances and folk-stories centering

about this continual contest of summer and winter that will be taken up in the series to be given in TEACHERS MAGAZINE.

The hanging of May-baskets by our boys and girls has a deeper significance than the children realize. It is a reminiscence of the old custom of bringing in the spring. As soon as the trees had sent forth their leaves, it was the custom to go to the woods, cut down a tree and bring it to the village, where it was set up on the green amid great rejoicing. Sometimes the young men alone brought home this Tree of Life. Sometimes the girls went too, and danced their way back to the village in a charming procession. Often boughs and wreaths were gathered and carried thru each house in the town, or a bit of the green was fastened to the porch or doorway, thus bringing home to every house the blessing which the tree spirit had to bestow.

Sometimes little children went from door to door singing and carrying garlands. The Tree of Life which was symbolized by the bringing in of the live tree, was later the May-pole which had a permanent place on the village green and was simply decorated on the first of May of every year, the people dancing about and singing. As they danced in this way about the May-pole they formed a great ring, and the ring has survived to the present day in the circus. Those who did not care to dance gathered around the outside of the ring exactly as the spectators gather about the circus ring to-day.

In Bohemia the conquest of the spring over the winter was still further emphasized by the young girls who went into the woods, cut down a young tree, and fastened it to a puppet dressed in white clothes. They carried this from house to house, singing songs with the refrain:—

“We carry death out of the village,  
We bring summer into the village.”

The puppet, of course, symbolized the death of winter. After they had reached the end of their journey the body was thrown into a pond or river to symbolize that the winter was at an end.

The choosing or crowning of a girl as the

Queen of May, or a boy and a girl as King and Queen, is another development of the same idea. The Queen of May is the summer.

In Bavaria, two boys play even now the part of winter and summer, giving the following dialog in every house and finishing with a scuffle in which summer invariably wins.

*Summer:* Green, green are meadows wherever I pass,  
And the mowers are busy among the grass.

*Winter:* White, white the meadows wherever I go  
And the sledges glide hissing across the snow.

*Summer:* I'll climb up the trees where the red cherries  
glow  
And Winter can stand by himself down below.

*Winter:* With you I will climb the cherry-tree tall  
Its branches will kindle the fire in the hall.

*Summer:* I am the Summer in white array,  
I'm chasing the Winter far, far away.

*Winter:* I am the Winter in mantle of furs,  
I'm chasing the Summer o'er bushes and burrs.

*Summer:* Just say a word more, and I'll have you ban-  
ished  
At once and forever from Summerland.

*Winter:* O Summer, for all of your bluster and brag  
You'd not dare to carry a hen in a bag.

*Summer:* O Winter, your chatter no more can I stand  
I'll kick and I'll cuff you without delay.

The dialog was followed by a scuffle, in which summer invariably won.

The dances that accompanied the various methods of celebrating the conquest of the summer over the winter were of two kinds. The first was a processional, representing the going in and out of the cottage doors, as the young folks carried the green; and the ronde, or round dance, which was derived from the comparatively stationary dances around the May-pole or Tree of Life.

The processional dance has survived among our children in the games of Thread the Needle, and Oranges and Lemons, or, as it is sometimes





called, "London Bridge is Falling Down." In the old processional dance the players stood in two long lines. Those at the end formed an arch with their arms and the others ran under in pairs. A figure in the old "Sir Roger de Coverly" dance (sometimes called the Virginia reel) is similar.

Naturally, in celebrating the joyous event of the coming of summer, the maidens wore their gayest costumes. The wearing of garlands or wreaths was in celebration of the same idea. At a little later date the contest of summer and winter was represented by a sword dance, in which the players, in pairs, fought each other with sticks or swords. These were developed into the so-called "Morris Dances," one or more of which will be described in connection with the processional or round or country dance, which the school children to-day enjoy quite as much as did their ancestors long ago.

In a still later development of the Morris dance the performers wore bells, and the dancers were accompanied by grotesque personages, including a clown, a fool, and a hobby-horse with its rider. The contests of the knights in the middle ages were probably a survival of this same idea. Certainly the fool or clown who held so prominent a place in the life of medieval days was a survival of the same idea.

As summer followed spring and autumn followed summer, each season had its own holidays and its own merry-makings, with appropriate dances. The gathering of the wheat, and especially the harvest time, when fruits and vegetables were gathered up for winter use, were celebrated in all European countries.

In the days before Christianity had reached England and the northern countries, the conquering of the summer by the winter was celebrated at the time of the winter solstice. Later the feasting and dancing formed part of the Christmas celebration.

With the various methods of celebration of the old English Christmas we are all more or less familiar. The singing of the waites outside the windows, dressed as they were in grotesque clothing and still more grotesque masks, is still kept up in sections in and about New York City. The dragging in and firing of the great Yule log was associated with processions and dances of its own. The election of the Lord of Misrule, and the games carried on under his jurisdiction,

long remained in the fooleries of the court jester. many of the old Christmas carols that were sung outside the windows on Christmas morning have come down to us. Perhaps the best-known of these are "The First Noel" and "God Rest You, Merry Gentlemen."

The ceremony of lighting the Christmas candles which had been made and blessed on Candlemas Day the year before, and the placing of a boar's head on the table as an indication of plenty, are perhaps not quite as familiar customs. The Lord of Misrule held the place of honor as the English folk gathered around the Christmas table. The feast closed with the passing of the

wassail cup, and the festivities that followed included songs, stories, games, and dances.

Often the gaiety closed with the delivering of some dramatic representation, usually a setting of St. George and the Dragon.

All the celebrations of the coming in of the summer and the coming in of the winter had set apart to them dances and games of their own. These folk-dances, as they were danced in the various countries, will be presented in TEACHERS MAGAZINE during the coming months. They are taught and are danced in the New York City public schools and many other common schools in various parts of the country.



# Song Music

TRAINING THE CHILD'S VOICE FOR READING

By Alys E. Bentley, Director of Music, Washington, D. C.

**T**HE child's voice should be trained for reading as it is trained for singing. Given a lovely song, an enthusiastic teacher who has the gift of sympathetic interpretation, and a school delighting in singing the song, there yet remains much to be done with the natural voice of the child before the result is pleasing in the fullest sense. In the same way there must be vocal drill, including much work in enunciation before the child's reading voice will give pleasure.

Now for a few practical suggestions as to how the song published in this number of *TEACHERS MAGAZINE* may be used.

Let the teacher sing the song several times, being careful to sing it in the key in which it is written. In singing the song, be sure to get the movement of the bouncing ball, and be sure that this movement is inseparably associated in the child's mind with the melody of the song. Procure a good bouncing ball, and let the action accompany each phrase of the song as sung. This will help to divert attention from the stressed *b's* of "bouncing," "ball," "bound," etc., while giving quite naturally and unconsciously the sharpness of enunciation suggested by the act of throwing or bounding the ball.

Let the children individually repeat and sing many times over such sentences from the singing phrase on the blackboard as: "I have a ball"; "My ball can bound." In this exercise be careful to keep the bounding lightness in the voice, whether speaking or singing the phrase. This light, head voice should be the aim of every reading or singing lesson given to little children. Train the little people to feel that the voice is their very real possession, that it can be made to do the thing they wish it to do, just as arms and legs can

be made to do their bidding. See if you cannot stimulate, even in the youngest children, the desire to "say things" with their voices, so that the dramatic, expressive result we are working for in our songs and oral reading, may not be a matter of mere slavish imitation, and persistent only during the period of the teacher's illustration, but rather the expression of the child's individuality, or of his conception of the picture or content of the song or story.

In all vocal training there should be action. The accompanying action will divert attention from the purely mechanical drill exercise. It will vitalize the exercise, make it spontaneous, add the charm of individuality to the expression of each pupil, and quite unconsciously affect the quality of the voice.

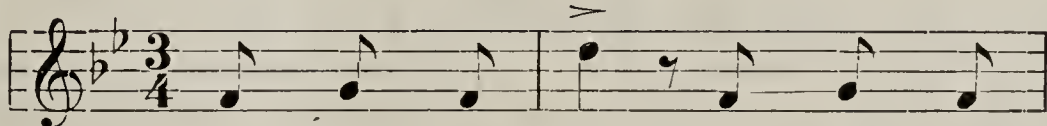
In the present exercise ask the children to make the ball bounce higher. In the effort to do this the voice will be better placed, tho quite unconsciously to the child, thus we get the voice drill as a result of an emulative effort to bound the ball high, rather than as an end in itself.

Watch every opportunity to encourage dramatic expression with the hands. The songs and the reading lesson are full of suggestions for this

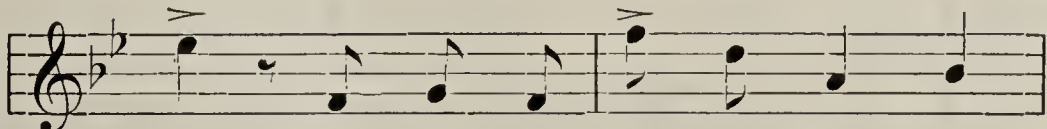
pantomimic expression, and in every child there is vital need to say all sorts of things with his hands. Let him both sing and say the words of the ball song with the accompanying action, as, for instance:

First tossing a real or imaginary ball into the air, "I have a ball"; bouncing it on the floor, "My ball can bound"; with a quick throwing movement, "My ball can leap along the ground"; throwing it hard against an opposite wall, "I throw it hard against the wall"; catching the ball, "And back it comes."

## THE BOUNCING BALL.



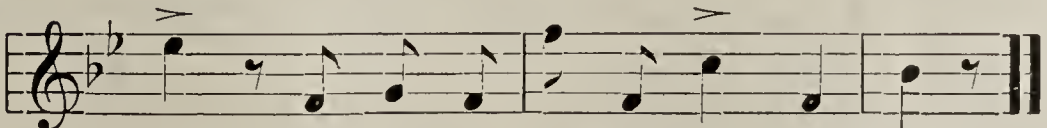
I have a ball, My ball can



bound, My ball can leap a - long the



ground. I throw it hard a - gainst the



wall, And back it comes, my bouncing ball.

All the action and lift of the voice must be carried over into the reading lesson. Separate words from the text of the song may be written on the blackboard, and sentences, evolved from

the needs or experiences of the children, may be made. Introduce as much of the play element as possible into this work.

### Flag Song.\*)

Lydia Avery Coonley

Frederic W. Root.

March time.

Out on the breeze, O'er land and seas, A  
O - ver the brave Long may it wave,

beau - ti - ful ban - ner is stream - ing. Splen - did its bars,  
Peace to the world ev - er bring - ing, While to the stars Linked with the bars,

Un - der the sun - shine 'tis gleam - ing Hail! All  
Hearts will for - ev - er be sing - ing Hail! All

Hail! Hail to the flag! Hail to the flag, the dear bon - ny flag, the  
flag that is red white and blue! The flag that is red white and blue!

\*) Copyright 1897 by The Macmillan Company.  
By special permission of Lydia Avery Coonley, from "Singing Verses for Children."

# The Group System

## How to Work It.

A Department Conducted by Olive E. Jones, Principal of Public School 120, New York City.

This series of articles will explain various methods of classification into groups, adapted to varying conditions in city and country schools. Specimen programs will be provided, showing how daily plans may be arranged so as to allow the best use of the group system in either a graded or an ungraded school. How to teach one group and at the same time keep the rest of the class employed in profitable study will be explained and illustrated under the caption of "Self-reliant Study," each month. Special effort will be made to meet the needs of the graded school teacher who is endeavoring to use the group system in a crowded class-room and under a specified course of study.

Suggestions and questions are urgently requested. Full credit will be given for all suggestions used.

Address: Miss Olive M. Jones, care TEACHERS MAGAZINE.

## Self-Reliant Study.

### Devices for Seat Work.

(CONTINUED FROM JANUARY NUMBER.)

#### 1. Reading.

##### Exercise 4.

*Aim and Value.*—It provides drill in the recognition of phonic elements, in the recognition of a word because it contains a known phonic element, and in the recognition of words previously learned because they have certain phonic elements in common.

*Preparation and Method.*—During its period of instruction, the group will talk with the teacher about the words having as common phonic element, *all, at, ed*. They will blend with these phonograms as many other sounds as time allows. They will learn to associate the phonogram *all* with the word *ball*, the phonogram *at* with the word *cat*, the phonogram *ed* with the word *bed*.

On a large sheet of oak tag, the teacher makes drawings of a ball, a cat, and a bed. Beneath each, she prints the word *ball, cat, or bed*, underlining the phonograms, *all, at, ed*. Several copies are made, cut up into separate slips, and placed in envelopes so that each envelope has one of each drawing.

On a second sheet of oak tag, the following words are printed in columns:

ball	cat	bed
fall	rat	fed
call	sat	led
wall	fat	Ned
stall	bat	shed
hall	hat	red

Copies are made and cut up into as many slips as there are words. The slips are placed in the envelope with the drawings.

The child takes from the envelope the drawing of a ball with which he has associated the phonogram *all*. He finds the word *ball* and lays it on his desk below the picture of a ball. He then arranges in a column on his desk all the words having the same phonic element, *all*. Similar work is done with the others.

##### Exercise 5.

This is really the same exercise as given in Exercise 4, but it is somewhat more difficult. The method of work is the same, except in the preparation of the second sheet of oak tag. The columns of words this time are to be printed so that, when cut up, all the phonograms will be on separate slips, and the sounds to be combined with them to make words will also be on separate slips, thus:

b	all	c	at	b	ed
f	all	r	at	f	ed
c	all	s	at	l	ed
w	all	f	ar	N	ed
h	all	b	ar	r	ed
st	all	h	at	sh	ed

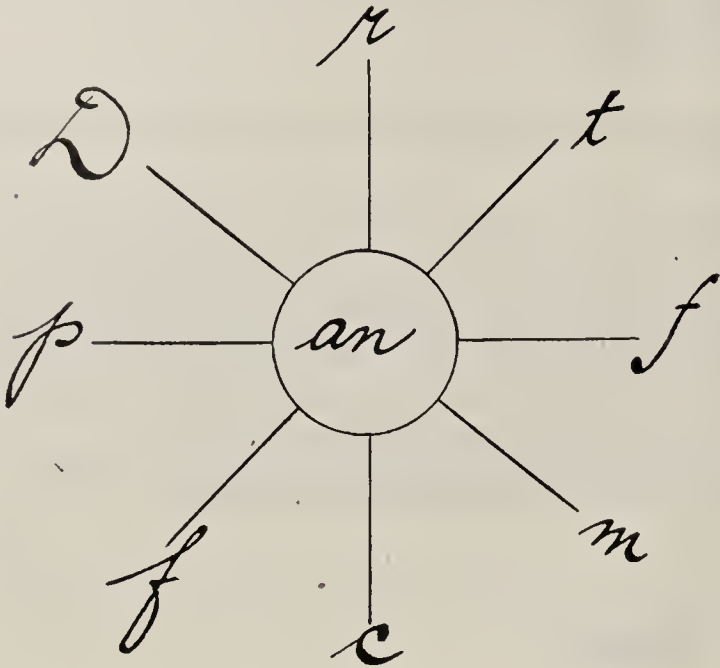
In doing the work on his desk, the child is given the additional task of forming the new words by laying the slips together.

##### Exercise 6.

*Aim and Value.*—As in Exercises 4 and 5.

*Preparation and Method.*—On a card of oak tag, the teacher draws a circle within which she writes a phonogram already known to the class. Lines

are drawn extending from the circle like rays. At the end of each line is placed a letter representing a single sound; to illustrate:



This card is given to the child. He constructs words by combining the letters, as single sounds, one at a time, with the phonogram within the circle. As he constructs each word, he writes it on paper provided him for that purpose.

## 2. Language and Composition.

### Exercise 4.

*Aim and Value.*—Sentence structure is again the aim, but this third step necessitates a little closer attention to *what* is said. In addition, this exercise affords a training in spelling and in the use of words.

*Preparation and Method.*—The preparation of the work is identical with that of Exercise 4, with the exception that instead of leaving blank spaces for the omitted words in the sentences, the teacher puts dots, a dot for each letter of the word omitted, and omits more than one word in each sentence, thus:

Two goats met \* \* a \* \* \* \* \* .

The \* \* \* \* \* was very \* \* \* \* \* .

Neither would give \* \* \* to the \* \* \* \* \* .

They ran together.

They both \* \* \* \* into the \* \* \* \* \* .

They barely \* \* \* \* \* their lives.

The \* \* \* \* \* had learned a \* \* \* \* \* .

The child's method of using the work is the same as in Exercise 3, printed last month.

Some teachers prefer to tell the story in this manner, so as to suggest what might have been done under some circumstances.

Two goats once met on a high cliff at the side of a mountain.

The path was so narrow that there was no room for them to pass.

There was not even space enough for them to turn around and go back.

A steep rock rose straight above them. A deep, dark hollow was below.



What do you think the goats did?

One of them laid himself down on the narrow path, as close to the rock as he could.

Then the other goat stepped gently over his friend, till, safely past him, he could hasten away.

The goat that had lain down got up, and was free to spring again from rock to rock, and eat the sweet grass on the hills.

## 3. Geography.

### Exercise 4.

This exercise really makes use of the idea of the dissected map puzzles.

*Preparation and Method.*—Tear a map from an old geography and paste it on heavy cardboard. Cut up into irregular portions and shuffle well. Then let the child build up the map on his desk. The lines for cutting should be carefully selected; usually they should be boundary lines.

*Aim and Value.*—Familiarity with the names and location of places. Knowledge of the relation one place bears to another in size, direction,



and distance. Particularly valuable in teaching states of the United States, boroughs of New York City, countries of Europe.

#### Exercise 5.

*Preparation and Method.*—Prepare hektograph copies of the following:

#### A TRIP TO AFRICA.

Having entered the ——— Sea from the Atlantic Ocean, through the Strait of ———, we stopped for a short time at ———, the capital of Algiers.

Monday, we started on a trip up the ——— River. The first day we passed the city of ———, near which are the ——— built many thousands of years ago.

Continuing our journey, we came at last to the lakes ———, ———, and ———, the sources of this great river.

Using their text-books, the children must decide on the missing names, which they then insert and complete the story of the trip. Sometimes this same exercise can be required without text-books, thus forming an excellent review.

*Aim and Value.*—In this, as in all the succeeding exercises in geography, the value depends upon the teaching which precedes the use of the exercises. If used without previous careful teaching, the exercises are unpedagogical in the extreme, and are a return to the old days of rote work and memorized answers to map questions. If used as busy work supplementary to teaching, according to proper methods, they form an invaluable means of drill, of reinforcing and fixing facts, already presented, by the child's own activities in the use of the text-book. The familiarity with maps gained by these exercises is not the least of their values.

#### Exercise 6.

*Preparation and Method.*—From old geographies or geographical readers, time-tables and booklets issued by railroads, advertising pages of magazines, collect pictures to illustrate the development and influence of some one product. One set we have collected relates to iron, and includes, among others: (1) An iron mine; (2) A town of miners; (3) An iron furnace; (4) Casting pig iron; (5) A large manufacturing plant where agricultural implements are made. Make these pictures the subject of oral and written language work. Give him finally the whole set and tell him to paste them on oak-tag in order of the history of iron. Require him to find all places mentioned on the map in his text-book, to read what his text-book says of each.

*Aim and Value.*—In addition to values stated

previously, the child learns how industries develop as a result of natural resources, that a relation exists between industries and population and between natural resources and population.

#### 4. History.

##### Exercise 4.

*Aim and Value.*—As in preceding exercises.

*Preparation and Method.*—In envelopes, labeled "Inventors," "Discoverers," "Generals," etc. the teacher keeps a number of slips, each bearing the name of an inventor, a discoverer, a general. The child is given, say, the envelope labeled "Inventors." He takes out each slip and discovers, either from his text-book or from memory of lessons given by his teacher, the invention made and the date. He then arranges his slips in chronological order and places beside each a slip on which he has written the required facts; or he may write both names and facts on a paper provided him, only, in the latter case, the sentence form of statement should be insisted on. At the end of the exercise, his desk would look somewhat as follows:

Eli Whitney:	1793, the cotton gin.
Robert Fulton:	1807, the steamboat.
McCormick:	1831, the reaper.
S. F. B. Morse:	1837, the telegraph.
J. W. Draper:	1840, the daguerreotype, to photograph persons.
Elias Howe:	1846, the sewing machine.

##### Exercise 5.

*Aim and Value.*—As in preceding exercises. It aids in teaching paragraphing.

*Preparation and Method.*—Procuring them as previously suggested, the teacher pastes on separate cards sets of pictures suggesting events in the life of a president, a general, or some other great man in American History. We have one set of General Grant, consisting of a picture of his birthplace, one called "General Grant Hammering Away at Vicksburg;" one of Grant and Lee at Appomattox, and one of his tomb in Riverside Park. These are kept in an envelope labeled "Grant." The child arranges the four pictures in chronological order; the absurd mistakes some children make in doing this show the value of the exercise. When the teacher has corrected his arrangement, he writes the story of those portions of Grant's life suggested by the four pictures, and discovers that since he has four topics, therefore he must have four paragraphs.

#### 4. Arithmetic.

##### Exercise 4.

*Aim and Value.*—In our effort that the child shall understand each step he takes, each point he learns, we often neglect the old-fashioned drill in tables, which is, after all, the only way to make him remember what he understands. This exercise provides just such a drill, with two great values in its method: there is no writing required

and the child *must* say each line of the table in order to obtain the right arrangement.

*Preparation and Method.*—Prepare first on large hektographed sheets and then cut up into slips, in the manner already frequently described, cards like the following are placed in envelopes:

1 × 4	2 × 4	3 × 4
4 × 4	5 × 4	6 × 4
7 × 4	8 × 4	9 × 4
10 × 4	11 × 4	12 × 4
4 ÷ 4	8 ÷ 4	12 ÷ 4
16 ÷ 4	20 ÷ 4	24 ÷ 4
28 ÷ 4	32 ÷ 4	36 ÷ 4
40 ÷ 4	44 ÷ 4	48 ÷ 4
= 4	= 8	= 12
= 16	= 20	= 24
= 28	= 32	= 36

= 40	= 44	= 48
= 1	= 2	= 3
= 4	= 5	= 6
= 7	= 8	= 9
= 10	= 11	= 12


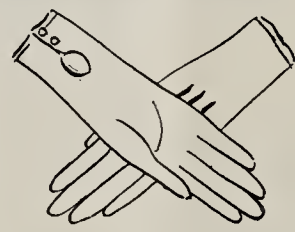
These forty-eight slips become well shuffled in the envelope and the child must do careful work to build up his tables of 4's in multiplication and in division on his desk.

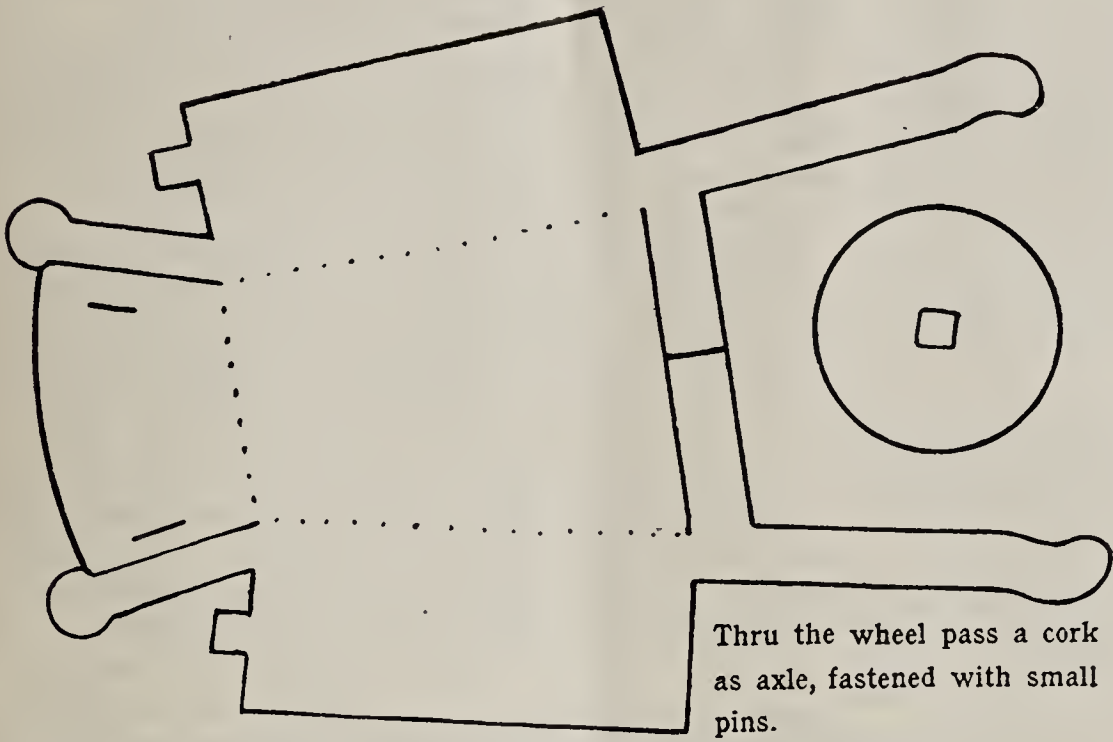
**Exercise 5.**

*Aim and Value.*—As in Exercise 4, with the additional step of fractional parts included.

*Preparation and Method.*—The teacher prepares the same forty-eight slips and also twenty-four more to give the drill in the fractional parts, as:

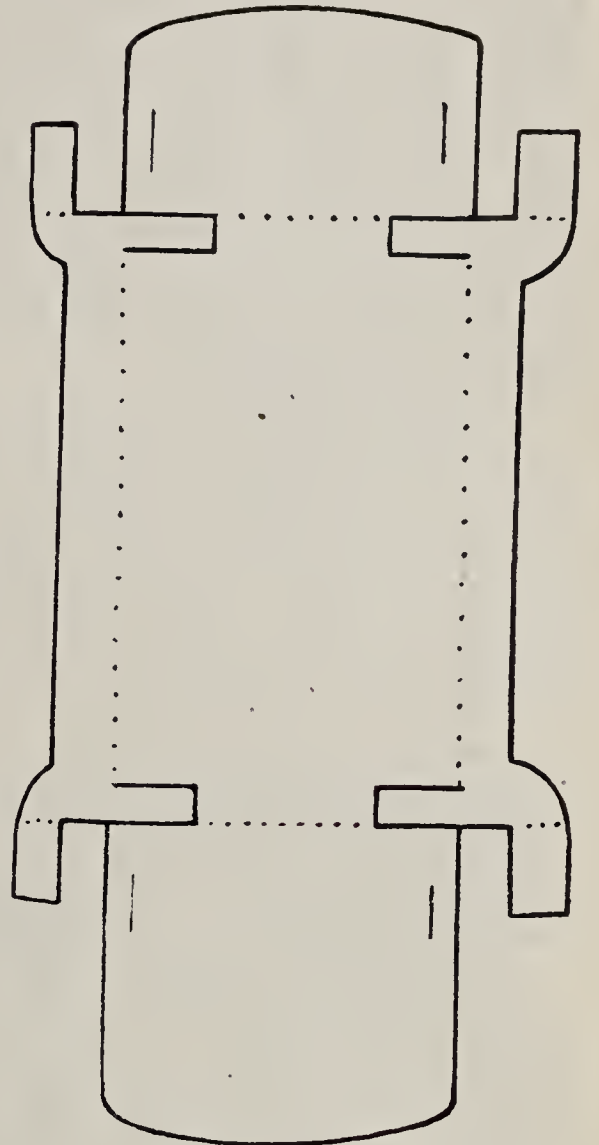
$\frac{1}{4}$ of 16	$\frac{1}{4}$ of 8
$\frac{1}{4}$ of 20	= 4
= 2	= 5

 hat hat	 coat coat	 gloves gloves	 cane cane
 shoes shoes	 boots boots	 collar collar	 cuffs cuffs
 necktie necktie	 watch watch	 umbrella umbrella	 satchel satchel



Thru the wheel pass a cork as axle, fastened with small pins.

Wheelbarrow



Bedstead

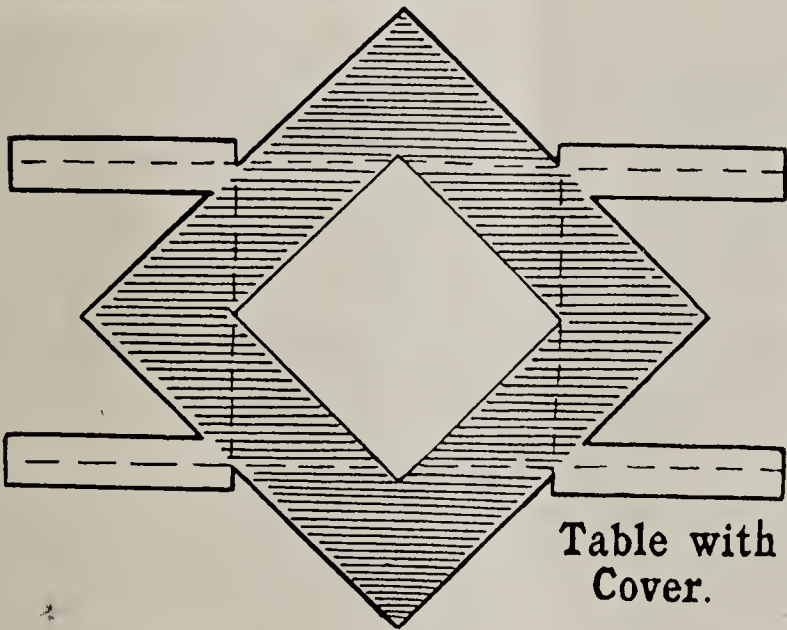
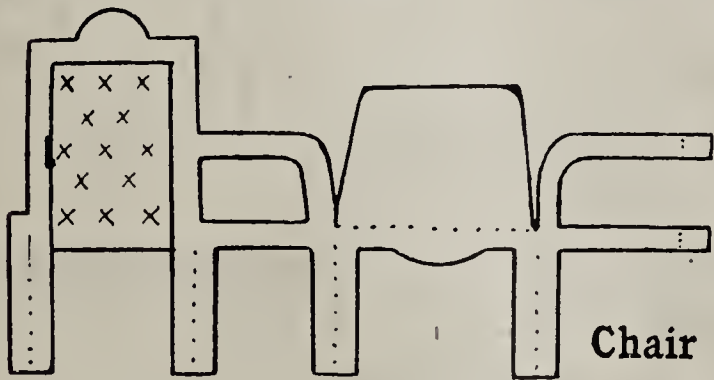


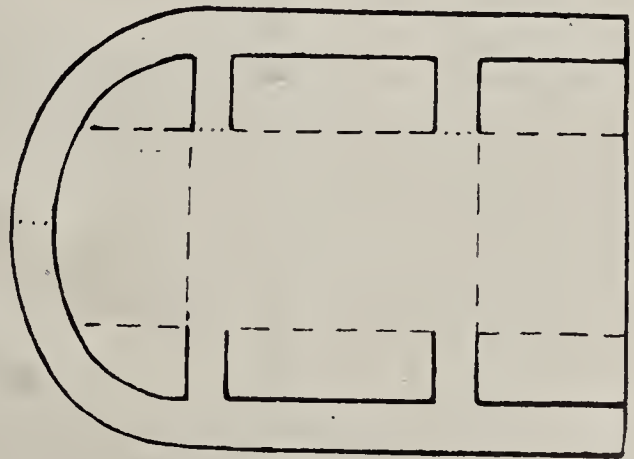
Table with Cover.



Footstool



Chair



Sled

Easy Cardboard Work  
(Old Post Cards will do nicely.)

# Primary Illustrative Drawing.\* II.

By Cheshire Lowton Boone, Director of Art and Handwork, Montclair, N. J.

**O**NE fact should be kept continually before every teacher of illustrative drawing, which is that "pose drawing" will be of little or no help. In the grades where illustrative work is most valuable, and where only it is possible to secure live results, are the first three or four years of school. In these grades children will not draw from models of people or animals; they draw from memory almost entirely, and one must depend upon the store of impressions children have received, and add to those impressions.

As was suggested in a previous paper, interest if it does not already exist, may oftentimes be developed. Children's impressions and recollections of people and things are naturally diverse; they must be systematized and grouped about suitable topics. To do this the wise teacher, having chosen her subject matter, and decided as to the treatment of it, will try to guide the thinking of her class toward the definite end.

In addition to building up the picture piece by piece and memorizing the shapes of buildings, people, animals and vehicles which will be useful, there are other ways of reinforcing the progress of this phase of teaching.

1. The work in drawing (for primary children) ought to be connected directly with much of the manual and hand work of each grade. The two should be more than incidentally related; should be, in fact, but different expressions of the same conception. This is accomplished thru use of the sand table, upon which are placed representations of streets, houses and yards, farms, etc. Illustrative work in drawing will deal with similar material.

2. Both handwork and drawing should be seasonable, not alone as to the time of the year, but as to the time of life of pupils as well. Young children are fascinated with what, to us, are the commonplaces of existence. The street, as shown in illustrations to the preceding paper (see *TEACHERS MAGAZINE* for January), is a mine of infinite richness. A railway station, with trains,

freight house, cabs, etc., from another group suitable as the basis for several months' work.

Children are fascinated with these things, but only when they are shown the variety of pictures which is possible. They *know* enough of the street, but the teacher will find it necessary to start the class, that it may know its ability.

Stations, even trains, are not in themselves the vital interest. Children love movement and activity, and these qualities which one seeks to introduce into school drawing by means of people, horses and cabs, smoke from the engine, etc., are the qualities for which the illustrations exist.

3. Drawing should be used freely and frequently to illustrate and amplify impressions received from stories read or told to the class. One can seldom obtain from children thru words their understanding or conceptions of such stories.

4. The language used during the drawing lesson should employ a vocabulary in common use, avoiding, for the present, all technical terms and artistic idioms. The necessary words for size, shape and color must be employed, not



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alone at this time, but all the time, whenever such descriptive terms are useful.

5. Every room should possess an exhibition or bulletin board, and every teacher a large and constantly increasing collection of pictures. These latter should include (a) animals; (b) birds, fish, etc.; (c) people doing all sorts of things, both work and play; (d) street scenes, and vehicles or trolleys, automobiles, cabs, trucks, milk-wagons, trains, etc.; (e) ships and water pictures; (f) landscape with large and distinct trees at different seasons of the year, and landscape with ponds, brooks, roads, fences, hills, etc. These five classes are merely suggestive; they are the immediately useful ones. Another class should be kept in mind, that is holiday and special material relating to Christmas, New Year, St. Valentine's Day, Hallowe'en, Easter, etc.

From time to time appropriate pictures are placed upon the bulletin board, within access, that all the class may see and study them. Pupils should be encouraged to bring pictures, obtained from the same sources open to the teacher, namely, the magazines, newspapers, advertisements and posters.

The exhibit of pictures should be changed very frequently. It should also be well arranged, that is, arranged with order and neatness, and with some care for the design on the board as a whole (see plates with this article).

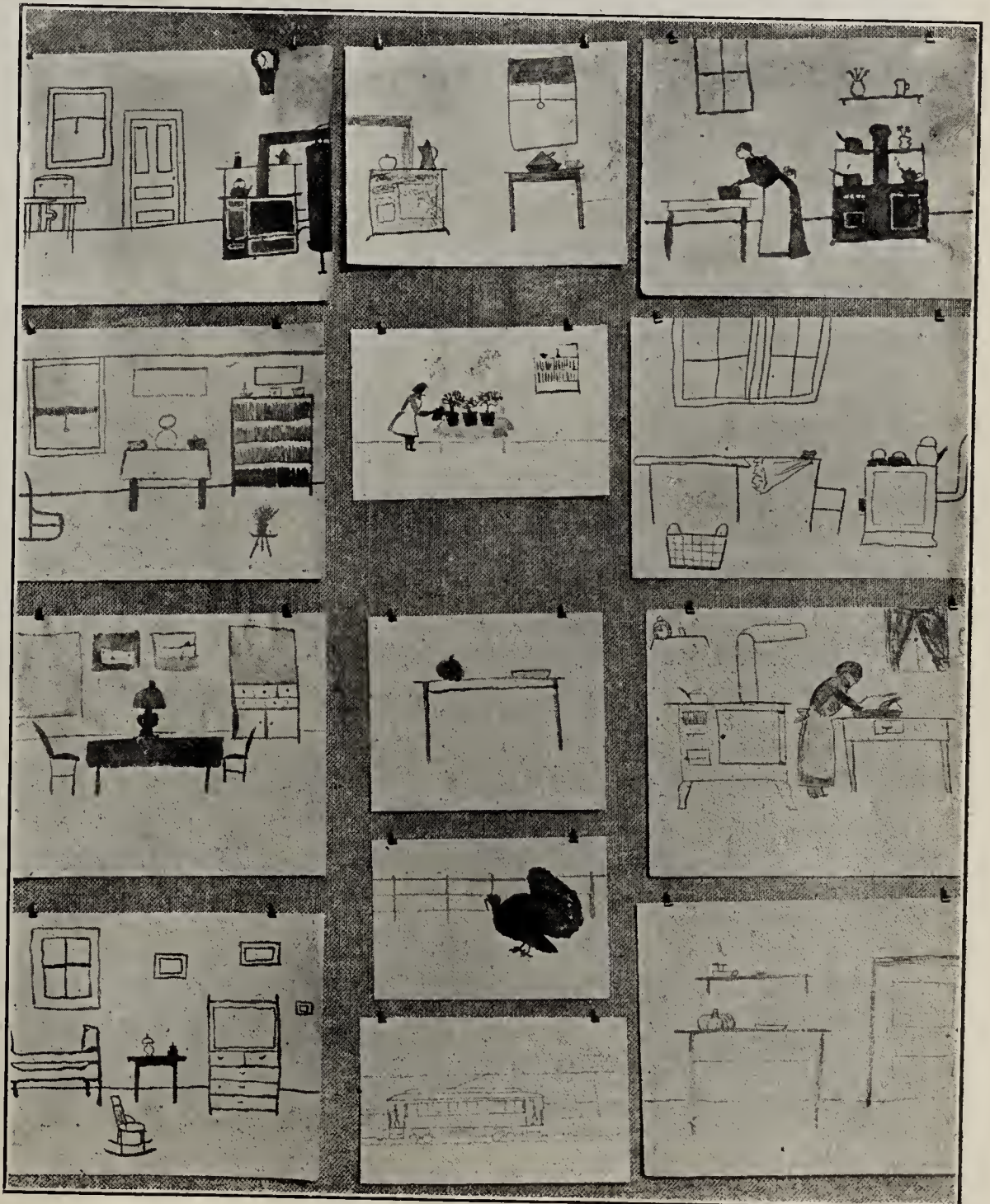
6. Every drawing teacher and every class teacher should draw on the blackboard for the children to indicate the results desired and to give a hint of the possibilities of the subject chosen. The drawing teacher should do this freely and constantly, the class teacher to the increasing limit of her ability. This statement is likely to bring protests from all sides, but it may not be clear to the reader that this drawing before the class may be of the simplest kind, usually in outline with plenty of color. Much may be done with straight lines, especially in pictures of the street, of interiors, and of vehicles. Straight lines being really the structural ones, come first in importance in primary work. This illustration of interiors is taken from the recent work of the first three grades. Has anyone the hardihood to own to disability to reproduce such drawings or to make similar ones? Such

very reserved, condensed form of representation is a fine exercise, too. Children learn of perpendicularity, of right angles, of oblongs, of size and distance (position) and a host of other needful facts in a gradual way.

Neither is the contention that pupils will copy the teacher's drawing a serious one. Of course they will copy, as they will imitate musical notes or words, gestures, inflection and reproduce sentences and problems. *The children are being taught how properly to construct a picture and will add to the skeleton of such a picture the details as seen by primary eyes. Pictures, as well as sentences, have construction which must be learned.*

7. The results of each lesson or group of lessons should be displayed where the class and other teachers can see them. An exhibition of this kind keeps the drawing problem to the front continually, and teachers especially profit by subsequent comparisons with their own efforts.

8. Lastly there are varieties of technique and media which cannot be used indiscriminately. Colored crayons are, perhaps, the most useful medium in primary work. They have the widest range and are easiest to handle. But there are



times when the brush and ink or color are more useful. The illustration of landscapes shows a kind of picture making for which several values are essential and these values can not easily be secured with crayon. Mere outline, or silhouette can, at times, be very effectively replaced by flat tones which present the parts of a picture with distinctness and relief and bring out its composition.

teaching be much simplified. The subject matter should be presented more systematically and definitely. Picture making is naturally unsuccessful when a topic is sprung on the class without any preparation whatever, with the prefatory remark, "To-day, children, we will draw," etc. The class is not, necessarily, in the frame of mind "to draw," etc., and cannot, in the limited time of one period, collect their impressions to any good purpose. Pictures, like language, are developed, not reeled off as are conundrums!

Above all, illustrative drawing should in its



WINTER SPORTS.



# FEBRUARY

S M T W T F S

							1
2	3	4	5	6	7	8	
9	10	11	12	13	14	15	
16	17	18	19	20	21	22	
23	24	25	26	27	28	29	

Blackboard Calendar designed by G. H. Shorey

# Recreative Exercises

By Belle Raguar Parsons, California

## Transportation.

### I.—ON LAND.

1. Self-locomotion.
  - (1) Walking.
  - (2) Running.
  - (3) Skipping.
  - (4) Hopping.
  - (5) Toddling.
  - (6) Creeping.
2. By aid of animals.
  - (1) Horse.
  - (2) Oxen.
  - (3) Camel.
  - (4) Caribou.
  - (5) Elephant.
  - (6) Llama.
  - (7) Reindeer.
  - (8) Eskimo dog.
3. By aid of machines.
  - (1) Wheel-barrow.
  - (2) Hand-cart.
  - (3) Jinriksha.
  - (4) Bicycle.
  - (5) Hand-car.
  - (6) Street-car.
  - (7) Steam-car.
  - (8) Automobile.

### II.—ON WATER.

1. Self-locomotion.
  - (1) Wading.
  - (2) Swimming.
2. By aid of machines.
  - (1) Raft.
  - (2) Gondola.
  - (3) Canoe.
  - (4) Canal-boat.
  - (5) Row-boat.
  - (6) Ferry-boat.
  - (7) Sail-boat.
  - (8) Ocean-steamer.

### Illustrative Development of Outline

#### I.—ON LAND.

##### 1. Self-locomotion.

###### (1) *Walking.*

###### a. General term, connecting word and action.

"Mary, suppose you wanted to go to look out of the window, how could you get there? Show me."

"Yes, you would *walk*?"

"Can you walk, Sally? Show me."

"And you, Johnny? Show me."

"Let's all walk around the room and back to our places—quietly." (With music, if possible.)

###### b. Specific term, particularizing word and action.

###### (a) The *rapid, brisk, energetic* walk.

"Jack, when your father starts out to business in the morning does he walk as slowly as we walked here? How does he walk? Show me."

"Yes, he walks quickly."

"Who else can show me a father going to business in the morning?"

"Let's all pretend we were fathers hurrying off to business." (With music, if possible.)

###### (b) The *slow, easy, dignified* walk.

"But Marcia, when mother goes out to make calls does she walk as quickly as father walks when he is going to business? No—show me how mother walks."

"Yes—slowly—easily."

"Who else can show me how mother walks?"

"Let's all be mothers and take a walk."



Running Expands Chest and Stirs Up Circulation.

(With music, if possible. Pretending to hold up the skirt or carrying a parasol adds a spirit of play and fun to the exercise.)

###### (2) *Running.*

"But Jack, suppose you were a boy who wanted to get to school and play marbles, how would you go? Yes, you would *run*."

"Who else would like to show me how he would run to school?" (Only two or three children at one time. This gives an opportunity to suggest that the exercise be done quietly before the whole class takes the movement.)

"Let's all pretend that we are little boys running to school."

(If possible, have this run out of doors. However, if it must be taken indoors, music will help to keep the exercise orderly.)



(3) *Skipping.*

"And who can show me how little girls come to school?"

Let the children illustrate one at a time. If the exercise is a good one, let the class take it. Some one will, undoubtedly, skip. If not, it is legitimate that the teacher herself show how she has seen little girls coming to school.

"Let's all be little girls skipping to school."  
(With music.)

(4) *Toddling.*

"Now, I know how the father walks, and how the mother walks, and how the big brother and sister walk. Is there anyone else in your family, Jane?"

"Yes, the baby. Can the baby walk? Show me how the baby walks. Yes, it just toddles about and uses its arms a great deal to keep balance."

"Who else has a baby in the family?"

"Sally, Mary, John, William,—show me how the baby walks."

"Let's all pretend we are babies learning to walk."

(Dramatic free play—without music. This game gives opportunity for good balance exercises.)

(5) Creeping is an excellent exercise, involving the large muscular masses, but should be given only if the floor is quite free from dust.

## 2. By aid of animals.

(1) *The Horse.*

"Who can tell me something that can run faster than a man or boy?"

The horse almost always suggests itself to the children immediately. If the children's experience is such as to lead them to give machinery first thought, however, the teacher may hint by saying that she knows something that goes on legs, not wheels, and is alive, that can run faster than a man or a boy.

After several children have shown how a horse travels, the exercise may be taken by the class as a whole—to music, if possible. "The Wild Horseman," by Schumann is good music to accompany the gallop. Miss Jenks' "The Pony" for trotting, and the second movement in Ludwig Schytte's "Shadows" ("Music for the Child World," Vol. II, p. 8), for the high grade step. It is well to begin and close the exercise with the slow high stepping,—lifting the knee high, keeping the toe pointed toward the floor, body erect, movement from the hips. The exercise is good to gain correct position. The pride of spirit of the horse brings the head up, the chin in, and expands the chest.

If it is thought desirable to add a driving game and a blacksmith game here, this game is rich enough in material for several days' work.

The knowledge and experience of the children will decide what other animals suggested in the

outlines may be utilized. The material noted offers possibilities for correlating the physical exercise with the geography and history work of the class room.

## 3. By aid of machines.

"Who can tell me something that can go faster than a horse?"

The bicycle, street car, steamcar, automobile, will, doubtless, all be suggested. Let each "machine" be represented first by one, then several, then all the children. The children usually get the most enjoyment out of the dramatization of the steamcar. The most vigorous exercise in this game is found in the representation of the engine. It is therefore admirable to allow each child to be an engine.

"Who pulls the train?" "The engine."

"Let us each be an engine."

A representation of the pistons gives good arm movements. With arms bent at elbows, fists closed, thrust arms, alternately, forward and backward. Imitations of the sound of the steam, the whistle, and the bell, add realistic touches to the game, but should be kept well under control. This lesson may be brought to a close, order and quiet regained, by having the whole class represent a train, coupled together by placing hands on the shoulders of the child in front,—with an engine to pull the train, and conductor to call the stations.

After traveling around the room the train may pull up and down the aisles, and as each child comes to his own seat he may pretend to get off the train and be seated.



Swimming.—Notice Good Position of Head Through Suggestion.

# Dolls of Many Lands

By Anna J. Linehan

## Little Folks of Russia.

There will be nothing new or unfamiliar in the costume of the Russian boy doll, for that is the same as has been worn by the little boys in the United States for some time past. The recent pictures of the little heir to the Russian throne represent him in this form of dress, and the peasants thruout the empire have the same general shape to their garments. The pattern for the blouse can be cut in one piece, tho it will be noticed that the two fronts are not of the same width, as the right side folds over the left side.

Having cut the material according to the pattern, join the shoulder seams, fasten in the sleeves, then finish the blouse with buttons or hooks to fasten from the left shoulder. The bloomers can be cut in one piece, gathered into a band at the waist-line, also at the knees.

The Russian peasant generally wears high leather boots reaching to the knees. A low, flat cap often completes this costume.

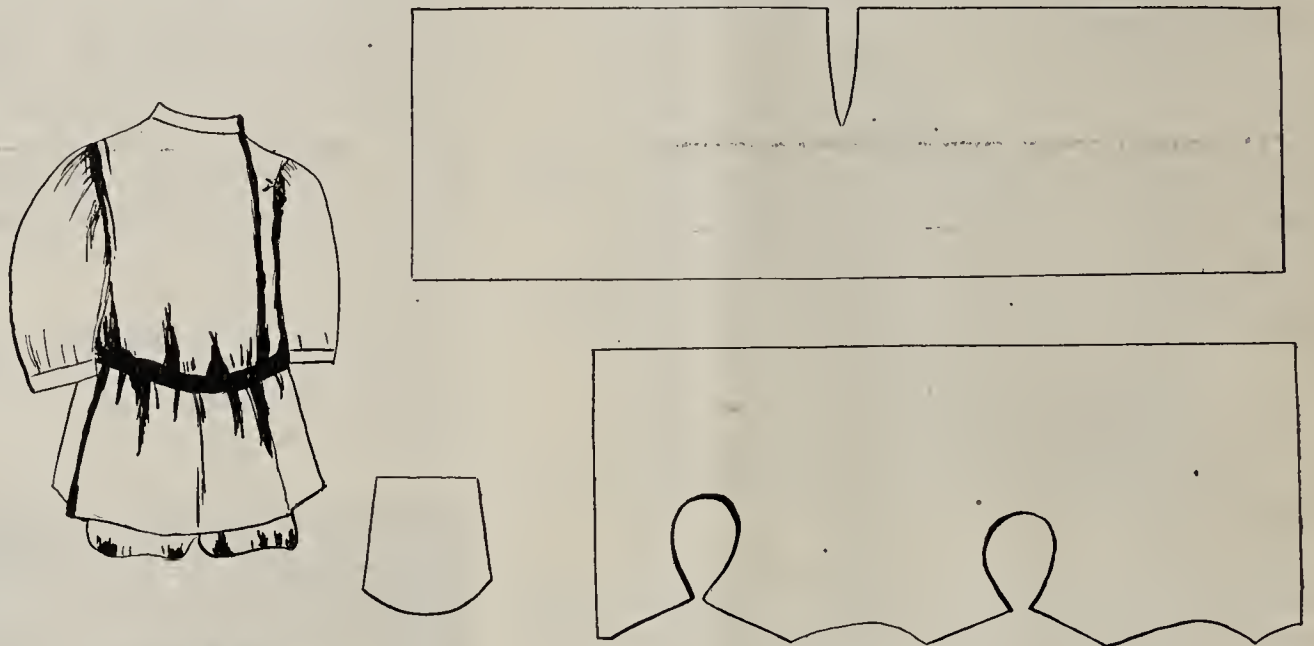
The costume of the girl consists of white chemisette with full sleeves, a full dark skirt gathered into a

band under the arm-pits, and then suspended from the shoulders by straps or bands, a full apron of fancy material or white, fastened at the waist-line completes the costume, with the addition of low shoes and white stockings.

The chemisette may be cut in one piece, the under-arm and under-sleeve seams joined, then a gathering string run at the neck and waist-line, for the fullness.

The skirt should be hemmed, then gathered into the band to fit under the arms, then the straps added to be worn over the shoulders.

The love of color and ornamentation of the Russians is evident in their dress. Beads and silver ornaments are much worn as head decora-



Russian Boy's Suit.



Russian Girl's Costume.



*Photograph by Mishkin, New York.*

A Little American Girl in Russian Dress.

tion, or for the neck, or as girdles. The gay colored skirts of the women, also silk handkerchiefs of many hues which form the headgear of many, also prove this.

The chemisette of the girls and the blouses of the boys are decorated with the cross-stitch embroidery in red and blue, the two colors which are much used for decorative work in that country.

An article on Russian Toys, given in *TEACHERS MAGAZINE*, March, 1907, will be interesting and helpful reading in connection with the dressing of the dolls.

The Russians are very fond of flowers and each house has its complement of growing plants, generally geraniums. In their gardens we find many of the flowers with which we are familiar and even in the stagnant pools or the old forests beautiful blossoms of wild roses, anemones, orchids, orris, and water lilies may be seen.

In the summer, which of course is of short duration, travelers are fascinated by the wonder and

exquisite beauty of the prolonged twilight, lasting at times until nearly midnight.

The severe cold of the country causes the rivers to freeze to such depths that sports of all kinds may be enjoyed on the ice, and sleighing is so universal that much money is expended upon the equipment of the sleighs and fur robes, as well as fur coats and wraps.

The teacher will find most interesting reading in "The Tsar and His People, or Social Life in Russia," by the Viscount Eugène de Vogue.

### The Letters at School.

One day the letters went to school,  
And tried to teach each other,  
They got so mixed, 'twas really hard  
To pick one from the other.

A went in first, and Z went last;  
The rest were all between them,  
K L and M and N O P—  
I wish you could have seen them!

B C D E and J K L,  
Soon jostled well their betters;  
Q R S T—I grieve to say—  
Were very naughty letters.

Of course, ere long they came to words—  
What else could be expected!  
Till E made D J C and T  
Decidedly dejected.

Now, thru it all the consonants  
Were rudest and uncouthest,  
While all the pretty vowel girls  
Were certainly the smoothest.

And nimble U kept far from Q,  
With face demure and moral,  
"Because," she said, "we are, we two,  
So apt to start a quarrel!"

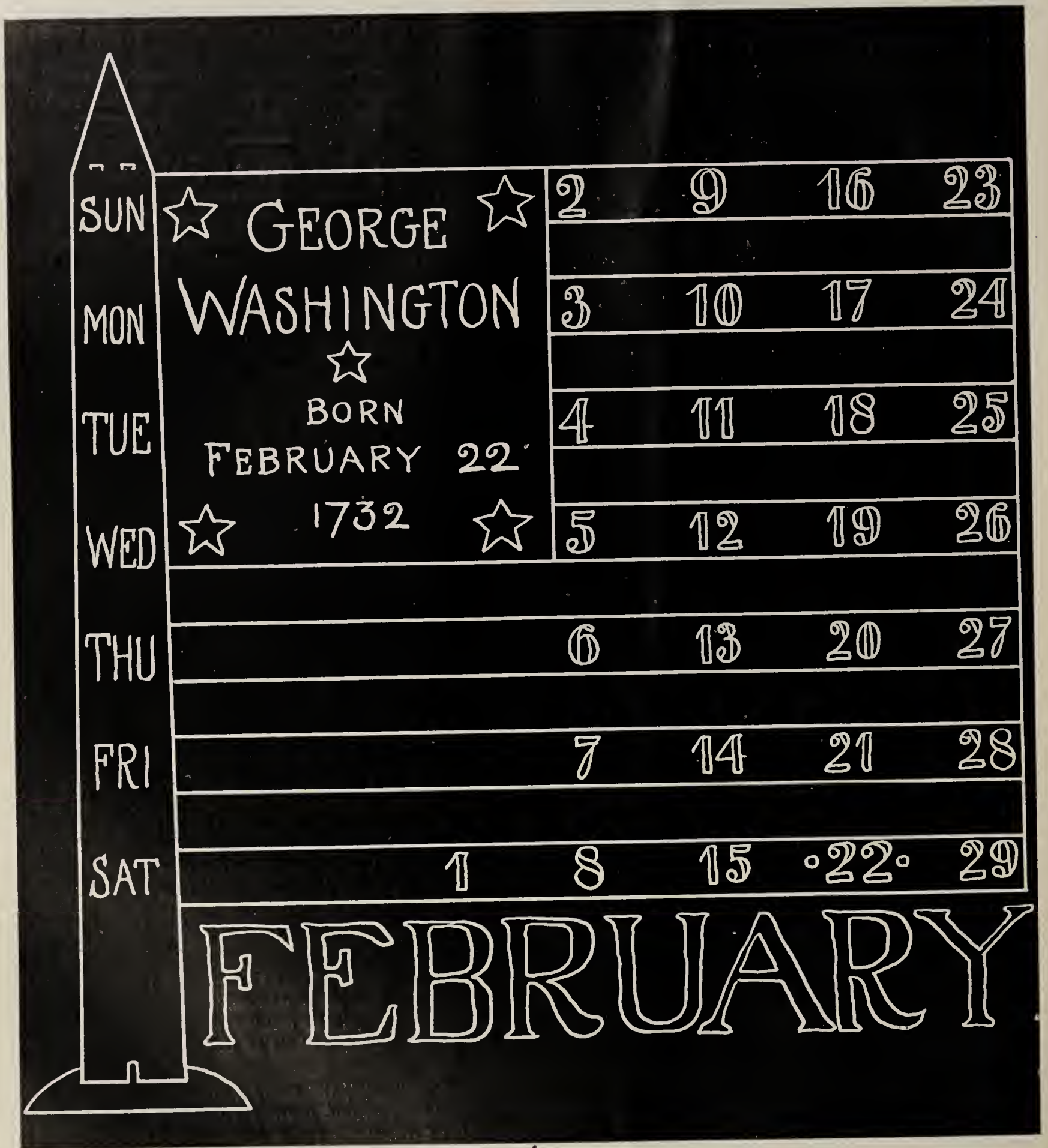
But spiteful P said, "Pooh for U!"  
(Which made her feel quite bitter),  
And, calling O L E to help,  
He really tried to hit her.

Cried A, "Now, E and C come here!  
If both will aid a minute,  
Good P will join in making peace!  
Or else the mischief's in it."

And smiling E, the ready sprite,  
Said "Yes, and count me double."  
This done, sweet peace shone o'er the scene.  
And gone was all the trouble!

Meanwhile, when U and P made up,  
The cons'nants looked about them,  
And kissed the vowels, for, you see,  
They couldn't do without them.

—SELECTED



Blackboard Calendar Designed by J. C. Fitzpatrick, Washington, D. C.

# THE CHILD WORLD



## The Animal with Three Tails

By G. H. SHOREY

Animals, such as the Bunny Rabbit, Squirrel, Chipmunk, Mouse, etc., are not very brave—in fact, they are dreadful little cowards.

Now the Coon, whom the other animals nick-named “Coony,” knew this, and all the time he could spare, from hunting for things to fill his little fat stomach, was spent in playing tricks or frightening the others.

None of the animals, except the Fox, were as smart as the Coon, but the Crow was smarter than all of them put together.

When the Coon wanted to get the best of the Crow, he had to get help from the Owl. “Hello there, Bun! Where are you going?” said Coony one morning as he lay stretched on a log in the sun.

“Over in the field to eat some turnips,” answered the Rabbit. “Why don’t you come along?”

“Guess I will. Have you seen that queer animal yet?”

“What animal?”

“He lives over in the chestnut woods.”

“What does he look like, Coony?”

“O, well, he is ’bout as big as—as me, and he is sort of wooly all over. His face is like mine, only it is white, and—and he has three tails.”

“Three tails?” said Bunny, stopping short. “Now you are telling fibs.”

“No sir! I am telling you the truth. He has three tails, two wooly

ones and one something like—well, something like mine. And what's more, two of his tails grow out of his side where his ribs are, and the other one grows in the right place."

"My goodness! Coony, does your ma know you tell such dreadful fibs?"

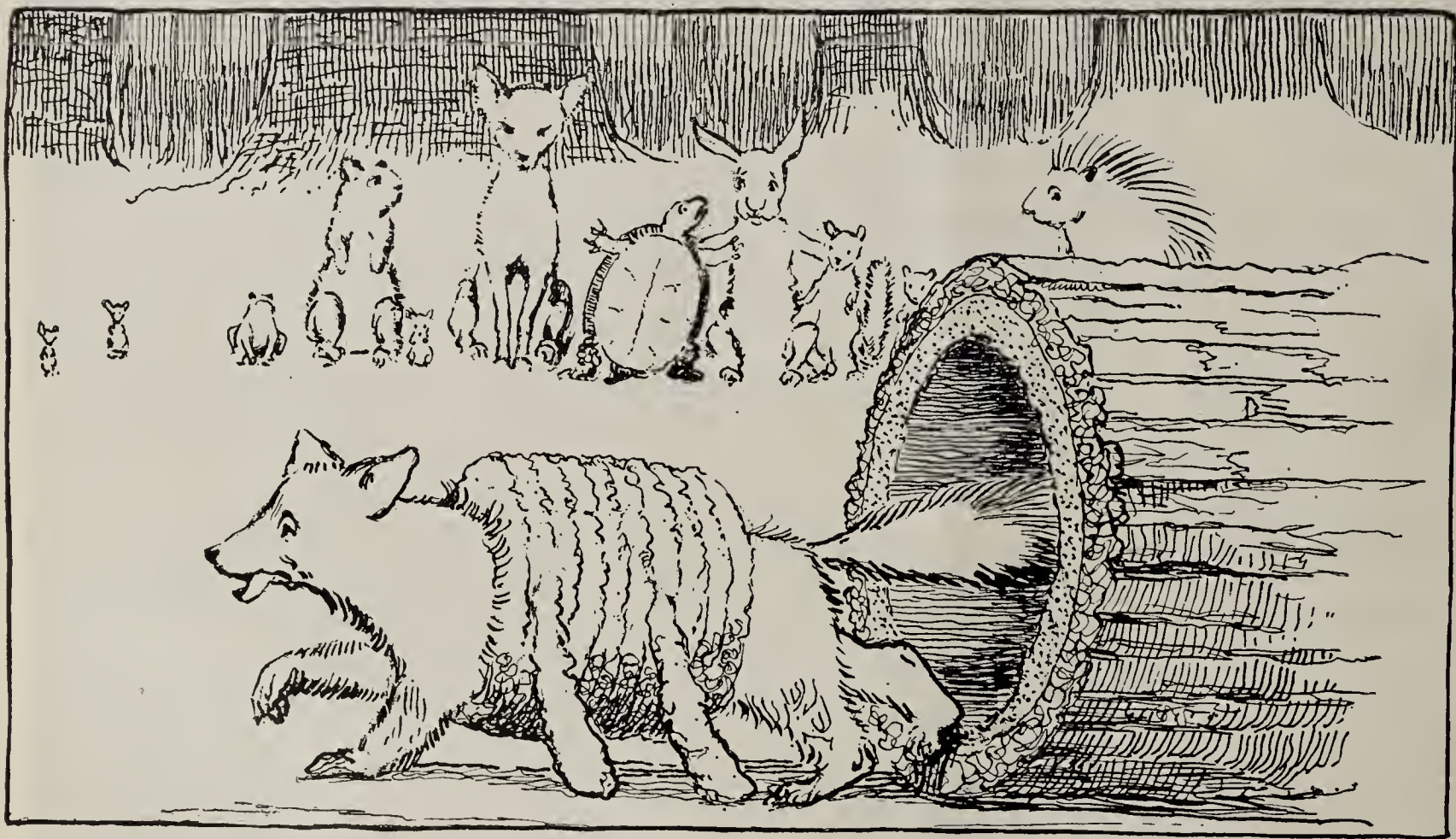
"If you don't believe me, come down to the woods about sundown, and you will surely see him."

"Is he savage?" asked Bunny, his eyes staring.

"Not unless you pull any one of his tails. Two of 'em are not on very good and are liable to come off."

Now Bunny, like many other animals, had a great deal of curiosity, and made up his mind to see this wonderful animal; but first he would get some one to go with him, and off he ran as hard as he could go, forgetting all about his dinner of turnips.

When he was out of sight down the lane, Coony rolled over and over in the grass and laughed and shouted.



He knew that Bunny would stop the first animal he met, and tell him the tale, and then both would stop any other of the animals, and so in a short time all would know of the wonderful creature with three tails.

And it was so, for Bunny, leaping along at great speed, nearly ran into the Mooly Cow. "Three tails," said she after Bunny had told her the story. "Huh! that is one of Coony's yarns"—but Bunny had galloped away out of sight.



**Silhouettes of George Washington**—For Use With the Language Group.





The Mooly Cow met the Turtle and she told him, of course.

“It might have been four tails but I am not sure,” said Mooly in telling the Turtle.

“Did you say we were to go down to the woods at sundown?” squeaked the Turtle as Mooly went on down the lane to tell someone else, and Mooly nodded her head.

“It might have been five tails,” said the Turtle in talking with the Frog, “but of course I am not sure. But surely it is worth while going a long distance to see an animal with only two tails.”

“Yes, indeed,” said the Frog, hopping along to tell the Chipmunk about the animal with six tails.

By the time the last animal was told the great news, I should hate to tell you how many tails the creature had, but then, of course, you know how a story grows. The tails grew in the same way. Each one who told the story added a tail, so that by the time Bob Crow got the story the animal was nothing but tails.

But Bob Crow when told about it said: “Really! How wonderful!” Then shut one eye, winked the other, laughed long and loud, and then dug up another hill of corn.

However, two things were certain. One, that the animal was very remarkable, and the other that every animal was going down to see it.

A little before sundown, the queer procession of animals started for the old chestnut forest.

Each one walked, hopped or crawled according to his way.

None of them cared to take the lead, except the Fox, who was really the bravest of the whole lot—possibly he knew in his cunning brain that it would turn out to be one of Coony’s jokes.

At last they reached the clearing near the hollow log.

They had hardly arranged themselves to watch the log—of course at a safe distance—when a scuffling was heard inside, and lo, the wonderful creature walked out.

Dear me, but he was a dreadful looking beast and some of the animals, that Coony always called “’fraid cats,” were running pell mell out of the woods.

Two fiery black eyes glared at them from a ghastly white face. His body was as round as a barrel and covered with wool. He had, indeed, three tails. One at the end, where any good animal’s tail ought to be, and two wooly tails hanging from his side. Truly it was a wonderful sight. “I wish Coony was here to see it,” said Bunny Rabbit to the Turtle, with his teeth chattering.

“I wish I was home and tucked in my nice snug little bed in the mud,”

said the Turtle, with his voice trembling and a little tear in his eye.

In a moment or two, every animal would have turned tail and fled if a strange thing had not happened.

A rushing of wings was heard, and Bob Crow swooped down from a nearby tree, and clutching the fearful animal by his wooly back gave him a good shaking.

A strange and wonderful thing happened—the creature separated into two parts.

One part vanished in the hollow log. The other with its two tails was still clutched by Bob Crow, who haw hawed and caw cawed, which was his way of laughing.

Some of the animals, who had started to run away, came back at the sound of the Crow's laughter.

When Bob Crow had held his sides and wiped the tears from his eyes he said :

“Friends. Coony is a smart little fellow, but don't forget your Uncle Bob is smarter still.”

“That's so !” “That's so !”

“This thing that I hold in my hand is a child's muff and belongs to little Goldilocks.

“She doesn't have fur on her paddies the same as most of you, so she snuggles them in here to keep them warm.

“Last Spring she lost it and since then Coony has had it in his log. He crawled partly through the muff so that his head and forelegs stuck out one end and his hind legs and tail out of the other.”

“But his face was white and his tail had no stripes on it,” piped up Bunny Rabbit.

“Of course,” said the Crow, “because he plastered himself with clay out of the brook. Good night, I am going to fly over to Goldilocks' house and leave her muff,” and away Bob Crow flew with the muff dangling after.

The animals, feeling very foolish indeed, slowly walked out of the darkening forest toward their homes, while Coony, who had, of course, been hiding in the log crawled out and turned somersaults in great glee.

# Nature Stories

FOR THE PRIMARY SCHOOL

By Lillian C. Flint, Minnesota

## February.

February is the shortest month in the year.  
 The days grow longer in February.  
 The Christmas holidays are all over.  
 We have sudden snowstorms in February.  
 The snowflakes come out of a cold gray sky.  
 They look like white feathers.  
 The wind whirls the snowflakes about.  
 The snowflakes get to be great travelers.  
 They make great drifts out in the street.  
 The snow makes the earth a fairy land.  
 The snow makes a warm covering for the  
 flowers.  
 All winter the flowers sleep under it in their  
 dark bedroom.  
 The snowflakes fall on our dark dresses.  
 They look like wee stars.  
 The snow stars have many beautiful shapes.  
 When we come into the house, they melt  
 into water.  
 In hot countries there is no snow.

## Valentine Day.

The fourteenth of February is Valentine Day.  
 We send Valentines to people we like.  
 The postman brings the Valentines.  
 There are verses on Valentines.  
 There are pretty colored pictures on them.  
 Sometimes Valentines are shaped like hearts.  
 Sometimes they have arrows on them.  
 Sometimes they have doves and roses.  
 Children like to get Valentines.  
 Valentine Day has been kept many hundred  
 years.

## Ice.

The lakes are covered with a hard coat.  
 It is as hard as steel.  
 Jack Frost made the hard cover.  
 It has been on all winter.  
 We can see the water thru it.  
 We can slide and skate on it.  
 In Eskimo land they build houses of it.  
 Sometimes people make ice palaces of it.  
 They cut the ice in big pieces.  
 They take it in sleighs for use in summer.  
 They put it in saw dust.  
 The saw dust keeps the ice from melting.  
 In summer we use ice for many things.  
 We could have no ice cream without ice.

## Queer Bedrooms.

What do the little folks with fur coats do in  
 winter?  
 Rabbits are livelier in winter than in summer.  
 They play games in the snow.  
 They have a cosy nest down under the snow.  
 They go into it thru a tunnel.  
 The rabbit's bedroom is safe from the cold  
 snow.  
 The cold wind cannot chill the rabbit.  
 His nest is made of leaves and grass.  
 The nest is lined with soft fur.  
 The mother rabbit pulled it off her breast.  
 The beaver wears a thick fur overcoat.  
 He does not mind the cold.  
 His bedroom is high and dry above the water.  
 It is made of mud and sticks.  
 His bed is soft willow bark and little twigs.  
 He can get things to eat when he cares to go out.

# The Days of February

By Alice E. Allen

Two ways of giving the following little exercise are suggested, according to the number of children taking part.

First: If there are twenty-nine children, make of large paper letters and figures FEBRUARY, 1908. Suspend it over where children are to stand. Drape flags about it. Of the twenty-nine children make a calendar leaf for February, 1908. Each child represents one day. The ordinary days—1, 3, 4, etc., wear large white paper figures on breast. The special days, as selected below, wear large red or blue figures. Each child has small flag slipped under figure.

2 (Candlemas Day) carries Teddy Bear, with red cap and sweater or red bow.

12 (Lincoln's Birthday) carries large white star.

14 (St. Valentine's Day) carries large blue bow knot.

22 (Washington's Birthday) carries large flag.

27 (Longfellow's Birthday) carries large picture of Longfellow.

29 (Extra day of Leap Year) carries large blue question mark.

Twenty-nine children sing verses as directed. Special Days recite couplets in turn, each showing bear, star, etc.

Second: If only six children take part, on blackboard sketch large calendar leaf for February, 1908. Drape flags over it. In squares reserved for special days trace lightly selected symbols so that children can quickly and easily draw over lines. Each child wears large red, white or blue figures to show date he represents. Each has small flag slipped under figures.

Six children sing verses as directed. Each recites couplet, goes to blackboard and makes sketch as follows:

2 Teddy Bear in red crayon.

12 Star in white.

14 Bow knot in blue.

22 Flag in red, white and blue.

27 Bar of song in white.

29 Question Mark in blue.

CHILDREN (*in position sing*)—

Air "Yankee Doodle."

Old January leads the way

With little laughing new days,

To February blithe and gay,—

All Red and White and Blue days.

CHORUS (*waving flags.*)

Shortest month of all the year,

But patriotic very,

O'er it wave the Stars and Stripes,

Three cheers for February!

CHILD WITH 2:

The SECOND comes out like a big Teddy Bear,  
If he sees his own shadow and goes back—beware!

CHILD WITH 12:

In brightness and whiteness that no time can mar  
The TWELFTH shines across all the year like a  
Star.

CHILD WITH 14:

In dances the FOURTEENTH, so merry and true,  
Her hours tied together with Bow Knots of  
Blue.

CHILD WITH 22:

The proud TWENTY-SECOND, with banners that  
fly,  
To drum beat and bugle call now marches by.

(*All sing verse and chorus as above.*)

CHILD WITH 27:

'Twixt the dark and the daylight, when shadows  
grow long,

The dear TWENTY-SEVENTH floats by like a song.

CHILD WITH 29:

The TWENTY-NINTH? Listen,—its minutes all  
say

"Oh what will you do with a whole extra day?"

(*All sing verse and chorus as above.*)

# Washington's Birthday Exercise

By Bertha E. Bush, Iowa.

## The Name of a Hero.

**A** WASHINGTON Exercise for ten pupils. Let each one carry a cardboard shield on which is one of the letters of Washington's name. They go up with the blank side of the shield outside, and as each speaks his lines, he turns his shield to show his letter.

FIRST PUPIL (*showing W*):

Washington was Wise.  
Turmoil raged on every hand;  
His calm wisdom saved our land.  
Washington was Wise.

SECOND PUPIL (*showing A*):

Washington was Able;  
Strong to work till work was done,  
Strong to struggle till he won.  
Washington was Able.

THIRD PUPIL (*showing S*):

Washington was Sturdy.  
Who could climb so high as he?  
Who could toil so steadily?  
Washington was Sturdy.

FOURTH PUPIL (*showing H*):

Washington was Handsome.  
Gracious, kind in act and plan,  
Every inch a gentleman;  
Washington was Handsome.

FIFTH PUPIL (*showing I*):

Washington is Immortal.  
Year by year, as ages run,  
Men shall speak of Washington.  
Washington is Immortal.

SIXTH PUPIL (*showing N*):

Washington was Noble.  
Not a thought was base or mean,  
Selfish, grasping, or unclean.  
Washington was Noble.

SEVENTH PUPIL (*showing G*):

Washington was Good.  
Prayerful, patient every day,  
Generous, kind in every way.  
Washington was Good.

EIGHTH PUPIL (*showing T*):

Washington was true.  
Truthful in each word and thought,  
Faithful in each work he wrought.  
Washington was True.

NINTH PUPIL (*showing O*):

Washington was Obedient.  
Doing ever, man and lad,  
What would make his mother glad.  
Washington was Obedient.

TENTH PUPIL (*showing N*):

Washington Never gave up.  
Not a hardship e'er could beat him,  
E'en defeat could not defeat him.  
Washington Never gave up.

ALL TOGETHER:

Hear us spell our hero's name,  
Worthy of the highest fame.

(*Each one giving his letter and holding his shield high, as he speaks it.*)

W A S H I N G T O N .

(*All shouting.*)

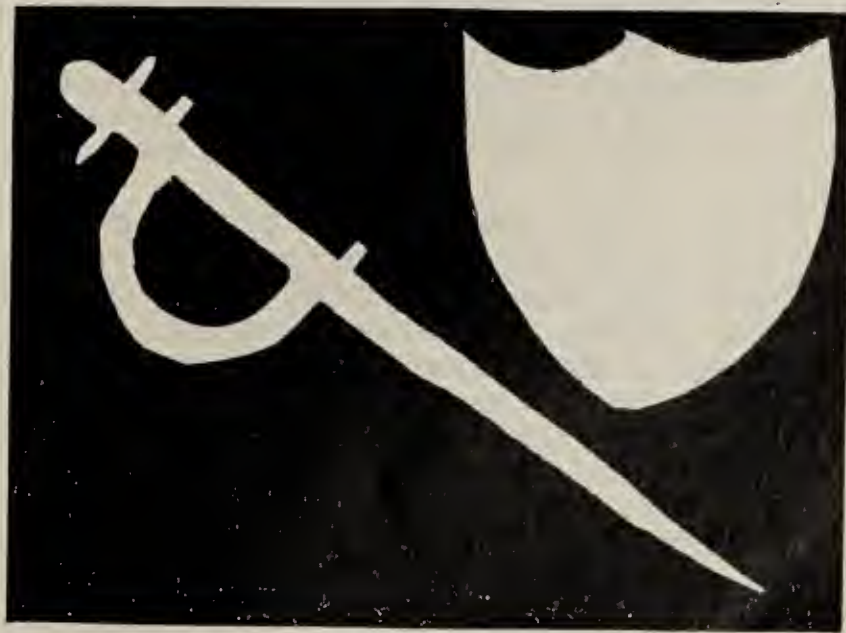
Washington!

Song—BY ALL. Tune: *Maryland, My Maryland.*

We sing a hero, brave and true,  
Washington, George Washington,  
A man to love and honor, too,  
Washington, George Washington.  
Serene and brave and firm and strong  
To fight for right against the wrong,  
A hero worthy of our song,  
Washington, George Washington.

We sing one who no evil spake,  
Washington, George Washington;  
Who suffered much for country's sake,  
Washington, George Washington;  
When jealous hate, with bitter word,  
Assailed him, patiently he heard,  
And only love of country stirred  
Washington, George Washington.

We sing a hero, true and grand,  
Washington, George Washington.  
Whose strength and wisdom saved our land,  
Washington, George Washington.  
His name shall still be honored more  
As years go by than e'er before,  
His praises sounded o'er and o'er;  
Washington, George Washington.



# The Teaching of Phonetics

By Laura Dunbar Hagerty, Buffalo, N. Y.

**I**N outlining a plan to be followed in teaching a child the mechanics of written speech, it should be remembered that phonetics is not a method in itself, but rather an indispensable aid to the reading exercise, after the foundation has been laid by means of the sentence and the word methods. However, the lessons in phonetics should not be deferred until the sentence and the word methods have exhausted their resources, for preparatory exercises in training the sense of hearing should begin as soon as a child enters the lowest primary grade. These exercises and corresponding ones designed to train the vocal organs are given at the beginning of the school course, because they act as both a preventive and a corrective of errors of articulation and enunciation. As articulation is merely a matter of muscular flexibility the vocal exercises are necessarily placed early in the school course, because it is exceedingly difficult to overcome rigidity and to acquire a pleasing enunciation after speech-habits have become fixed. The desirability of possessing a pleasing enunciation need scarcely be dwelt upon.

But pupils frequently fail to articulate accurately because they have failed to hear accurately. The starting-point in phonetics is, therefore, the training of the sense of hearing. For this purpose, much use is made of the familiar kindergarten sense-games bearing upon the subject; a few of which are noted:

The detecting of different tones, with bells, the piano, and the pitch-pipe; the recognizing of the voices or the footsteps of playmates; the imitating of the voices of animals, etc.

These games may be followed by a really phonetic one, in which the teacher slowly phoneticizes action-words, the children being privileged to perform the action as soon as they detect the word the teacher gives; *e. g.*, r-u-n, j-u-m-p. Here the connection is made between the training of the sense of hearing and the training of the vocal organs. For children at once express a desire to imitate the teacher's guessing game, thus beginning the oral phoneticizing of words. Games in which the cries of animals are imitated are of value here, as is also the daily lesson in music.

When a child enters the lowest primary grade, the work of mastering the mechanics of written or printed language is begun by means of the sentence method of teaching reading. After about half a dozen sentences have been learned as wholes, the child naturally turns his attention to the words of which these sentences are composed. At this stage the word method is used to advantage, until about fifty words are acquired, at which point children easily detect resemblances between parts of words. Here is introduced the formal work in phonetics, for which preparation

has been made by means of the previously mentioned games designed to train the sense of hearing and the vocal organs. The psychological reasons for following these methods in the order given, namely, the sentence, the word, and the Phonetic methods, are, at present, so well established as not to need explanation nor defence. It should be stated, however, that economy of the pupil's efforts and time demands that, at this juncture, he be made acquainted with the phonetic structure of the language, for by no other means can he rapidly, securely, and independently master the mechanical side of language; in other words, learn to read.

## First Stage of Purely Phonetic Work

A list of words, the written forms of which have already been mastered by the children, are placed upon the blackboard, thus: f-at, f-an, f-un. The teacher slowly pronounces, giving special prominence to *f*. The children imitate, and so learn the sound of *f*. In this way, the short sounds of all the vowels are taught, also the sounds of m, f, t, s, h, n, l, c, r, k, b, d, g, preferably in this order. Three letters a week can easily be mastered.

As the child's ability to analyze increases, he becomes skilful in synthesizing known sounds into familiar words, and this power makes possible the daily acquisition of a large number of purely phonetic words to his written vocabulary. These words should form the basis of daily drills in both thinking and vocalizing sounds. The letters b, d, g, require more skill in producing than most beginners possess, therefore children should not be asked to vocalize these sounds until they have had sufficient preparatory drill with sounds more easily produced. It is well to present as much variety as possible in the drills, not requiring the analysis of the same words too often, as alertness and rapidity are necessary. The following are profitable exercises:

(a) Teacher dictates known words, one sound at a time; children write words and pronounce.

(b) Children build new words with phonetic cards. This may be a class exercise, each card being large enough for all to see. The words may be constructed on the edge of the blackboard.

(c) Children re-construct words; *e. g.*, the word *mat* is written on the blackboard. A pupil is required to change it to *fat*, then to *rat*, *ran*, *run*, *runs*, etc.

(d) Children build words with cards where all can see; other pupils analyze words aloud and pronounce.

(e) Teacher writes new words on the board; children analyze mentally and pronounce aloud.

### Second Stage

The remaining consonants may now be taught. The long sounds of the vowels are now presented by means of long lists of words from which pupils deduce their own rules governing the lengthening of the vowel sounds; *e. g.*, *cap, cape, ran, rain*, etc., no diacritical mark being used at this period, except that which indicates the elision of a letter.

### Third Stage

When the long sounds of the vowels have been learned, certain sound combinations that enter into large numbers of words are next treated. For example, the combination *ea* is found in fifty of the words of the average child's vocabulary; therefore, it is economy to teach those fifty words by the phonetic method. Among other combinations that should be mastered are *ee, oo, oa, ar, er, or, ir, ur, aw, ew, ow, ay, oy, ing, ight*. The combinations are best learned in this way:

To teach *ee*: Teacher writes known word on blackboard, as *see*; children pronounce. Erase *s*. Children pronounce *ee*. Teacher writes *ee*, many times; children pronounce until the sound is fixed in mind. Then add letters to the *ee*'s; *e. g.*, *feet, meet, feed*, etc. Drill. This type of work is continued indefinitely, or rather until the pupil has gained sufficient skill to enable him to arrive at the pronunciation of any word, the meaning of which is within his comprehension.

All words not in the pupil's vocabulary are omitted from the phonetic lists until their oral forms have first been presented thru the reading, language, science, or other lessons.

Much practice should be given in writing letters from dictation. A few children may write at the board, while the rest of the class observe and correct the blackboard work. Teacher directs children to write *cap*. Make *cap* into *cape*, make *cape* into *cane, can, cab*.

A feature of the method that needs to be emphasized is the practice of thinking, rather than vocalizing sounds. As soon as the ability to mentally synthesize has been gained, the audible synthesis should be supplemented by the purely mental work, which can usually be introduced about mid-year in the first grade. The exclusive mental work is not to be attempted until pupils readily and accurately sound the letters involved. Frequent reviews are indispensable.

### Use of Primers

When the transition from script to print is made, usually at the close of the first ten weeks, and primers come into use, all words, the printed and written forms of which are unfamiliar, are to be presented by the word method, unless the phonetic structure of the word is very simple, or the children show marked ability in analyzing sounds. When pupils have had a few weeks' experience with print, they should be trained to decipher all words in the daily lessons from the

primer that have occurred in previous phonetic drills, and should be taught to pronounce these words without any assistance from the teacher.

### Suggestions

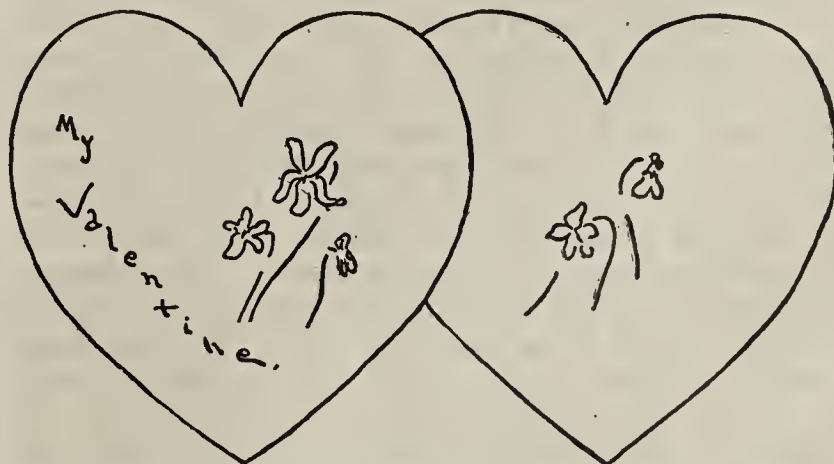
Much of the success of the lessons herein planned depends upon the teacher's ability to arouse the self-activity of the children, and to lead them to become independent workers. The lessons can and should be presented in such a way as will lead the pupils to delight in attacking new words for the purpose of pronouncing them. When children enjoy the work of combining letters into words they have practically solved the problem of the mechanics of reading. Children should not be urged to undertake any part of this work. If the lessons are properly presented, a sufficient amount of interest will be created to stimulate effort, and the desired result will be accomplished, without undue forcing on the part of the teacher. Urging, over-directing, and adverse criticizing destroy the pleasure that usually accompanies phonetic exercises, and crush the spontaneity essential to true progress.

It is important that the exercises designed to train the sense of hearing should receive daily attention thruout the first year.

When an unfamiliar word that does not follow the phonetic rule, appears in the reader, pupils usually meet this seeming difficulty with surprising ease. A child's desire to "make sense" of words leads him to persist in sounding until he arrives at a word which he has previously heard, and one which seems to him appropriate to the context.

Frequently the correction of errors can be made in such a way that the pupil will gain in the ability to attack similar difficulties in future lessons. The correction should not merely inform the learners; it should train them to observe the structure of words more closely. When a pupil miscalls words, it is well to write on the blackboard the word he pronounced and the one he miscalled, in this way attracting his attention to the form of words, and increasing his ability to pronounce correctly.

The more pleasure children find in all these exercises the more rapidly they progress. The pleasure is often in proportion to the amount of independent work the children are trained to do.



A Suggestion for School-made Valentines.

# Teaching the Alphabet

By J. G. Francis, A. B., Pennsylvania

The following method of teaching the alphabet we employed in the school-room and found it productive of good results. The letters were not taught in the arranged order, but according to a scientific classification of them in respect to form. Our aim was to give to the children an idea of how the letters are constructed, to imprint the form lastingly on the mind. Appeals were made to the imagination. Room is left open for original suggestion on the part of both teacher and pupil.

We take first the CAPITAL LETTERS. We classify them as (1) post letters, (2) slant letters, (3) curved letters, (4) post and slant letters combined, (5) post and curved letters combined.

## Post Letters

We begin with post letters. Every child knows what a post is—a hitching post, fence post, or any other kind of a post. Our unit, our beginning letter, is I. Do not be too exact in your likenesses. A vertical line will stand for a man very well with the child; a horizontal line with four slant lines down from it is a dog. Why, a broom-handle is a horse, full of life and animation. I is the simple post. Now we nail a strip across the top, and we have the T; or, if you please, a man with a hat on, a big broad Quaker hat. This will please the child; or, perhaps, it will have a better suggestion for you. Give the post a foot on the right side, and we have L. Now, be careful to impress on the child which is the right and left side. There are many things for it to learn by the way. Give the post a right arm and a little strip for a foothold half-way up, and the result is F. We give F a right foot, and E is the outcome. Next, we set up two posts, and nail a rail across the middle, our double post letter is H. Call it a gate, if you please. So our post letters are I, T, L, F, E and H. Have the child commit them and make them again and again. Here is profitable seat-work.

## Slant Letters

Now, for the slant letters. Every child likely knows what a slant line is, but be sure of this. Point to the gables of the school-house, a pointer leaning against the wall. Make a slant line on the blackboard. We start with A, two slant lines coming together at the top, with a cross strip half-way up, forming at the top a window. We turn the A on its head, knock out the cross strip, or leave it out, and we have V. We put two V's together, and W results. Drill repeatedly on the names of the letters. We take two slant sticks, cross them in the middle, like crossing the knife and fork on the plate (we are not superstitious), and X is our product. We take one slant line, thus /, give it an arm on the left and a foot on the right, and our final letter, Z, is formed. The whole alphabet might now be placed before the child, and it be shown him that

the first and last letters are slant letters—A the first, Z the last. You might also call the attention to the fact that all the slant letters but the first are at the end of the alphabet. The slant letters are A, V, W, X and Z. How many? Teach counting all thru.

## Curved Letters

It will be easy to give the child an idea of what constitutes a curved line. Many objects in the school-room may be used, the cup and saucer at home, an orange. The unit among curved letters is O, a continuous curve of the line till it comes back to itself. We knock a window in the right side of the O, and we have a C; we can see out. Put in the window a seat, with a prop under it on the outside, and G is formed. Next, take O and give it a tail, and behold a Q. Finally we have a very twisty letter, one that curves both ways, much like a snake, thus: S. You may wonder what the name of that letter is. It may be left to the child to find out. The curve letters are O, C, G, Q and S. Let the child find them in the alphabet.

## Post and Slant

Now, we are to put post and slant lines together. We set up a post, and fasten two short slant sticks to it at the middle, on the right side, one up, one down, and we have K. Next we set up a short post, put a slant letter V on top of it, and our result is Y, a boy's sling-shot. It can be made with a knife, fork and spoon. This making use of home objects will help to secure home co-operation. Now, set up two posts, run a slant strip from the top of the one on the left to the bottom of the one on the right, and we have N. The observing boy may say that is a better gate than H; and he may have the better of you. If so, acknowledge it. N is a good letter to review right and left. Again, set up two posts, a little farther apart, put a V in between, and we have the biggest letter in the alphabet, a sort of a W stood on its feet. The letters made up of post and slant lines are K, Y, N and M. Examine the alphabet and show that this is so. How many altogether, so far?

## Post and Curved

Finally, we come to post and curved pieces combined. The first is D, a post with a curve on the right side, extending from top to bottom, a big curve, half of an orange. We put up a post and fasten a little curve to its upper right hand side, and P is made. Another post, a little curve at the top, another at the bottom, on the right side; our product is B. Still another post, a little curve at the top, on the right side, and a prop to hold it up, and we have R. Again a post, a little curve fastened on at the bottom and turned to the left, a curved handle cane turned upside



down, a J. Finally, two posts, a little curve at the bottom to unite them, and that is U, *you*. What is it like? The post and curved letters are D, P, B, R, J and U.

#### Counting Exercise

Now for review and a counting exercise. The foregoing, of course, has covered many lessons, yet if you feed a child on what it likes, it will cram a good deal in at one sitting. The post letters are I, T, L, F, E, and H. How many? Make the figure 6. Make six vertical lines. The slant letters are A, V, W, X, and Z. How many? The figure 5. Five more lines, having left a space. The curved letters are O, C, G, Q, and S. How many? etc. The combined post and slant letters are K, Y, N, and M. How many? Make

the figure 4. Four more lines. Finally, the combined post and curved letters are D, P, B, R, J, and U. How many? etc. Count all the lines. Count all the letters. Take the alphabet and count all the letters. Express twenty-six in figures.

Have the child bring twenty-six pebbles or sticks to school. Place a copy of the alphabet before the child. Have him point out the different classes of letters and the different letters. To what class does this letter belong? and what is the name of that letter? Have them made on the slate, on the tablet; have them constructed out of wire sticks and wire curves. Let the child find the letters in printed matter. Finally, have them commit the alphabet in order.

## Classification of the Letters

### Post Letters

I            T            L            F            E            H

### Slant Letters

A            V            W            X            Z

### Curved Letters

O            C            G            Q            S

### Post and Slant Combined

K            Y            N            M

### Post and Curve Combined

D            P            B            R            U            J

## Poems from Whittier's Child Life.

In the year 1871 there was issued from the press of Houghton, Mifflin & Company, a collection of poems called "Child Life." It was edited by the poet, John G. Whittier. Many of the poems are of permanent interest and in the year of the hundredth anniversary of the poet's birth, it would be a most appropriate way of celebrating a Friday afternoon in memory of the poet, to have some of the poems which he considered best for children spoken. The following are taken from the "Child Life" collection of poems. They are chosen as particularly suitable for the purpose. The "Child Life" is published by Houghton, Mifflin & Company.

### All Things Beautiful.

All things bright and beautiful,  
All creatures great and small,  
All things wise and wonderful,  
The Lord God made them all.

Each little flower that opens,  
Each little bird that sings,  
He made their glowing colors,  
He made their tiny wings.

The purple-headed mountain,  
The river, running by,  
The morning and the sunset  
That lighteth up the sky.

The tall trees in the greenwood,  
The pleasant summer sun,  
The ripe fruits in the garden,  
He made them every one.

He gave us eyes to see them,  
And lips that we might tell.  
How great is God Almighty,  
Who hath made all things well.

—MRS. C. F. ALEXANDER.

### The Crow's Children.

A huntsman, bearing his gun afield,  
Went whistling merrily;  
When he heard the blackest of black crows  
Call out from a withered tree:—

"You are going to kill the thievish birds,  
And I would if I were you;  
But you mustn't touch my family,  
Whatever else you do!"

"I'm only going to kill the birds  
That are eating up my crop;  
And if your young ones do such things,  
Be sure they'll have to stop."

"O," said the crow, "my children  
Are the best ones ever born;  
There isn't one among them all  
Would steal a grain of corn."

"But how shall I know which ones they are?  
Do they resemble you?"

"O no," said the crow, "they're the prettiest birds,  
And the whitest that ever flew!"

So off went the sportsman whistling,  
And off, too, went his gun;  
And its startling echoes never ceased  
Again till the day was done.

And the old crow sat untroubled,  
Cawing away in her nook;  
For she said, "He'll never kill my birds,  
Since I told him how they look."

"Now there's the hawk, my neighbor,  
She'll see what she will see, soon;  
And that saucy, whistling blackbird  
May have to change his tune!"

When, lo! she saw the hunter,  
Taking his homeward track,  
With a string of crows as long as his gun,  
Hanging down his back.

"Alack, alack!" said the mother,  
"What in the world have you done?  
You promised to spare my pretty birds,  
And you've killed them every one."

"Your birds!" said the puzzled hunter;  
"Why I found them in my corn;  
And besides, they are black and ugly  
As any that ever were born!"

"Get out of my sight, you stupid!"  
Said the angriest of crows;  
"How good and fair the children are,  
There's none but a parent knows!"

"Ah! I see, I see," said the hunter,  
"But not as you do, quite;  
It takes a mother to be so blind  
She can't tell black from white!"

—PHOEBE CARY.

### The Clocking Hen.

"Will you take a walk with me,  
My little wife, to-day?  
There's barley in the barley-field,  
And hay-seed in the hay."

"Thank you," said the clocking hen;  
"I've something else to do;  
I'm busy sitting on my eggs,  
I cannot walk with you."

"Clock, clock, clock, clock,"  
Said the clocking hen;  
"My little chicks will soon be hatched,  
I'll think about it then."

The clocking hen sat on her nest,  
She made it in the hay;  
And warm and snug beneath her breast,  
A dozen white eggs lay.

Crack, crack, went all the eggs,  
Out dropt the chickens small!  
"Clock," said the clocking hen,  
"Now I have you all."

"Come along my little chicks,  
I'll take a walk with you."  
"Hollo!" said the barn-door cock,  
"Cock-a-doodle-do!"

—AUNT EFFIE'S RHYMES.

### The Johnny Cake.

[To be spoken by eight children, each giving one stanza.]

Little Sarah she stood by her grandmother's bed;  
 "And what shall I get for your breakfast?" she said.  
 "You shall get me a johnny-cake: quickly go make it,  
 In one minute mix, and in two minutes bake it."

So Sarah she went to the closet to see  
 If yet any meal in the barrel might be.  
 The barrel had long time been empty as wind;  
 Not a speck of the bright yellow meal could she find.  
 But grandmother's johnny-cake—still she must make it,  
 In one minute mix, and in two minutes bake it.

She ran to the shop; but the storekeeper said,  
 "I have none—you must go to the miller, fair maid;  
 For he has a mill, and he'll put the corn in it,  
 And grind you some nice yellow meal in a minute;  
 But run, or the johnny-cake, how will you make it,  
 In one minute mix it, in two minutes bake it?"

Then Sarah she ran every step of the way,  
 But the miller said, "No, I have no meal to-day;  
 Run, quick, to the cornfield, just over the hill,  
 And if any be there, you may fetch it to mill.  
 Run, run, or the johnny-cake, how will you make it,  
 In one minute mix, and in two minutes bake it?"

She ran to the corn-field—the corn had not grown,  
 Tho the sun in the blue sky all pleasantly shone.  
 "Pretty sun," cried the maiden, "please make the corn  
 grow."

"Pretty maid," the sun answered, "I cannot do so."  
 "Then grandmother's johnny-cake, how shall I make it,  
 In one minute mix, and in two minutes bake it?"

Then Sarah looked round, and she saw what was wanted;  
 The corn could not grow, for no corn had been planted.  
 She asked of the farmer to sow her some grain,  
 But the farmer he laughed till his sides ached again.  
 "Ho! ho! for the johnny-cake,—how can you make it,  
 In one minute mix, and in two minutes bake it?"

The farmer he laughed, and he laughed out aloud,—  
 "And how can I plant till the earth has been ploughed?  
 Run, run to the ploughman, and bring him with speed;  
 He'll plough up the ground, and I'll fill it with seed."  
 Away, then, ran Sarah, still hoping to make it,  
 In one minute mix, and in two minutes bake it.

The ploughman he ploughed, and the grain it was sown,  
 And the sun shed his rays till the corn was all grown.  
 It was ground at the mill, and again in her bed  
 These words to poor Sarah the grandmother said:  
 "You shall get me a johnny-cake—quickly go make it,  
 In one minute mix, and in two minutes bake it."

### Old Gaelic Lullaby.

Hush! the waves are rolling in,  
 White with foam, white with foam;  
 Father toils amid the din;  
 But baby sleeps at home.

Hush! the winds roar hoarse and deep,—  
 On they come, on they come!  
 Brother seeks the wandering sheep;  
 But baby sleeps at home.

Hush! the rain sweeps o'er the knowes,  
 Where they roam, where they roam;  
 Sister goes to seek the cows;  
 But baby sleeps at home.

### Topsy-Turvy World.

If the butterfly courted the bee,  
 And the owl the porcupine;  
 If churches were built in the sea,  
 And three times one were nine;  
 If the pony rode his master;  
 If the buttercups ate the cows;  
 If the cat had the dire disaster  
 To be worried, sir, by the mouse;

If mamma, sir, sold the baby  
 To a gypsy for half-a-crown;  
 If a gentleman, sir, was a lady,—  
 The world would be upside down!  
 If any or all of these wonders  
 Should ever come about,  
 I should not consider them blunders,  
 For I should be inside-out!

—LILLIPUT LEVEE.

### Little Brown Hands.

They drive home the cows from the pasture,  
 Up thru the long shady lane,  
 Where the quail whistles loud in the wheat-fields,  
 That are yellow with ripening grain.  
 They find, in the thick waving grasses,  
 Where the scarlet-lipped strawberry grows.  
 They gather the earliest snowdrops,  
 And the first crimson buds of the rose.

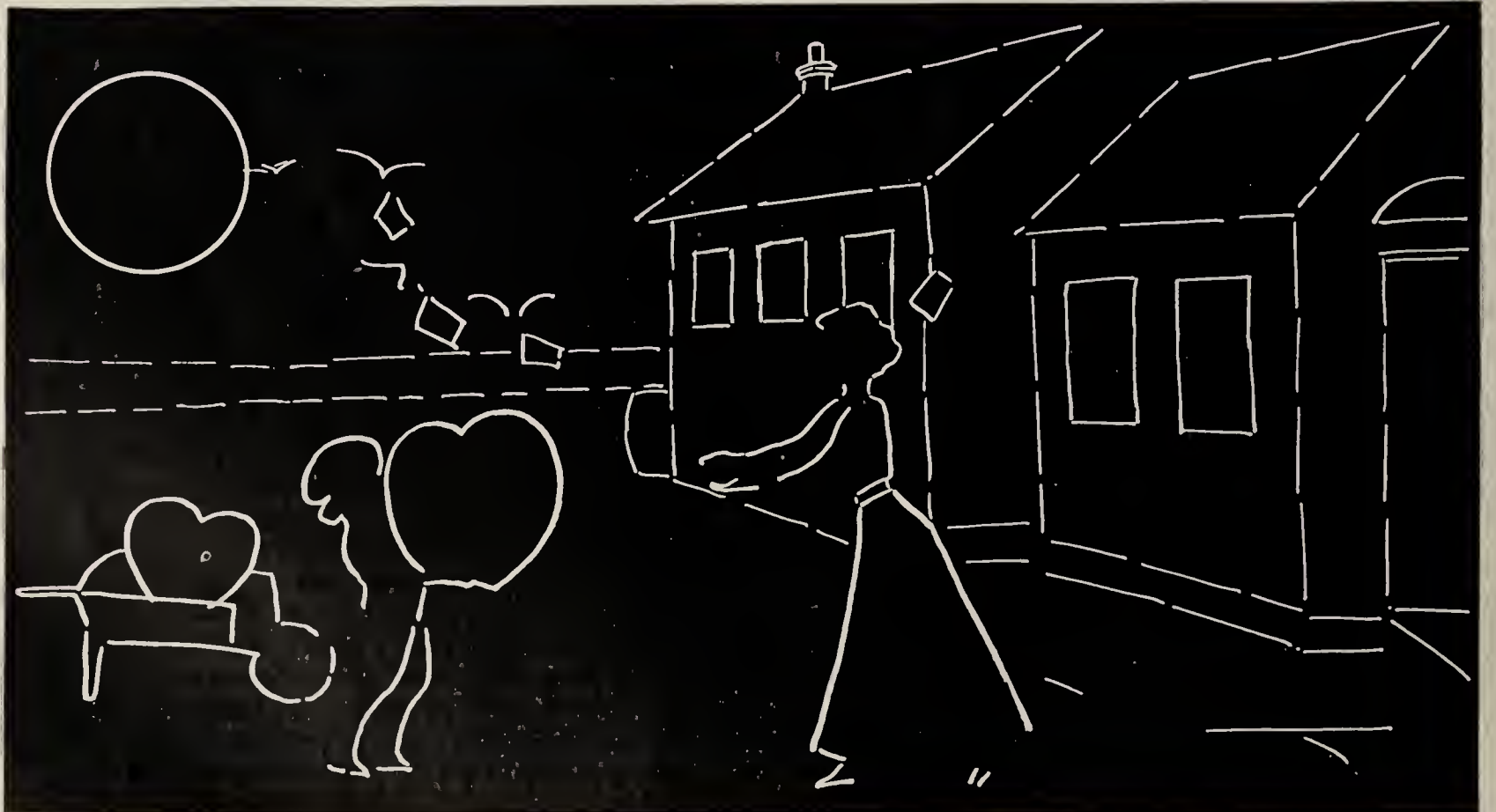
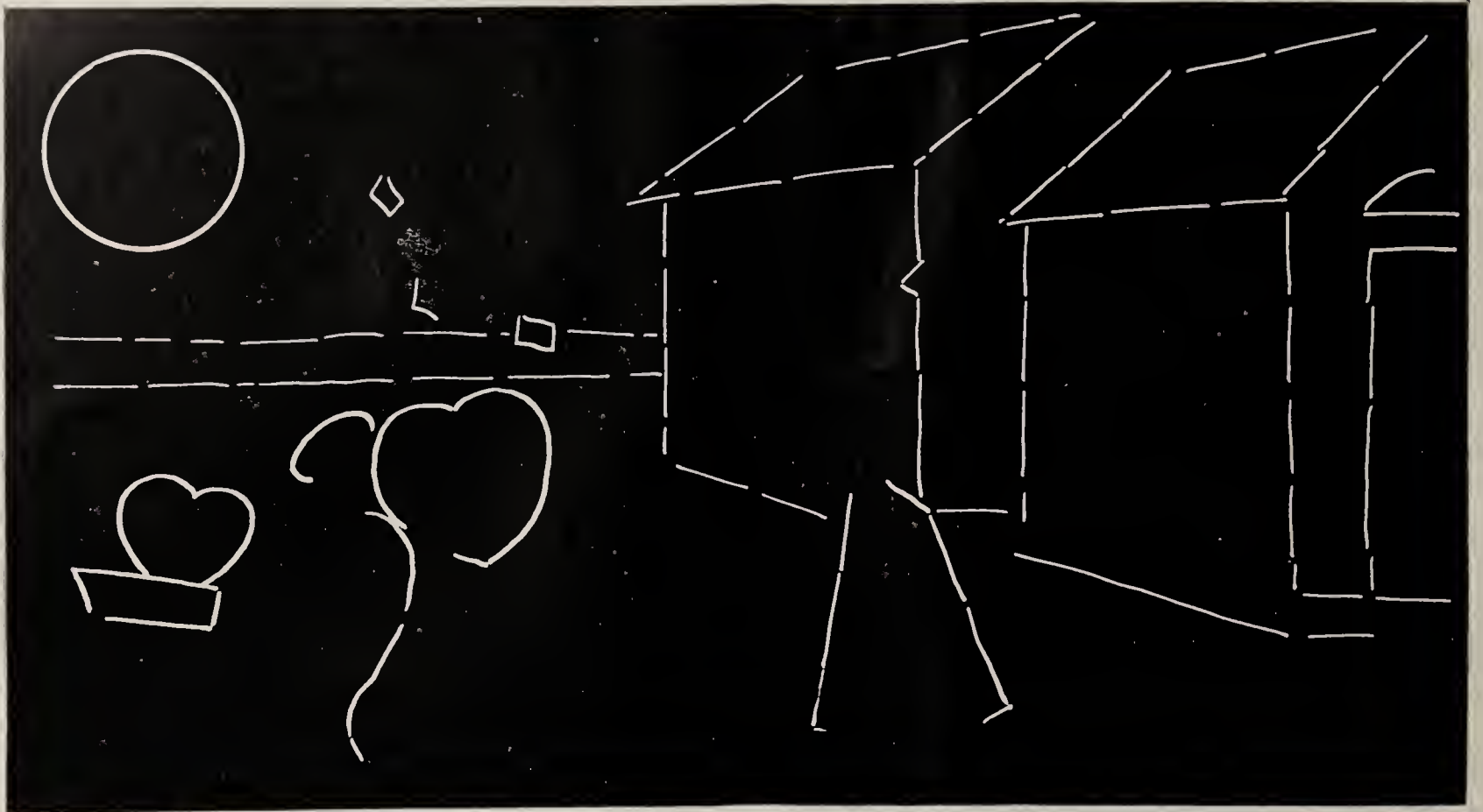
They toss the new hay in the meadow;  
 They gather the elder-bloom white;  
 They find where the dusky grapes purple  
 In the soft-tinted October light.  
 They know where the apples hang ripest  
 And are sweeter than Italy's wines;  
 They know where the fruit hangs the thickest  
 On the long, thorny blackberry-vines.

They gather the delicate sea-weeds,  
 And build tiny castles of sand;  
 They pick up the beautiful sea-shells,—  
 Fairy barks that have drifted to land,  
 They wave from the tall, rocking tree-tops  
 Where the oriole's hammock-nest swings;  
 And at night-time are folded in slumber  
 By a song that a fond mother sings.

Those who toil bravely are strongest;  
 The humble and poor become great;  
 And so from these brown-handed children  
 Shall grow mighty rulers of state.  
 The pen of the author and statesman,—  
 The noble and wise of the land,—  
 The sword, and the chisel, and palette,  
 Shall be held in the little brown hand.

—M. H. KROUT.

# February Blackboard



The accompanying blackboard drawings offer various possibilities. The whole drawing may be placed upon the blackboard as indicated here, or it may be given in sections on various parts of the board, or of the picture portions used instead of the entire drawing.

The small boy carrying the heart may be used alone or with the wheel-barrow.

The moon and the birds bringing the valentine messages might make a separate picture.

The moon with the birds across it could be used alone.

The birds carrying the envelopes might be used by themselves.

A single bird carrying the envelope might be placed on the blackboard or the various birds put on different sections of the board about the room.

Sketch by Howard Hilder.



The schoolhouse and the teacher can be used alone, or the schoolhouse could be used alone, or the teacher alone.

The teacher and the boy bringing the heart could be used by themselves.

A careful description of the method of drawing blackboard pictures similar to the one pictured here was given in the January number of *TEACHERS MAGAZINE*. For the benefit of any teachers who missed that number, it is simply necessary to say that the outlines indicated in the first sketch are the ones to be placed on the blackboard first. They are to be followed by the lesser lines indicated in the second sketch. The outlines are then to be completed as indicated in the third sketch.

# Stories from the Primary Rooms

## A Year in Room Seven.

By MARGARET SMALL DODGE, New York.

**T**HE class work in Room Ten was not difficult to prepare. The year passed quickly and I began to enjoy my work much. You will, I hope, do me the courtesy to accept the verdict of the critic in the anteroom and the critic at the table that I could impart knowledge. Now that I was learning the discipline, don't you see how I was strengthening my position? Fine feeling, isn't it, to work on in your profession and to realize that your position is being strengthened?

Altho corporate punishment was allowed in the primary schools it was tabooed in the grammar grades. Not until the last month of the school year did I ever have a desire to use brute force—my method of discipline was to reach the child thru his affections. I had found it the better way. Imagine how you'd feel about half-past three of a roasting hot afternoon in mid-June, when you had to draw all the window shades and teach in semi-darkness to shut out the heat of the sun. It is trying to both the teacher and the "forty-eight." Allowances have to be made. I was in no mood to make allowances. I don't believe you would have been, either.

For the fifth time, Jock Hague, an evil-faced, evil-smelling boy—he had ambitions to be a jockey and hung around livery stables—forced his pencil over his slate with a screech that only a pencil in the hand of such a boy can make. Mind you, I had spoken kindly to that lad about that very thing four times. That's where I made a blunder—I talked too much. But I had hoped to avoid trouble. I wasn't looking for it at all. Jock was, and what's more, he meant to have it—at least he meant me to have it. As many another Jock has done before him, he miscalculated. If I made my blunder, he made his also. I walked to his desk on the fifth screech, took the pencil from his fingers, and placed it in the little groove on the desk cover. I bent over to speak to him. I didn't really know what I was going to say. He leered at me. On the astonished ears of the "forty-eight" broke a chivalrous, "Aw, shut yer mouth."

I like to think it was the rage of the lioness that possessed me—I pray you consider it not that of the cat. I threw caution to the winds. I snatched the astonished Jock from his little chair, and wrestled him down the length of the aisle, out past the rows of the "forty-eight." At each step of the way I struck that little beast across his filthy mouth with the palm of my hand. A great white mark leaped out from the sullen red of his anger-swollen face as I struck. The lad swore at me till the blows choked him into silence. Thru the long hall I dragged him. A man's strength was in my arms. He was a

husky boy. I couldn't do it again. I shouldn't want to be able to do it.

The rage that obsessed me as I flung him into a disused room and turned the key upon him kept me strong to finish the afternoon. When the last of the "forty-eight" had gone and I was alone, the reaction was terrible. The principal dismissed Jock while I sat in his office shaking like a leaf. I had jeopardized my position, that I knew. I cared not a whit for that. While I was sitting there in misery the committee man came in. He had dropped in to see his niece. I told him my story. If I should get into difficulties he would be the one to support me. I told him all. When I had finished I appealed to him, "Now, wouldn't you have done the very same thing?"

He smiled at me in a friendly way. He glanced mischievously at the fat book of by-laws which lay before me open at the seventh law pertaining to corporal punishment, and lowered his voice to a whisper lest it overhear. "I might not have dared to do it, young lady, but I should have most awfully wanted to."

I never heard further from the affair with Jock. His parents didn't realize what a weapon they held against me. How many difficulties we avoid when the other fellow doesn't realize! That may have been the real reason in Jock's case. I prefer to believe that it was just a sense of loyalty in the boy. Perhaps, after all, the little beggar owned to himself that it was a fair fight, even if he got the worst of it. And in getting the worst of it he may have determined to make the best of it and not squeal. I like to look at it that way, since Jock was a member of the "forty-eight."

When I remember the terrible lust to destroy that obsessed me that afternoon in mid-June, and the reaction, I feel like taking off my hat to the city fathers for putting rule seven relating to corporal punishment—not allowed. Corporal punishment should not be allowed, should not be administered by an overwrought teacher whose strength of anger is her weakness.

At the end of June I again scanned the papers "the morning after" to see where "they" were to be put. This time I was not surprised to see my name among them. Oh, joy! The committee man's niece was to be moved to a grade ahead. That made a jump of two rooms each for us who were below her room.

I began the fall term in Room Seven—destined to be my "open sesame" to the art of all-round teaching. It was not a jog room, to begin with. It was bounded by four straight walls. It had five windows on the south side, two doors at the front, and a door at the back. I loved Room Seven then—I love it to-day. There I learned not only the art of disciplining others, but I learned the art of work—real work, not drudgery, mind you, work which I loved for its own sake.

Let me whisper a secret to you—the committee man's niece had put me wise. There were to be vacancies. She was to be married. I told you she was charming. Her position would soon be vacant. If I could make good during this present year it would mean a swing over into the fourth room. Wasn't that worth while working for—increase of salary, of responsibility, of prestige? Do you remember how you felt when such possibilities came your way? Great, wasn't it? Can you call any effort drudgery that leads to an end like that?

As the "forty-eight" caught the spirit that was within me they made of Room Seven a real home. We all loved it. Did you ever stop to think how different the results when you live love instead of preaching it? Could I smile at Patsy with indifference in my eyes and fool him? No, I might do it to you, Mr. Grown-up, but not to Patsy. He knows when the heart loves; he senses it. So do Ellen and Jane and the rest of the "forty-eight." One thing more I learned in Room Seven—I must play fair.

In Room Seven I learned to handle the drinking water problem. There I learned to handle the leaving the room problem. It was there I learned the efficacy of "look discipline." If Jennie caught me looking at her intently she knew something was the matter, not with me, but with her. Perhaps her position was slouchy or her desk untidy. Something was the matter. She must set it right. That was a very satisfactory method of discipline, especially if strangers were in the room. One hates to be spoken to before strangers.

By the judicious handling of the drinking water and the leaving the room problems, a very ugly attendance problem is solved. Did you ever go into a schoolroom and see hands waving in the air? How irritating to see a fist bunched up in the air or a palm swaying back and forth! Sit and watch it for five hours of the day and see how you like it.

If Jane wishes a drink of water, Jane shall have it. Why should she not? I would get one if I wanted it and so would you—why not Jane?

"When you wish a drink of water, Jane dear, simply slip out of your seat quietly and go to the basin and get it." That's what I told Jane, the thirsty member of the "forty-eight." I leave it to you if that's not a simple way for Jane to get her drink. Seems sensible, too, doesn't it? So it did to the "forty-eight." When they found out that they could get a drink whenever they wanted it, they didn't seem to want it so often. I believe it works that way outside of Room Seven, with boys and girls of a larger growth.

If James wishes to leave the room, let him leave it, by all means. It is not necessary for him to raise his hand and shout out so that every child in the room shall be distracted. Let him go of his own accord, without raising his hand. He will come back.

But what to do with August Goff, that was the question. When August slipped out of his seat by the door five times in one morning, returning so quickly that he could not have gone far from the outside door, I knew something would have to be done with him. So I halted him as he was going out for the sixth time. "August, you are taking your recess now, dear. You may stay in this morning when the other children go out."

That sent August to his seat in a hurry. I turned to the "forty-eight" and put the question to them. They should settle it. When the "forty-eight" settled a question that was the end of it. I made a point to have them settle all the questions I could. It was a great help to me. The committee man's niece didn't teach me that. I found it out for myself. I am proud of it.

"Children, if August needs to leave this room will he stop here just because he has to lose his recess?"

They answered as any sensible person would answer. August was angry. He was beginning to realize the weakness of his position.

"Very well, then. If he doesn't need to go, do you think he deserves a recess for pretending that he does?"

Again the "forty-eight" made reply and rendered their verdict. As the result, when the boys filed out for their recess August was not among them. No use. He had to stay. The "forty-eight" had spoken.

And yet, August hadn't been refused when he wished to leave the room. His mother couldn't send a note to the committee man to that effect.

That's the way we disciplined in Room Seven—made them see the justice of it. That's all you have to show the "forty-eight."

### One Little Miss.

- 1 All by herself she stands,  
One little miss, (a)
- 2 One merry dimpled face  
Raised for a kiss; (b)
- 3 One pair of smiling lips, (c)  
Sweet as a rose;
- 4 One small and curly head, (d)
- 5 One tiny nose. (e)
- 6 One dainty pinafore (f)  
Covers her dress,
- 7 Not very clean at times, (g)  
I must confes !
- 8 One loving heart that beats (h)  
All the long day;
- 9 One laughing little miss  
Running away. (i)

### ACTIONS.

- (a) Bows and introduces herself with an outward movement of both hands.
- (b) Turn face upward and make the sound of a kiss.
- (c) Smiles, and touches lips.
- (d) Shakes her head vigorously.
- (e) Touches nose.
- (f) Spreads pinafore out.
- (g) Hides face behind hands as if ashamed.
- (h) Places hand over heart.
- (i) Is lifted down and runs back to her place.

—Teachers' Aid.

# Hints and Helps

## Plans, Methods, Devices, and Suggestions from the Workshops of Many Teachers

This feature, originally planned for these pages, has proved so popular with teachers that it has been copied by nearly every educational periodical in the country. *TEACHERS MAGAZINE* will continue to publish the best to be had for this department. The Editor would like nothing better than that he might be able to visit the school-rooms of every one of the hundred thousand teachers who will read this Magazine. What an abundance of good things he would find! But that cannot be. The next best thing is to have the teachers aid each other by writing out the devices and plans and thoughts that have proved most helpful to them. Will you not contribute from the store of your experience? A good book will be sent for every contribution accepted for this department.

### A Self-Control Plan.

At the beginning of the term I told the children that they were to be allowed to mark their own deportment. For any misbehavior which did not seriously disturb the room I did not reprove them.

They kept a slip of paper on their desks on which they wrote any misdemeanor of which they were guilty. At five minutes to four I called for reports, taking a row at a time. When the papers were blank they simply reported "perfect." This is an illustration of some of the reports: "I made a noise on my whistle, but I didn't mean to." "I whispered twice and didn't study all the time." "I took Percy's ball away from him at recess." After each report I told them their grade in deportment for that day and recorded it.

The children entered upon the plan with enthusiasm, and reported very conscientiously. One little boy told me that he had whispered the day before yesterday and had forgotten to report it. Many did not whisper more than once or twice during the half year. It was practically self-government and did away with whispering almost altogether. I do not use this device with all classes, but find it very successful with children who have gotten into the habit of whispering.

Iowa.

OLGA MUELLER.

### Getting Acquainted.

The following original device for organizing a school and getting acquainted with the children has worked good results in my school.

I place upon the board, as soon as possible, on the first day of school, some questions, the answers to which will form a complete autobiography, and be the key to the character and proficiency (or deficiency) of each pupil.

Different sets of questions may be asked—but this is the set of which I usually make use.

1. What is your full name?
2. When and where were you born?
3. What is your father's full name?
4. What was your mother's maiden name?
5. What is your father's occupation?
6. In what way do you help him in his work?
7. How many terms have you attended school?
8. What were the names of your teachers?
9. What branches have you studied?
10. Which is your favorite study?
11. What kind of books do you prefer reading?
12. What is your favorite sport?
13. What is your favorite color?
14. What is your favorite flower?

15. What kind of work do you prefer doing out of school?

16. What do you intend to be when you grow up?

By this means the teacher gets better acquainted with the children than by a whole week of teaching. The full name and time of birth come in handy for making out the roll-call.

Collect the papers and keep carefully. About the end of the term have the pupils answer same questions; return both papers to them, and let them mark the improvement.

I hope this device will be as helpful to other teachers as it has been to one of them.

### Sunshine for the Mischievous.

Give the mischievous, unruly child a seat in the sunshine, not where there will be any injury to the eyes, but where the sun will shine warmly, even uncomfortably, upon him. In a short time he will become the most docile, sweet tempered person in the room (the teacher included, of course).

The sunshine acts as a sort of vapor bath in casting out the "evil spirits."

Illinois.

LUCY M. HUTCHINS.

### The Week's Word List.

The following plan I have used and found helpful as a Friday afternoon review in my Primer class, consisting of eight little girls.

The new words for each day I write on the blackboard with colored crayon. These are allowed to remain there until Friday night, and by the end of the week we usually have a dozen or so words learned. Friday afternoon each child, prepared with slate and pencil, comes to the recitation. All then write one of the week's words as large as possible, turning over their slates as soon as finished, that no one may see.

Each, then, in turn, holds his slate before the class, the child naming the words, showing his own next, and so on until all have shown theirs. Then, at a given signal, the words are erased and we proceed as before.

In this way the words are thoroly reviewed, careful writing is insured (for, of course, unless the word is correctly written we are unable to guess it), and the children are refreshed and rested.

My little ones enjoy this plan and eagerly look forward to our "Friday review." I find that their writing is much improved, as each child strives to have his word perfect in every particular.

Michigan.

GRACE O. SPEAR.



### Our Soldier Boys in the Philippines.

Perhaps some of the pupils or their parents saw the Igorot village exhibited at the St. Louis Fair. Later it was to be seen at Coney Island.

Not until it has become a subject in history will the work of our army in the Philippines be appreciated. Too little has been told of the sickness and hardships endured, and the immense difficulties overcome.

It is only fair, in touching on the subject of the Filipino children, that the pupils in our schools should be reminded of this work which has been done, what the sympathy and cooperation of our soldiers have done to sustain and keep hope alive in the hearts of those teachers, both men and women, who have gone as pioneers to bring education and enlightenment to the dwellers of the Philippines.

Teachers will find "The Philippine Islands," by Fred W. Atkinson, very interesting reading in this connection.

ANNA BOWMAN.

### From Concrete to Abstract.

My first grade had been taught for two months by a careful teacher, who had patiently initiated each small member in the mysteries of 1 orange + 1 orange, 2 drums + 1 drum, 3 kites — 2 kites, etc.

And now came the crucial time, when the bare, meaningless numbers, shorn of their fascinating oranges, drums, and kites, must be presented.

"3 — 2 equals what, Max?" the teacher asked, with mock assurance. No intelligent gleam came into Max's big blue eyes, tho two minutes before he had readily given the sum of 3 balls + 2 balls.

Suddenly, an inspiration came to the teacher. "Children," she said, hastily, "I am in such a hurry to finish the lesson to-day that I haven't time to give names to the numbers, so I am only going to say, '2 + 1,' '3 — 2,' etc., but you must remember that I am all the time talking about the apples, balls, and kites which we have drawn on the blackboard."

"When I say '2 + 1,' you must 'make believe' that I have said 2 kites + 1 kite."

The children's imagination was instantly kindled and the transition from concrete to abstract was quickly and intelligently made.

Atlanta, Ga.

MAMIE LOUISE PITTS.

### A Question Box.

I have read your magazine with the greatest of interest and profit, and think it has no equal for an all-around school magazine.

A very good exercise for Friday afternoon is to have each pupil of the middle and upper forms, if in a country school, write a set of ten questions, each on a separate slip of paper. These slips are all placed in a box called our "question box." They are then distributed, so many to each child, then the pupils in turn answer the questions they received.

The questions are to be helpful ones on any or all subjects studied at that particular time.

I not only use this for afternoon exercises, but find it an excellent plan for a review. When I use it for a review, in history, for instance, I, of course, have all the questions pertaining to history and so on.

Some of the children keep the questions from time to time and study up on them for the next time.

Here are some questions I found in the box when we had a review on the Constitution:

Who are our Senators?

What powers has Congress?

Who is the Speaker of the House, and what are his duties?

Wisconsin.

PEARLE FOLLAMORE.

### For Number Drill.

I find TEACHERS MAGAZINE very helpful.

My pupils had some trouble in remembering the tables. So as to help them I first draw a circle on the board, then on the inside of it I place the numbers from one to twelve as they are found on a clock. In the center of the circle I place a number followed by the sign times. For example, 4 x is placed in the center. Then I point from one number to another, and in a short time all can give the correct answers quickly. The same plan can be used for the division tables also.

A READER.

### Cubs' Food.

#### THEY THRIVE ON GRAPE NUTS.

Healthy babies don't cry and the well nourished baby that is fed on Grape-Nuts is never a crying baby. Many babies who cannot take any other food relish the perfect food, Grape-Nuts, and get well.

"My little baby was given up by three doctors who said that the condensed milk on which I had fed her had ruined the child's stomach. One of the doctors told me the only thing to do would be to try Grape-Nuts, so I got some and prepared it as follows: I soaked 1½ tablespoonfuls in one pint of cold water for half an hour, then I strained off the liquid and mixed 12 teaspoonfuls of this strained Grape-Nuts juice with six teaspoonfuls of rich milk, put in a pinch of salt and a little sugar, warmed it and gave it to baby every two hours.

"In this simple, easy way I saved baby's life and have built her up to a strong healthy child, rosy and laughing. The food must certainly be perfect to have such a wonderful effect as this. I can truthfully say I think it is the best food in the world to raise delicate babies on and is also a delicious healthful food for grown-ups as we have discovered in our family."

Grape-Nuts is equally valuable to the strong, healthy man or woman. It stands for the true theory of health. "There's a Reason." Read "The Road to Wellville," in pkgs.

### To Encourage the Beginner to Read.

Call a child outside, give him a leaf (or any object from nature), which he will hide until he reaches the platform. Here he displays it to all saying, "See my leaf!"

Write this sentence on the board, then ask for the word which says "See," "leaf," "my."

Many new words may be introduced in this way. Have on hand rough sketches of these objects with sentences beneath, and distribute to each child before going home. They will return in the morning with them, and will be sure to wish to read them to the teacher.

At a later date, paste or draw a picture on paper, hold it before the class, calling for statements about the picture. Write these statements on the blackboard. Ask each child in turn to read his own (which he is certain to know), then ask different ones to read each others'. Copy these sentences below the picture, and ask for a volunteer to take it home and read it all to you in the morning.

At a more advanced stage, draw a picture and write something about themselves, such as this:



I am a pumpkin.  
Keith's mamma wanted to make me into a pie.  
I was in the cellar.  
It was a little dark there.  
So I just looked at her like this.  
She soon went away in a hurry.  
How I did laugh!

#### ANOTHER DEVICE.

Let the children ask the questions and the teacher answer them, and *vice versa*. Then let one of the children ask the questions while another one answers. The answers can be supplied by the children. As,

Can you say something about a knife?

A knife can cut.

Do you know anything about sugar?

Sugar is sweet.

What can a ball do?

A ball can roll.

What do you mean to be when you are a man?

I mean to be a doctor.

Quebec.

HELEN PATON.

### The Fish-Pond Device.

I have many little devices and methods which I use in my school and I do not think there are very many dull moments during our school year. I have a little method of teaching my primary class to remember new words.

I draw an outline of a pond on the board. Within I draw fish, which are easily made. I name each fish, taking the most difficult and new words out of our lesson for the big fish in the pond.

I have a few small poles at school, and my primary class are delighted to have an opportunity of showing how many fish they can catch. Each child takes turns and as he can take a word, pronounce it and spell it, it is erased. I have a line drawn on the board for each child, and as he catches a fish it is put on the line by the child, that is, the words are written in a vertical line.

The child who succeeds in stringing the most fish wins in the contest.

Ohio.

MARY HEHNSTETTER.

### A Plum Pudding Story.

Here is a copy of a little lesson (original, of course), which I gave to a child. She could not read in September, as she only started to attend school then, but she read this to me as soon as I gave it to her, enjoying the joke.

I am a plum pudding.

Mrs. Jones made me.

She is a good cook.

I am very rich.

Not many people are born into the world as rich as I.

I have no feet.

Quebec.

HELEN PATON.

### "Coffee Grunters."

#### EVER SEE ONE?

Thoughtful people have a laugh on coffee cranks now and then.

"I had used coffee ever since I was a small child," writes an Indiana lady, "and have always had bed spells with my stomach.

"Last spring just after I began housekeeping, I had a terrible time with my stomach and head. My husband bought a package of Postum and asked me to try it.

"I laughed at it because none of my folks would ever try it. But I made some the following morning, following directions on the package, about boiling it well.

"I was greatly pleased with the results and kept right on using it. Now I wouldn't drink anything else. I tell every old coffee "grunter" I see, about Postum, and all my folks and my husband's people except a few cranks, use Postum instead of coffee.

"When put to soak in cold water over night and then boiled 15 minutes in the morning while getting breakfast it makes a delicious drink."

Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs. "There's a Reason."

# A Page of Hints From Iowa

## Neat and Careful Seat-work.

While visiting the Omaha schools I noticed that each child had a large note-book in which he put all of his written work. The books were uniformly neat and well kept, and compared very favorably in accuracy and neatness with the usual school work.

The teacher is better able to oversee all of the pupil's work, while he is trained to do careful work. I am trying this plan at present, and find it very satisfactory.

## Language Devices.

In language work in the third, fourth, and fifth grades, plenty of board work is indispensable. I have found that mistakes which I had corrected on paper were re-copied. When these were again corrected other mistakes had appeared.

My experience has been that one board correction is more efficient than several on paper. I have secured almost perfect first papers from a fifth grade class after pursuing the following plan for one half year.

Whenever possible I sent the children to the board for language work. They learned memory gems, or took dictation exercises, or copied a part or all of the lesson they had prepared at the board. The class is instructed to write legibly and heavily enough to be seen from all parts of the room.

At the command "One place to the right, or to the left," each pupil steps to the work of his neighbor, and corrects the work before him without the use of his book. No erasing is permitted. The misspelled words are underlined, and the pupil who does the correcting writes the word as he thinks correct, above.

We again move one place to the right or left.

The pupil draws a line under any corrections which he thinks wrong. The corrections will then look like this:

*their*  
*there*

"She liked their flowers."

Occasionally we correct a third time. The pupils then pass to their seats. We now examine each child's work in turn, commenting upon the writing and general appearance of the work, determine which corrections are right, and find any mistakes which were not marked. My pupils follow this last correction, which need not consume more than twenty minutes, with great interest.

The use of such words as *their*, *there*, *then*, *than*, *to*, *too*, *two*, etc., is impressed upon their minds again and again. Then, too, they very soon avoid careless mistakes, which are the most difficult to overcome in these grades. These are shown so plainly at the board that the pupils avoid them.

At the close of half a year's work, largely of

this kind, my fourth and fifth grade pupils were able to write correctly at dictation.

Thru the use of this device I secured better composition work and language work in general than I had yet secured from a class in my grade.

## Continued Interest in Reading Lessons.

These are devices which I use successfully in my classes. As every teacher knows, the greatest difficulty with large classes is that the child is apt to lose interest in the recitation when he, himself, has read. Then, too, the average child does not put sufficient effort into the preparation of his reading lesson.

1. A pupil conducts the recitation. He assigns the paragraph and calls upon his classmates, making corrections when necessary. I have found the children alive with interest and curiosity to see how the leader conducts the lesson. They follow the recitation as closely as the leader himself.

During the recitation I close my book and am free to listen without the distractions which usually attend a recitation. When I first used this device I was surprised to find that the children did not read nearly as well as I had supposed. By not using the book I was much better able to judge upon expression, fluency, etc. After the pupil has read his assignment he is told his grade, which is put in my class book.

2. Another device corrects all the objectionable features, such as incorrect position, low and mumbling speech, etc. The pupils are delighted to grade each other. This entails discriminating attention and trains their judgment. We begin by demonstrating the proper position, standing squarely on both feet, book in right hand, head well up.

One pupil reads while the others note his posi-

## "I've Had Experience"

"With Hood's Sarsaparilla, and am convinced it is a great medicine,"—this is the substance of 40,366 letters by actual count, received in two years. They tell of cures of all blood diseases, loss of appetite, rheumatism, after-fever-weakness, that tired feeling, nervous weakness, dyspepsia, catarrh.

**Eczema**—"I had eczema and tried everything I heard of, but nothing helped me until I took Hood's Sarsaparilla. Thanks to this medicine, I am now well." GEORGE VANALSTYNE, South Bethlehem, N. Y.

**Muscular Rheumatism**—"My father had muscular rheumatism. Was confined to his bed. He took two bottles of Hood's Sarsaparilla and was entirely cured." BERTHA L. FERRIN, Box 1026, Springfield, Mass.

Hood's Sarsaparilla is sold everywhere. In the usual liquid, or in tablet form called **Sarsatabs**. 100 Doses One Dollar. Prepared only by C. I. Hood Co., Lowell, Mass.

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#### WE HAVE TWO OTHER STYLES. SEND FOR SAMPLES

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You must order no less than 10 and in no case will we send out less than there are scholars names to be printed. **Remittance must accompany all orders.** If souvenirs are not exactly as represented you may return them and we will refund your money. That's the way we do business. **Samples** of our souvenirs will be mailed upon receipt of a two cent stamp. Orders are usually filled within a day or two after they are received. If photo is wanted it requires a little longer to complete the order. You should, however, order as soon as possible.

**Seibert Printing Co.,** Box 207, Canal Dover, Ohio

tion, which they mark on a scale of 100. I learn their estimate by the raising of hands while I rapidly run down the scale,—100, 90, 80, etc., to find the estimate of the majority. This the children record in little booklets. After a few days we mark on fluency, then enunciation, and lastly, expression. By this time the children are ready to judge a recitation on the four points. I place the following on the board:—

*Position.*

*Smoothness (fluency).*

*Clearness (enunciation).*

*Expression.*

The pupils' estimates are determined, as before, by calling off 25, 20, 15, 10, 5, 0. We then add the four estimates and record the grade. This does not consume as much time as might be supposed.

A child is thus able, by comparing his grade from day to day, to note his improvement, and knows exactly wherein he should improve. If these devices are used intermittently they are sure to be enjoyed.

*Iowa.*

OLGA MUELLER.

#### Uses for Ingrain Wall Paper.

I secured a last year's sample book of ingrain wall paper. This contained many beautiful shades of paper from which we wove mats. They looked very pretty.

We also used this paper for the covers of

booklets which contained some of the children's composition work. They proudly carry these home to their parents.

*Iowa.*

MABEL G. FREESKS.

#### The Difference.

This is my dog, my very own. You'll think it strange,  
but we

Have ages that are just alike, and I am young, you see,  
While he's as old, or most as old, as any dog can be.

He is no higher than my waist, and he is grown-up, too,  
And I am quite as tall as Jane, and I'm not nearly thru  
With growing, for I mean to be as big, perhaps, as you.

The things we like are not the same; I romp, and race  
and run,

And he lies down before the fire, or stretches in the sun;  
But each of us would be forlorn without the other one.

—By CAROLINE McCORMICK, in *St. Nicholas*.

#### The Pebble's Lesson.

How smooth the sea-beach pebbles  
are!

But, do you know,  
The ocean worked a hundred years  
To make them so!

And once I saw a little girl

Sit down and cry,  
Because she could not cure a fault  
With one small "try!"

—SELECTED.

WE ARE MORE THAN PLEASED WITH THEM

This was  
said of

**ESTERBROOK'S PENS**



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**The Daisy.**

In a green, green meadow,  
Grew a daisy bright,  
With its pretty eye of gold  
And its petals white.

When the great red sun set,  
And no more was seen,  
Little daisy folded up  
In its cup of green.

When the early morning  
Brought the sun once more,  
Little daisy opened out  
As she was before.

—SELECTED.

**A United States Geography Story.**

One bright summer day two little city children named (<sup>1</sup>capital of Texas) and (<sup>2</sup>capital of Maine) went on a visit to their grandmother's in the country.

(<sup>3</sup>capital of Maine) had a (<sup>4</sup>State on eastern coast) which fit her beautifully, but as they were walking down the country road she fell over (<sup>5</sup>capital of Arkansas), and soiled it. This grieved her very much, but her grandmother told her it was only (<sup>6</sup>capital of Rhode Island) that kept her from getting badly hurt. It was not until (<sup>7</sup>capital of Mississippi), the hired man promised to (<sup>8</sup>capital of Oregon) up the river that she dried her tears. Grandmother told (<sup>9</sup>capital of Mississippi) that he must be careful, as the river was very (<sup>10</sup>mountains in western U. S.), but he thought he was (<sup>11</sup>one of the Great Lakes) to his mistress, and laughed at the idea. They had not been out very long before the boat ran up against a large (<sup>12</sup>park in N. W. Wyoming). The hired man had only time to call (<sup>13</sup>cape off eastern coast of North Carolina), when the boat upset. The children were filled with (<sup>14</sup>cape on S. E. coast of N. C.), but they only received a good (<sup>15</sup>city on eastern coast of Maine), for Uncle (<sup>16</sup>cape on eastern coast of Va.) was on the bank and swam in and brought them out. (<sup>17</sup>capital of Texas) had a bad cut on his head which needed (<sup>18</sup>capital of Michigan) the next day, but he was soon well and was seen out (<sup>19</sup>city in West Va.) in a few days.

Soon the weather became so (<sup>20</sup>river in northern Minnesota) that Grandma sent them home, but they have not yet finished their experiences in the country.

Virginia. RUTH O. DYER.

**Answers.**

- 1 Austin
- 2 Augusta.
- 3 Augusta.
- 4 New Jersey.
- 5 Little Rock.
- 6 Providence.
- 7 Jackson.
- 8 Salem.
- 9 Jackson.
- 10 Rocky.
- 11 Superior.
- 12 Yellowstone.
- 13 Look Out.
- 14 Fear.
- 15 Bath.
- 16 Henry.
- 17 Austin.
- 18 Lansing.
- 19 Wheeling.
- 20 Rainy.



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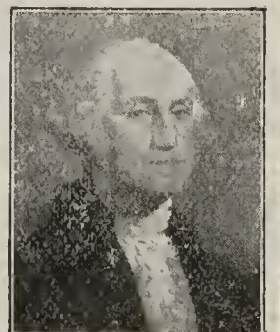
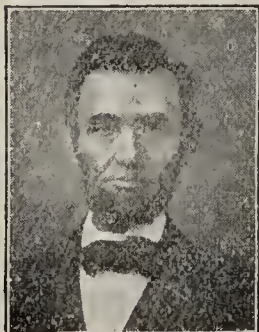
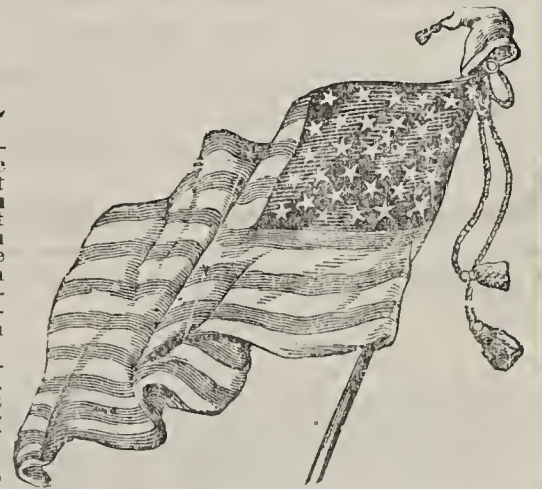
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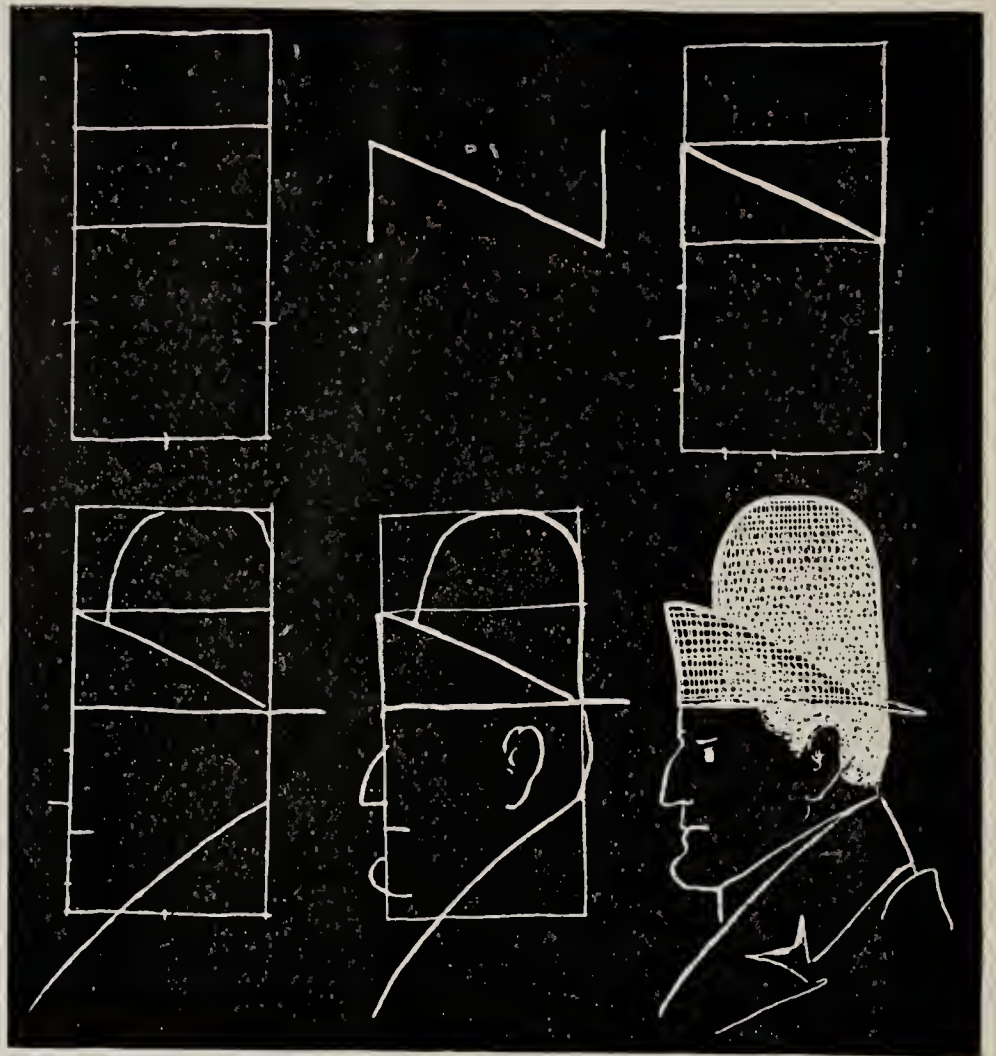
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### Baby-Land.

"How many miles to Baby-land?"

"Any one can tell;  
Up one flight,  
To the right;  
Please to ring the bell."

"What can you see in Baby-land?"

"Little folks in white—  
Downy heads,  
Cradle-beds,  
Faces pure and bright!"

"What do they do in Baby-land?"

"Dream and wake and play,  
Laugh and crow,  
Shout and grow;  
Jolly times have they!"

"What do they say in Baby-land?"

"Why, the oddest things;  
Might as well  
Try to tell  
What a birdie sings!"

"Who is the Queen of Baby-land?"

"Mother, kind and sweet;  
And her love,  
Born above,  
Guides the little feet."

—SELECTED.

### Washing Day.

While mother is tending baby

We'll help her all we can;  
For I'm her little toddlekins,  
And you're her little man.  
And Nell will bring the basket,

For she's the biggest daughter,  
And I'll keep rubbing, rubbing,  
And you'll pour in the water.

And now we'll have to hurry,  
Because it's getting late;

Poor dolly isn't dressed yet,  
But dolly'll have to wait.

I'll pour, and you can rub 'em,  
Whichever you had rather;

Maybe when mother sees us  
Taking so much troubles,  
She'll let us put our pipes in  
And blow it full of bubbles.

But now we'll have to hurry,

Because it's getting late;  
And dolly isn't dressed yet,  
But dolly'll have to wait.

—Hearth and Home.

### The Wind and the Moon.

Said the Wind to the Moon, "I will  
blow you out  
You stare  
In the air  
Like a ghost in a chair,  
Always looking what I am about;  
I hate to be watched; I will blow you  
out." \*

The Wind blew hard, and out went  
the Moon.

So, deep  
On a heap  
Of clouds to sleep,  
Down lay the Wind, and slumbered  
soon—  
Muttering low, "I've done for that  
Moon."

He turned on his bed; she was there  
again!

On high  
In the sky  
With her one ghost eye,  
The Moon shone white and alive and  
plain.

Said the Wind—"I will blow you out  
again."

The Wind blew hard and the Moon  
grew dim.

"With my sledge  
And my wedge  
I have knocked off her  
edge!

If only I blow right fierce and grim,  
The creature will soon be dimmer  
than dim."

He blew and he blew, and she thinned  
to a thread.

"One puff  
More's enough  
To blow her to snuff!

One good puff more where the last  
was bred,

And glimmer, glimmer, glum will go  
the thread!"

He blew a great blast, and the thread  
was gone;

In the air  
Nowhere  
Was a moonbeam bare;

Far off and harmless the shy stars  
shone;

Sure and certain the Moon was gone!

The Wind took to his revels once  
more;

On down,  
In town,  
Like a merry mad  
clown,

He leaped and halloed with whistle  
and roar,  
"What's that?" The glimmering  
thread once more!

He flew in a rage—he danced and  
blew;

But in vain  
Was the pain  
Of his bursting brain;

For still broader the Moon-scrap  
grew,

The broader he swelled his big cheeks  
and blew.

Slowly she grew—till she filled the  
night,

And shone  
On her throne  
In the sky alone,

A matchless, wonderful, silvery light,  
Radiant and lovely, the Queen of the  
Night.

Said the Wind—"What a marvel of  
power am I!

With my breath,  
Good faith!

I blew her to death—

First blew her away right out of the  
sky—

Then blew her in; what a strength  
am I!"

But the Moon knew nothing about  
the affair,

For, high  
In the sky,

With her one white eye,

Motionless miles above the air,  
She had never heard the great Wind  
blare.

—GEORGE MACDONALD.

### I Live for Those Who Love Me.

I live for those who love me,  
Whose hearts are kind and true;  
For the heaven that smiles above me,  
And awaits my spirit, too.  
For all human ties that bind me,  
For the task by God assigned me,  
For the bright hopes left behind me,  
And the good that I can do.

I live to learn their story  
Who've suffered for my sake;  
To emulate their glory,  
And follow in their wake.  
Bards, patriots, martyrs, sages,  
The nobles of all ages,  
Whose deeds crown history's pages,  
And time's great volume make.

—ANON.

## Under the Veil

beauty cannot be conceal-  
ed; its fragrant charm like  
that of a rose cannot be  
hidden. The underlying  
charm of beauty is the  
sweet magic of dainty re-  
finement, the fascinating  
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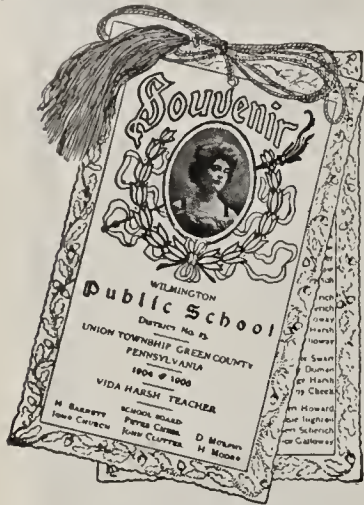
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## Questions and Answers

By AMOS M. KELLOGG.

**Agreement of verbs.**—The rule given by Gould Brown, who is a recognized authority, is that the verb must have the number of the nominative that precedes—this refers to neuter and passive verbs; as "Words are wind." But in questions the nominative follows, as "Who art thou?" Also in the employment of the rhetorical figure an inversion of the natural order takes place; as "The wages of sin is death." The sentence cited by the Detroit teacher, "The clothing of the Esquimau is the skins of animals killed by them," is correct. The application of the rule often makes the sentence sound harsh to the ear, so that another construction would be preferred; as "The Esquimaus use," etc. The other sentence is incorrect, "This building being one of the noblest structures that ever was erected by man, deserves protection from vandals." The antecedent of "that" is "structures," so the verb should be "were erected."

**Manual Training.**—The teacher of a school in the country will have some difficulty in carrying forward systematized manual training, but it may be attempted on a limited scale. The teacher who does it for educative purposes will not regret the effort. A table may be placed in a corner of the room and a few tools borrowed or bought. A pair of shears to cut tin, sheet iron, nails; etc., will be found indispensable, they cost twenty-five cents up. Many things may be made from tin cans. The construction of boxes from card board is an excellent exercise. To keep the table and tools in order is the first rule. Writing, sewing, cooking, etc., must be considered as forms of manual training.

**Luther Burbank.**—It is not to be wondered at that all California teachers are proud of Luther Burbank. This man has devoted himself for twenty-five years to making discoveries concerning plants; his first contribution to our productions was a new potato which now bears his name. The United States Department of Agriculture said a few years ago that this potato added \$7,000,000 to the productivity of the country annually.

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NEW YORK

the length of the fiber of silk in a cocoon it will be best to apply to the Department of Agriculture in Washington. The Encyclopedia Brittanica gives 900 feet, but the authority above cited gives 3,585 as the longest that was found on some yellow cocoons hatched from eggs obtained in France.

*Raising Roses.*—The Pomona, Cal., correspondent is thanked for account of the twelve-acre rose garden and the suggestion as to flower-raising being an excellent occupation for invalided teachers. We visited one teacher this summer in Connecticut who had turned to raising pinks in the winter and succeeded financially.

**Four Merry Fishes.**

The whole class should, if possible, take part in this game. A large circle is formed by children joining hands, the space inside representing the pool. Four small babies act as fishes, running about in the pool, and moving hands as if swimming. The actual "fishing" had better take place between the second and third verses. Five of the bigger boys (each provided with a "fishing-rod" in the shape of a long stick with a piece of string attached to one end) will act as schoolboys. The verses may be repeated by the children forming the pool.

RECITATION.

- 1 Four merry fishes  
Swimming about
- 2 Each of them wishes  
He could get out.
- 3 Four schoolboys straying  
Down by the stream
- 4 As they were playing  
Saw the fish gleam.
- \* \* \* \*
- 5 Four foolish fishes  
Caught with a hook,
- 6 Four dainty dishes  
Ready for cook.

ACTIONS

1. "Fishes" swim from side to side of "pool."
2. "Fishes" try to get out.
3. The four boys stroll round the "pool."
4. They stop and look over.

(At this point each boy in turn holds his rod over the "pool," and after several attempts "lands" his fish. The latter must take hold of string with both hands, as if caught. As each fish is "hooked" it is dragged out of the "pool" and placed on the ground as if dead. When all four have been caught the last verse is recited slowly and sadly.)

5. Children look gravely at the poor "fishes," and shake their heads.

6. At the word *four* all make a big figure 4 in the air, following their teacher's movements, as in the preceding games.

—The Teachers' Aid.

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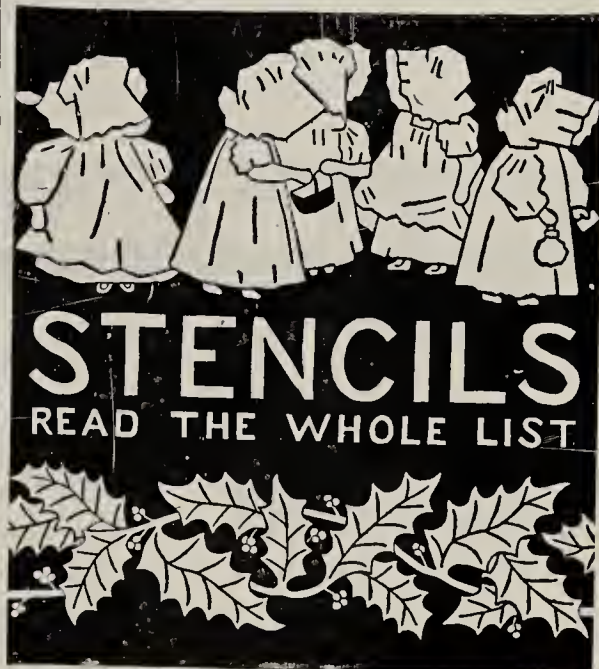
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"Cloud that's sailing in the sky,  
 How did you get up so high?  
 Soft and light you're shining there,  
 Say, did you fly thru the air?"

II.

See how silvery is your gown,  
 Fluffy as a bird's soft down!  
 Now you hurry thru the blue!  
 Won't you take me sailing, too?"

III.

When the sun has gone to rest,  
 Then I see you in the west  
 Showing us your glory there.  
 Did God paint you so for men?"

IV.

"Little child, give ear to me,  
 Learn of wonders which you see;  
 Learn how God's great thought for  
 you,

V.

Made me for the rain and dew  
 Drops of water, that am I!  
 Drops the sun took up so high;  
 Drew them on in golden beams  
 From the little brooks and streams.

VI.

Little drops, who whispering low,  
 Ran away together so;  
 Making pretty clouds for rain;  
 That is just the way I came.

VII.

When I'm tired, and gray, and old,  
 Then my wings I close and fold;  
 Whilst I fall in rain and dew,  
 Fresh'ning all the earth anew."

—MADELINE R. MIFFLIN.

Dolly's Washing Day.

This is Dolly's Washing Day.  
 I must first undress my pet,  
 Then I'll fetch the soap and sponge,  
 And a nice bath she will get.

When I've tucked her up in bed,  
 I shall wash her clothes as well,  
 Pinafore, and dress, and socks,  
 For my dear Miss Daisy Bell.

When they're dry, I fold them so,  
 Then I'll iron them with care,  
 Press them out all smooth and  
 straight,  
 Put them near the fire to air.

In the morning, Daisy Bell,  
 We must rise early, dear,  
 So that I can dress you up  
 In the nice clothes hanging here.

—SELECTED.

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## Geography.

*Ge - og - ra - phy,*  
A hard word may be,  
But try with me  
Its meaning to see.  
*Ge* is the earth  
Where we've lived from birth;  
*Graphé* describes  
What on the earth lies;  
The earth's a ball,  
Tho' not smooth at all;  
'Tis in the sky,  
Like the moon on high;  
As it rolls round,  
Day and night are found.

*Ge - og - ra - phy*  
Names all you can see,  
Of ups and downs,  
Countries and towns,  
The hills and plains,  
Where we run our trains;  
Oceans and seas,  
And regions that freeze;  
Drear wastes of sand,  
And bright sunny land;  
Mountains so high,  
Their tops in the sky;  
Rivers that flow -  
In valleys below.  
Names you will learn  
Of mountains that burn,  
And waters that boil  
Without any toil  
Of chopping of wood  
To make the fire good!

*Ge - og - ra - phy*  
Has maps, where you see  
A continent here,  
And the ocean there.  
So, if you try,  
You will learn by and by  
Many wonders grand  
Of water and land!

—SELECTED.

## Flying Kites.

Bring your kites and let us play,  
For the wind is high to-day;  
Far above the trees they'll fly,  
And above the houses high.

Make a tail so nice and long,  
Tie the paper firm and strong;  
Now we're ready, up they go!  
While we hold the string below.

—SELECTED.

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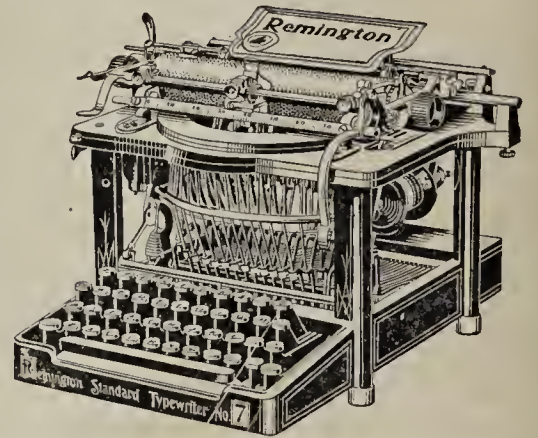
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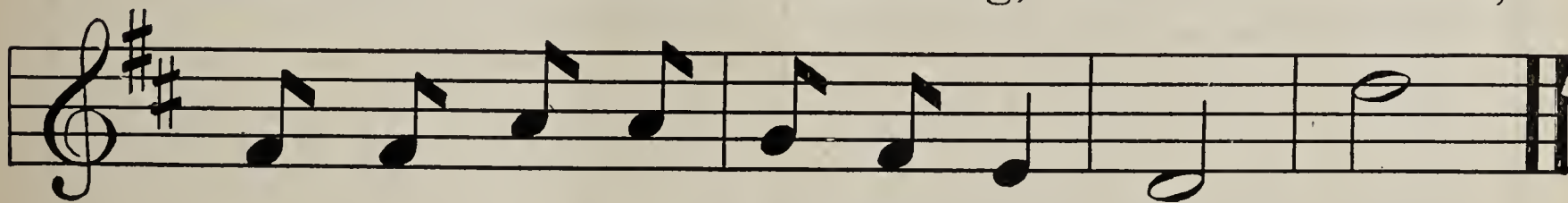
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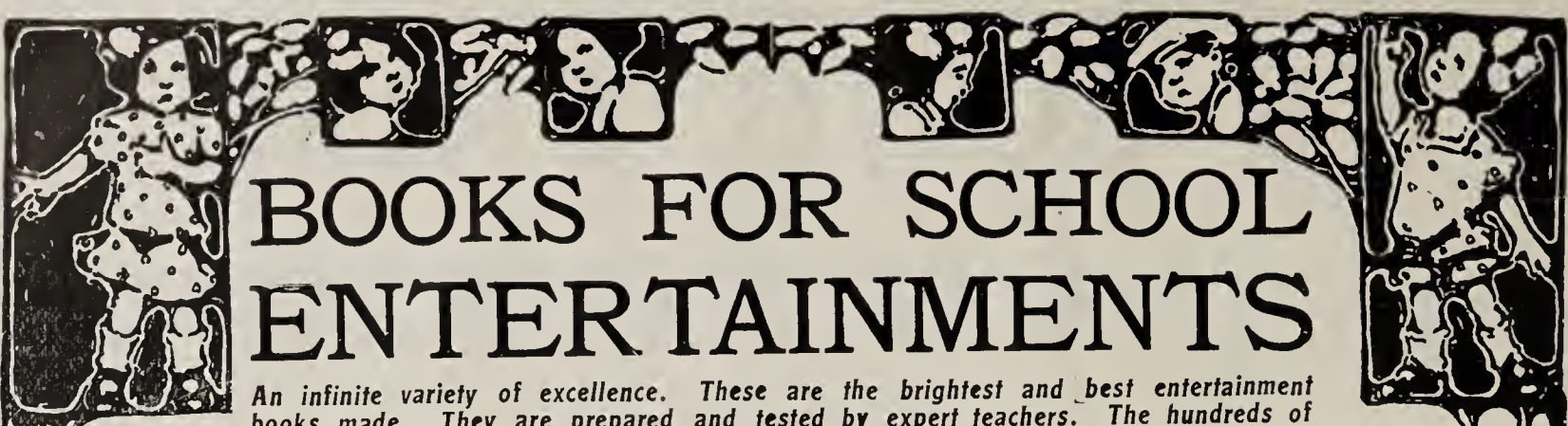
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March, 1908

## Contents

THE MAGIC OF GOOD CHEER—Ossian Lang . . . . .	281	THE PIG STORY AS SEAT WORK . . . . .	306
FOLK LORE AND FOLK DANCES IN SCHOOL —Caroline Crawford . . . . .	282	WHEN THE MARCH WINDS BLOW—Bertha E. Bush . . . . .	307
CHILD LIFE IN MANY LANDS—Dorothy Wells . . . . .	287	RECREATIVE EXERCISES — Belle Ragar Parsons . . . . .	308
DOLLS OF MANY LANDS—Anna J. Linehan	289	UNINTENTIONAL MISTAKES — Margaret Small Dodge . . . . .	310
SPRING SONG . . . . .	291	BLACKBOARD DESIGN—G. Howard Hilder	313
THE GROUP SYSTEM—Olive M. Jones . . . . .	292	TEACHING THE COLORS—Christiana Mount	314
SONG MUSIC—Alys E. Bentley . . . . .	298	AN EASTER PARTY IN A NEW YORK SCHOOL —Rose R. Archer . . . . .	315
NATURE STORIES—Lillian C. Flint . . . . .	300	CUT-UP WORK . . . . .	317
CHILD WORLD—Geneva Johnston . . . . .	301	HINTS AND HELPS . . . . .	318
BLACKBOARD CALENDAR—G. H. Shorey . . . . .	305		

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Vol. XXX.

MARCH, 1908

No. 7

## The Magic of Good Cheer

**I**F there is room on the statutes for yet another law, let us have one requiring that primary teachers must keep young. Let them have twenty or seventy years to their record, they can't help that, but they must be young. The primary school is no place for old grown-ups. It can prosper only if the teacher is growing every day, and never growing old.

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A sure sign of the approach of old age is pessimism. When the evening is more welcome than the morning and sleep seems better than waking, then the time has come to take Dr. Osler's prescription. The little children have all life before them; they need a leader who sees the future bright with promise, a teacher with a hopeful outlook upon life.

The poor old Scotch grave digger had the right idea. A visitor watched him, on a cold winter day, digging a grave and coughing every little while, and said to him, "My good man, your lot in life is truly a hard one, how you must long to be relieved of that awful cough!" "Weel," the cheerful Scotchman replied, with a sweep of the hand over the graveyard, "there's many a yin about here wod be unco gled to ha'e that cough."

They who have stopped growing have reached the end of their usefulness as teachers. In no other calling is growth so absolutely essential. The good leader is always a good learner. We are building for a future that is in the making even now. The more comprehension our understanding of the ever changing conditions, the greater will the value of our labors to the young lives in our care. Would you inspire your pupils with a love of learning, be an enthusiastic student yourself. There is more inspiration in a living example than in many words of counsel.

We all have our trials. And nerves will grow tired in school work. But "the blues" must not get the upper hand. The children, tho they are keen observers, shall never know that we can be dejected or that gloom can ever cast a shadow over our eyes. An out-of-sorts teacher is a

pitiful spectacle. How can she hope to govern others if she cannot govern herself? In the morning, before we go to school, let us consult our honest critic,

"Mirror, mirror tell me truly  
If I look the least bit bluely."

Then let him say if he will,

"An hour ago you looked a sight,  
But now I'm sure you are all right."

Buoyancy is the power of never being downed by anything. Let the big waves come on, an elastic jump at the right time will keep us on top.

A merry heart is a gift that can be acquired by constant practice in cheerfulness. And as anyone can acquire it, there is no excuse for a teacher's not having it. A child may show temper and have his ugly spells, he has not yet learned self-control. That is why he is sent to school. The discipline of the school is to help him win the mastery over himself. The teacher's own personality is to point out the way. What a blessing a cheerful teacher is to a community! She will bring sunshine into many lives.

The genial warmth of a cheerful heart is sure to be felt by others. The children will know more readily than their elders, but a solemn face is not as likely to convince them as an occasional smile. The smile is to him who can read—and the children can—the truest mirror of the heart. No artifice can put geniality into a smile. The teacher of cheerful heart needs no artifice.

There are cheerful teachers who refrain from laughing and even smiling, because of mistaken notions of dignity to be preserved. Their false idol appears to be a calm serenity, symbol of the law and avenging justice. They purposely cultivate an expression of face that may look well in a coffin, but is out of place in the midst of little children. Let us smile, let us play, let us romp with our children. That is "living with them."

The hopefulness, the receptiveness, the buoyancy, the cheerfulness which characterize youth—these the teacher is most in need of. They show that she is young, whatever her age may be.

# MAY-DAY CAROL

C. J. S.

*Andantino.*

A - - wake, ye pret - ty—

maids, a - wake, Re - fresh'd from drow - sy— dream, And

haste to dai - ry house, and take For us a— dish of—

cream.

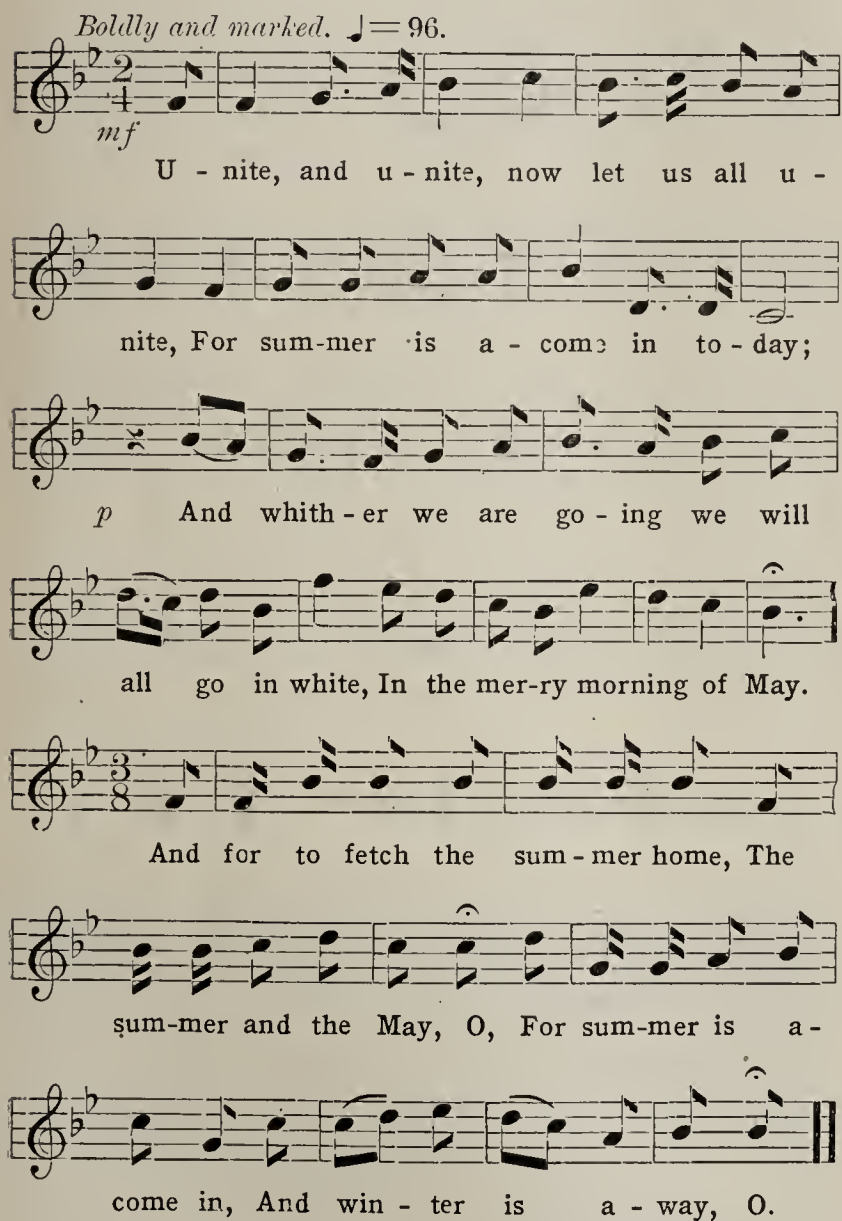
*Fine.*

cowslips. The cowslips and other flowers used may be made of paper. They sing the "Padstow" May song (given below) and dance thru the village streets, if the setting will allow it, in and out of, or around the houses, leaving some branches at every house. The dance, as it used to be given is thus described by S. Baring Gould, in "Songs of the West."

"They first trip in couples, hand in hand, during the first part of the tune, forming a string of from thirty to forty couples, or perhaps more. At the second part of the tune the first gentleman turns with both hands the lady behind him, and her partner turns in like manner with the first lady; then each gentleman turns his own partner, and then they trip on as before. The other couples, of course, turn and pair in the same way, and at the same time."

"PADSTOW" MAY SONG.

*Boldly and marked.* ♩ = 96.



*mf* U - nite, and u - nite, now let us all u - nite, For sum-mer is a - come in to - day;

*p* And whith - er we are go - ing we will all go in white, In the mer-ry morning of May.

And for to fetch the sum - mer home, The sum-mer and the May, O, For sum-mer is a - come in, And win - ter is a - way, O.

And for to fetch the summer home  
The summer and the May O;  
For summer is a come in,  
And winter is away, O.

Go to the greenwood, youth every one,  
The summer and the May, O;  
To fetch the May-bush home,  
And winter is away, O.

Following them come eight "pairs" carrying the May pole which is to be planted on the village green. They are accompanied by a crowd of youngsters blowing willow whistles, which they

have made of branches cut that morning. This is called the "May Music."

The bower for the May Queen comes next in the procession. It is carried by two maids of honor, and is made of pieces of wood strapped together to form a cone about six feet high. This has been covered with green and decorated with flowers plucked that morning in the woods. The maids of honor are dressed in white, wearing wreaths of flowers with streamers of red, yellow and blue falling from the garlands. Many people follow in the procession singing "The May Pole."

Setting the May Pole.

The May pole is taken to the village green and decorated in the following manner: At the top is placed the flag of St. George (a red cross on a white field); below this are three garlands, the lowest one being about one-third of the distance from the top of the pole. Streamers fall from these garlands and eggs are also hung from them. It is suggested that a summer flag be placed with the flag of St. George.

May Pole Dance.

As soon as the pole is firmly set, a great shout goes up. This is a signal for the musicians to start the music for the May pole dance. A party of youths and maidens come forward and dance around the tree, another comes forward, and so on until all the people have danced about the tree. (We would suggest about three companies for the dramatic effect.) The dance is as follows:

Formation.

Circle about may pole each lady in front of her partner.

1. All skip about right.
2. All skip about left.
3. Boys form an inside circle facing left; ladies on outside circle facing right all skip about time, turn and skip back to starting position.
4. Reverse of 3.
5. Form grand right and left and braid the pole.

The program for the May Day Festival is sufficiently long and elaborate for a whole afternoon or evening's entertainment. It is suitable for very young children or may be adapted for pupils even in the grammar grades. Where the fairies are supposed to be singing outside, pupils from the higher grades can help the children in singing.

Instead of the song, "Up the Airy Mountain," called for in part two of the first scene, the "Spring Song" of Thomas Philipson (see page 291) may be used. The May-Pole Song, called for in connection with the procession following the May Queen and the maids of honor, will be given in TEACHERS MAGAZINE next month.

The charm of this whole entertainment as given by little children is in the allowance that should be made for the spontaneity of the children themselves. The suggestion is simply made here and there that the children skip or dance in as fairies. Until spontaneity has been crushed by the foolish wisdom of the grown-ups, given lively music on piano or violin, they will dance much more charmingly without instruction than they can possibly do if trained to formal steps.

HAL-AN-TOW.

*Con Spirito.*

Rob - in Hood and Lit - tle John, They both have gone to the fair,.....O!

And we will to the mer-ry green wood, To see what they do there,.....O!

And for to chase, O, To chase the buck and doe.....! With

Hal - an - tow, Jol - ly rum - ble, O, To chase the buck and doe.....



# Child Life in Other Lands

By Dorothy Wells, New Hampshire.

## In Russia.

**I**N my collection of spoons I have several that came from Russia. One of them is what is known as a Tula spoon. It is made of a combination of silver and gold, and the handle and the outside of the bowl are covered with what looks like enamel, in red, blue and black. The ornamentation is not really enamel, but the colors are put on by an acid, by a secret process unknown outside of Russia.

My other Russian spoons are all of wood, and they were all made by Siberian prisoners. The handles are short, and the bowls are as large as an ordinary teacup, only somewhat flatter and not quite so deep.

My niece had for a Christmas present last year, something that she calls her "dollsky." It is what is known as a "nest" of Russian dolls. A wooden box about eight inches high is painted and burned to look like a man, in Russian costume and wearing a long beard. The top of the box, the part that is occupied by the head, can be unscrewed and taken off. Inside is a smaller box, similarly painted and burned, to look like a woman. Her head can be unscrewed and inside this box is another representing a half-grown girl. And so the boxes go down thru all the family, the last being a tiny image of a baby, not more than an inch high.

Almost everything Russian is quite different from what we have in this country. Even Russian tea is flavored with lemon instead of being served with cream.

The Russians live in as different kinds of houses as we do. The houses of the poor people are

small and dark, not much better than the log cabins of early New England or the Middle West. The rich nobles live in palatial dwellings which would compare favorably with the homes of American millionaires. The author of "Russian Life in Town and Country" describes the home of the average country nobleman. The house, the writer says, generally consists of a ground floor only. The walls are formed of square beams from a foot to eighteen inches in thickness. These are laid horizontally one above another, the end of each being dovetailed into that of the next one at the corners. The beams are fastened together with wooden bolts about a yard long, driven thru them perpendicularly. The openings between the beams are stuffed with sun-dried moss and pitch, and the whole is covered, both inside and out, with a sheathing of planks.

The timber rests upon a stone foundation which extends some three feet above the ground. The roof is thatched or shingled. The rooms are high posted, the drawingroom and diningroom being of large size. The walls are undecorated; the plaster is colored by a rose, green or blue wash in drawing room, and some shade of brown in the dining room. Framed engravings often hang from the walls, and set about the room are various knick-knacks.

The bedrooms open one into the other, but connect also with the corridor that runs thru the middle of the house.

The windows are always double, as a protection against the winter cold. One pair opens like doors, outward, the other pair inwards into the room. One pane of each window is arranged to open like a door. The moment this is opened and the cold air is allowed to rush in, it instantly freezes all the moisture in the warm air of the room, and deposits it as snow and frost over the furniture.

The Russian stoves are an important feature of the home life. They are usually set in the wall between two rooms, for warming which a single stove is sufficient. The stove is of fire-brick covered with ornamental tiles. It reaches nearly to the ceiling. When the lower part, which is a large chamber about three feet long, is filled with wood and lighted, the flames rush upwards to the top of the stove and then descend, two or three times, until the fumes finally pass into the chimney. The wood is burned in about half an hour. The stoves, often of two or three tons' weight, hold the heat for twenty-four hours, radiating sufficient to keep two rooms comfortably warm.

The cellar is divided into a number of store-rooms, each with a door fastened with a large home-made padlock. The space in the center is occupied by a bed of dried sand. In this are planted, as in a garden, but close together, carrots, parsnips and turnips for winter use. Casks



Peasant Woman of Little Russia.

hold quantities of half-fermented cabbage and beets, both of which form an important article of diet. Other casks hold salted beef and still others fish. In the various store-rooms are home-smoked ham and bacon, smoked mutton and smoked geese, butter, linseed and other vegetable oils, cheeses of different kinds, and sacks of flour.

In many Russian country houses there are two kitchens. The one used in winter is often partly underground. The other one, built for use in hot summer weather, occupies a building by itself. Both rooms are paved with brick and are very simply furnished. In fact, they contain nothing but the necessary cooking utensils, one or two large tables and a few three-legged stools. The stove and oven are enormous.

Even in summer the amount of wood required for cooking is enormous. For a large household, sawing the logs and bringing the water is sufficient to consume the entire time of one man.

The well is usually a few hundred yards from the house. The water is raised with the aid of a long pole which has a stone or bag of sand on one end, much like the old-fashioned "well-sweep" of early New England days.

On many Russian estates dried vegetables and fruits are prepared for sale and for home use. The work is carried on in a separate building. It has a number of ovens, and great care must be used in regulating the temperature and time during which the vegetables must be in the current of hot air. The dried fruit is so well preserved that, when served at table, it is almost as nice as that which is fresh from the garden. Plums, cherries, currants, gooseberries and raspberries are all preserved by drying. They are packed in pretty little birch-bark hampers holding two or three pounds each.

The dairy is a necessary part of every common homestead. It is often in charge of a daughter of the house. Most of the Russian country girls whose parents are well-to-do, spend a year or two of study at a dairy school. There they learn everything useful for a landowner's wife to know. In the dairy, besides butter, a large variety of cheeses are made. Many of them are sold out-



Out-door Laundry in Little Russia.

side the country, some of them going as far as England.



Little Russia Maidens in Holiday Attire.

The summer in Russia is very short, and there is so much to be done during the few warm days that everybody is very busy. Even the meals are taken wherever the members of the household may be. Often not until supper time has the family met at all during the day. When this meal is finished, in accordance with an old Russian custom, all the children rise, and each steps forward and kisses the mother's hand before she leaves the diningroom. If any guests are present they do the same.

The summer nights are usually too warm to be spent indoors. The dessert of tea and candied fruit is served on the balcony. Then all sit and chat until it is time to retire to rest.

The short summer season is all too soon past. The harvest is gathered in and the harvest festival is held in celebration. Some morning as the mistress of the house steps out on the balcony, she sees a group of peasant women and girls standing on the lawn, each holding a wreath of green which she is swinging back and forth as she beats time to the harvest song. One stands ahead of the others with a wreath of corn upon her head. The mistress goes out to receive them, when the wearer of the green wreath approaches and dropping on her knees in obeisance, rises and places the crown upon the head of the lady of the house. Another song is sung and then all proceed to the end of the house where a wreath now brown and weather-stained hangs suspended from the wall. This is removed and a new one is put in its place to bring luck to the house until next year's harvest.

As the days pass the air becomes more chilly. Dark clouds come up



The Russian Crowns.—1. Crown of Astrachan of Czar Michael (about 1613). 2. The Siberian Crown. 3. Crown of the Czar (16th century).

from the west, followed by drenching rains. The roads are impassable and the neighbors are as far apart as if there were an ocean between them. The rains end and by a touch of frost the vivid green of the foliage is changed to crimson and gold. The gorgeous colors remain but a few days, for the cold increases day by day.

The new winter Russia soon appears. Some

dried fern leaves and aromatic herbs which are employed in the smoking process.

Sometimes snow comes, to stay, as early as the middle of November. In other years the ground is bare until about Christmas time.

[For further information about Russia, the writer would recommend "Russian Life in Town and Country." G. P. Putnam's Sons, publishers.]

## Dolls of Many Lands

By Anna Linehan

### Little Folks From Spain.

**I**T is to the peasantry of Spain to which we must turn for a characteristic costume of that country, since, in the large cities, the garments worn are similar to those in use in the other cities of Europe or of the United States.

The different sections have costumes of their own, and among these one finds much that is picturesque and graceful.

A traveler describes the dwellers of Seville as wearing velvet hats with very broad brims rolling backward, with little crowns like a sugar-loaf, short jackets, open waistcoats, breeches gathered in at the knee, gaiters which almost meet the breeches, and sashes around the waist. The costumes are extremely becoming to the slender figures of the wearers.

The peasants of Catalonia may be seen dressed entirely in black velvet, wearing around their necks a sort of shawl with red and white stripes, and on their heads little Zouave caps of red, falling to the shoulder. The bright shawls or scarfs are worn so gracefully that they add much to the appearance of the wearer.

In Valencia there is more freedom shown in the design of the costume, and a gathering in a market-place of the peasants makes a very gay picture. As a rule their heads are shaved, and around them are bound gay handkerchiefs of red, sky-blue, yellow or white, bound around like a cornucopia, and either knotted at the nape of the neck or at the temples.

A full white shirt takes the place of a coat; a waist-coat of various colors is worn over this, a pair of loose linen breeches, which do not reach the knee, a red or blue sash around the waist, and embroidered white stockings make a bright picture. These people also wear about their shoulders the bright-colored shawl or mantle, and it is always draped gracefully.

In picturing the Spaniards one is apt to associate with them dark eyes and hair, with clear, olive skin, but in parts of Spain the inhabitants are very fair, with beautiful blue eyes and soft, light hair. Many accede to the women of Valencia the honor of being the most beautiful of all of Spain, tho the women of Andalusia are described in most extravagant language.

The lives of the little Spanish boys and girls are similar to those of our own children at home and in school. Most courteous are these little ones to their parents, as this is inculcated from earliest childhood.

Their little excursions include visits to the wonderfully extensive vineyards of their country, or to groves of olive trees or those of the oranges, where may be seen, in all its beauty, the fruit from flowers of exquisite perfume to the ripened fruit.

Flowers in great profusion are found in Spain, many of our own familiar garden flowers, such as roses, geraniums, and heliotrope numbering among these, and others less common, such as tinted acacias, pink almonds, and judas trees, blossoming most luxuriantly.

A little boy or girl would feel at home in the

games of the Spanish children as they are very similar to those played here, only the names are different.

A good description of preparing olives for market, and extracting the oil from olives, is given in "Our Little Spanish Cousin," by Mary F. Nixon-Roulet. In fact, many interesting facts concerning the history of Spain and the customs of the people may be found in this book in condensed form that makes it convenient for the teacher.

Most enjoyable reading will be found in "Spain," by De Amicis, and the reader will be well repaid for the time spent.

For those who are using dolls to teach from, much time may be saved by using crepe or tissue paper. But if the pupils are dressing the dolls in connection with the sewing classes, heavier material should be used.

For the boy's costume the trousers and jacket may be made of black velvet, also the hat, if used. The shirt or blouse should be made of some soft, white material, and the sash of silk, to fall in soft folds. If the leggings are worn

they may be made of kid, laced with a cord. The mantilla so generally worn thruout Spain may be made like a shawl, as has been described, or may consist of a cloak gathered in at the neck and falling loosely over the shoulders.

The blouse or shirt should be cut on a double piece of the cloth, gathered in at the neck and waist-line, and the same pattern will do for girl and boy doll, tho the girl's sleeve is fuller and ends at the elbow. The sleeve pattern will do for the coat also.

If the trousers are cut in one piece, according to pattern, very little sewing will be required. Three tiny buttons may be fastened at each knee.

The bolero for the girl is the same pattern as that of the boy, only smaller. To this full blouse and sleeveless bolero for the girl is added a full skirt of some bright color, say yellow satin. A rose in the hair, a lace scarf worn gracefully over the head or shoulders, and a fan being used with languid grace, are always associated in one's mind with a Spanish lady; so the teacher could add these little accessories of dress if she chose.



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New York



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Madame Bressler-Gianoli, the world's greatest "Carmen," and Monsieur Charles Dalmores as Don José, in the same opera. These two famous operatic artists have delighted grand opera audiences in New York City for two seasons with their wonderful representations of the leading roles in Bizet's "Carmen."

Their very picturesque costumes are careful reproductions of the typical dress of southern Spain.

# SPRING SONG.

THOMAS PHILIPSON.

Tune: "Youth's the season."  
17<sup>th</sup> Century.

*Allegretto.*

1. Hark the ti - ny cow - slip bell In the breeze is  
2. Spring has come to make us glad, Let us give her

ring - ing: Birds in ev' - ry wood - land dell Songs of joy are  
greet - ing: Win - ter days were cold and sad, Win ter's reign is

sing - ing, Win - ter is o'er Spring once more Spreads a - broad her gold - en store,  
fleet - ing, Hearts are gay, Blithe as May, Dance and sport the live - long day,

Hark! the ti - ny cow - slip bell In the breeze is ring - ing.  
Spring has come to make us glad, Let us give her greet - ing.

This song may be used in connection with the May Day Festival, or it may be sung for itself

# The Group System

## How to Work It.

A Department Conducted by Olive E. Jones, Principal of Public School 120, New York City.

This series of articles will explain various methods of classification into groups, adapted to varying conditions in city and country schools. Specimen programs will be provided, showing how daily plans may be arranged so as to allow the best use of the group system in either a graded or an ungraded school. How to teach one group and at the same time keep the rest of the class employed in profitable study will be explained and illustrated under the caption of "Self-reliant Study," each month. Special effort will be made to meet the needs of the graded school teacher who is endeavoring to use the group system in a crowded class-room and under a specified course of study.

Suggestions and questions are urgently requested. Full credit will be given for all suggestions used.

Address: Miss Olive M. Jones, care TEACHERS MAGAZINE.

## Self - Reliant Study.\*

### Devices for Seat Work.

(CONTINUED FROM LAST MONTH.)

#### Reading and Language

##### Exercise 1.

*Preparation and Method.*—Give considerable previous teaching to make children realize that adding an *e* at the end of a word makes the letter in the middle say its own name; as *slid*, *slide*. Prepare hektograph copies of large sheets divided into two columns, the first column to contain a list of words which will illustrate the point to be drilled. In the second column, the child is to prove its truth by writing the word with the *e* added. Thus:

TEACHER'S WORK	CHILD'S WORK
slid	slide at ate
not	note bit bite
cut	cute mat mate

At the close of the exercise require him to pronounce the words in both columns.

##### Exercise 2.

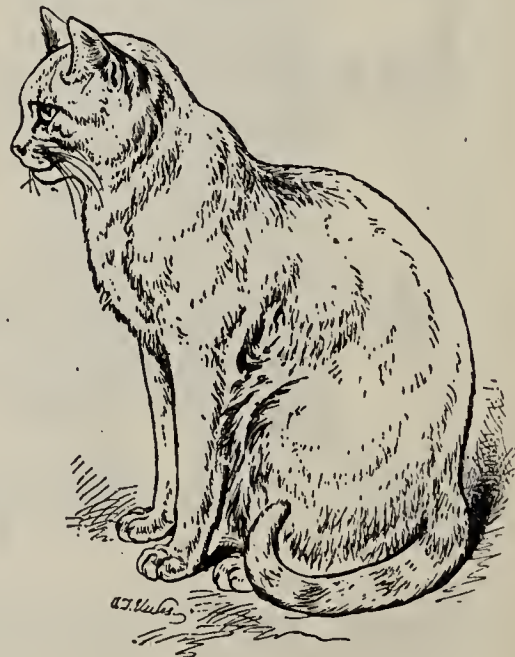
*Aim and Value.*—To quote from the New York City Course of Study: "In teaching pupils to construct typical forms of statements, the teacher

should have in mind such classification as will insure the expression of all the more important forms of thought, *e. g.*, sentences that state (1) what things do, (2) what is done to things, (3) what the qualities of things are, (4) what things are." This exercise provides drill in the first form, but a similar exercise can be planned to provide drill in each of the four forms.

*Preparation and Method.*—Hektographed sheets are prepared and then cut up and arranged in sets in envelopes. Each set will contain a card, reading:

#### WHAT THINGS CAN DO.

1. horse
2. dog
3. squirrel
4. baby
5. lion
6. cat
7. rivers
8. wind
9. bees
10. children



Besides the card, each set contains sentences, cut up into separate words, telling what these

\*The next series of articles in this department will include a large number of specimen programs. Teachers are urgently requested to send questions or suggestions on this topic. Full credit will be given for all suggestions used.

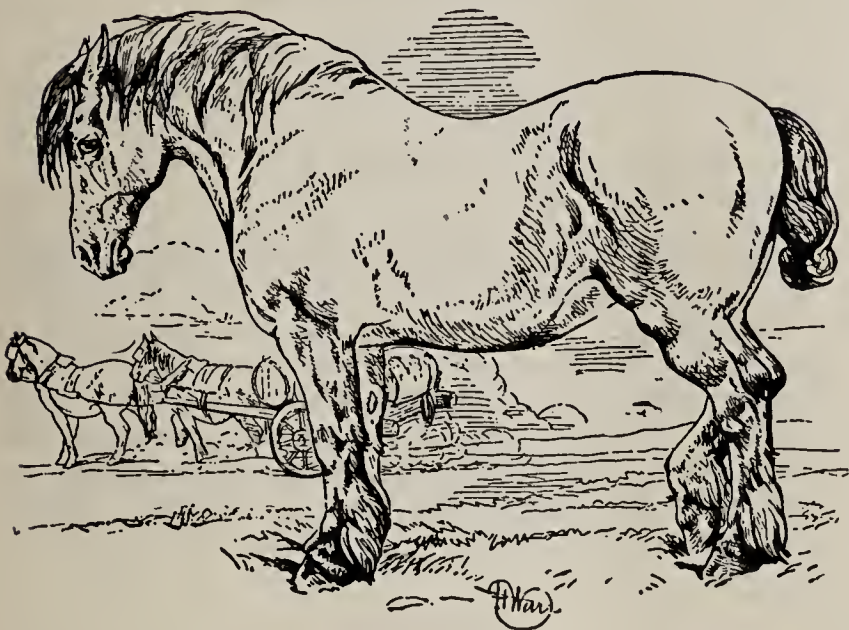
things can do. The child builds the sentences on his desk, thus:

The horse runs.

The horse gallops.

The horse trots.

The horse neighs.



Exercise 3.

*Aim and Value.*—It teaches meaning and use of certain words. It teaches *who* does things.

*Preparation and Method.*—The teacher cuts from the printed book, or makes hektographed copies of, the following card:

- A \_\_\_\_\_ cures diseases.
- A \_\_\_\_\_ tends sheep.
- A \_\_\_\_\_ builds houses.
- A \_\_\_\_\_ makes boots and shoes.
- A \_\_\_\_\_ makes men's clothing.
- A \_\_\_\_\_ makes barrels.
- A \_\_\_\_\_ cultivates land.
- A \_\_\_\_\_ plans houses.
- A \_\_\_\_\_ makes beautiful pictures.
- A \_\_\_\_\_ write books.

The missing names: Doctor, shepherd, shoemaker, tailor, cooper, architect, etc., are written in the sentences prepared on separate hektographed sheets. These sentences are cut up, and the slips are placed in envelopes. On his desk the boy must build each sentence, inserting the necessary name.

Exercise 4.

*Aim and Value.*—Excellent drill is afforded in the correction of errors in the use of irregular verbs. Its special value consists in the fact that the child uses over and over again the correct

form and never hears or sees the incorrect one. Drill in sentence structure is also provided by this exercise.

*Preparation and Method.*—A conversation lesson precedes the exercise, during which questions and answers involve the use of the words, *brought* and *drove*. The desired sentences are obtained and written on the blackboard, then read by the children. The teacher has prepared, in a manner similar to that described in previous exercises, envelopes containing these sentences, cut up into separate words. Scholars build on their desks as many of these sentences as they can remember.

Exercise 5.

*Aim and Method.*—As in Exercise 4, with the additional step that in the child's independent work, not only drill with the aid of the memory is provided, but there must be original sentences constructed involving the use of the irregular verbs.

*Preparation and Method.*—Many copies are struck off on the hektograph of a paper arranged as follows:

- I saw the boy run.
- We saw him hide the ball.
- She saw the book on the desk.
- I saw him do it.
- I saw him on the street.
- I saw the fish in the water.
- I saw him take his paper
- The man saw a large dog.
- The girl saw the baby fall.
- What did you see on the street?
- What did you see in the park?
- What did you see on my desk?
- What did you see the boy do?
- What did you see at home?
- What did you see the horse do?
- What did you see baby do?
- What did you see mother do?

The use of the exercise as busy work is preceded by a lesson during which the teacher keeps up a rapid fire of questions on the sentences above the line, somewhat like these:

1. Who is talking? (I.) Who are you talking about? (The boy.) What did he do? (Run.) How do you know? (I saw.)
2. Who is talking? (We.) Whom are you talking about? (The boy.) What did he do?

(Hide the ball.) How do you know? (We saw.)

Similar questions are to be asked and answered of all the other sentences.

After this development work has been completed, the group returns to its seat with instructions to write their answers to the questions below the line, using the sentence above the line as models.

#### Exercise 6.

*Aim and Value.*—As in Exercise 4 and 5.

*Preparation and Method.*—A number of hektographed copies of the following paper are prepared:

go — goes; come — came; do — did;  
does — done.

Baby ——— to meet mother.

She ——— to see us.

——— you do your work?

I have ——— all my work.

H ——— his work well.

She ——— to see her aunt.

Will you ——— to see me?

Willie ——— yesterday.

Where did you go?

When did you come?

What did you do?

When will you come?

When will he go?

After a group of children have been provided with this paper, a preliminary conversation lesson drives the points home. The children then supply the missing word in each sentence above the line. Then they write answers to each of the questions below the line, these questions being phrased so that they require the correct use of the frequently misused parts of the verbs noted on the top of the paper.

#### Exercise 7.

*Aim and Value.*—This exercise has the same aims as Exercises 4, 5, and 6, being really just a slightly more difficult form of the same kind of drill.

*Preparation and Method.*—The sentences above the line in the card given below, in connection with the word "To-day," form the subject matter for a lesson given the group by the teacher.

## TO-DAY

I come to school.

I look at the board.

I read my lessons.

I study my lesson.

I learn my lesson.

I write my lesson.

## YESTERDAY

The child is then asked how he would say each of these sentences if the thing told happened "Yesterday." At the end of the lesson he is given the card and an envelope in which are the cut-up sentences giving the form to use for "Yesterday." On his desk he builds the sentences and after correction by the teacher, copies them on the card, in a space left for the purpose, below the word "Yesterday."

#### Exercise 8.

*Preparation and Method.*—The teacher cuts from a book a picture of two squirrels sitting on the limb of a tree, and pastes it on a card. (See illustration.) From the story in the book, she cuts out little phrases which suggest the story and pastes them on either side of the picture. (See illustration.) They are to be cut from print to give child exercise in reading book print. She should choose such phrases as will, when used in the sentences of the paragraph, make a continuous composition. Beneath the picture she writes, as helps (the first step towards teaching the use of topics), the following:

What Mary saw.

What the squirrel did.

Tell the story of Mary and the squirrel.

In this exercise, when the child receives his envelope, he does no building on his desk with cut-up slips of words. After he has examined his picture, read the various phrases pasted beside the picture, and thought about what "Mary saw" and "the squirrels did," he "tells the story of Mary and the squirrel" in one written paragraph.

#### Exercise 9.

*Aim and Value.*—A drill in spelling is the aim here. The value of the exercise lies in the fact that he must say to himself every letter in every word and at the same time he sees each one and also the whole word. Also he receives the benefit that comes from repetition, but does no writing and escapes the pernicious effect upon his penmanship of writing a word many times in order to learn it.

*Preparation and Method.*—Somewhere in the room the teacher keeps hung up a list of the



spelling words for the week, as well as other charts of words previously taught. The child is provided with a box of letters or an envelope of letters made as described in Exercise 27. On his desk he builds the words of his spelling lesson, looking at the chart to get the correct spelling. Some words he will construct several times, others only once.

The child copies the numbers from the card and inserts, in each example, the missing quantity. He is not allowed to write on the card, for that would destroy any possibility of its further use. The star is used to indicate the missing quantity, because experience shows that the question mark either suggests a number or is mistaken for one.

**Arithmetic.**

**Exercise 1.**

*Aim and Value.*—Drill in addition, subtraction, or multiplication, and in accuracy.

*Preparation and Method.*—The teacher prepares large sheets of oak tag, hektographed copies, and cuts up into cards. On the cards are written numbers; for example:

CARD 1	CARD 2	CARD 3	CARD 4
4	5	12	14
4	5	5	6
CARD 5	CARD 6	CARD 7	CARD 8
5	13	8	14
3	4	5	4

The teacher tells the boy what the operation is to be. Only one operation should be used; that is, the work should be addition with all the cards, and not addition with some and subtraction with others. On a sheet of paper the boy copies all the cards and writes the answers.

**Exercise 2.**

*Aim and Value.*—This is an exercise which can be used to drill addition, subtraction, multiplication, or division.

*Preparation and Method.*—With the aid of the hektograph, the teacher prepares a number of cards on which are written sets of questions; for example:

CARD 1.

$4 \times 4 = *$
$4 \times 5 = *$
$6 \times 4 = *$
$3 \times 8 = *$
$7 \times 3 = *$
$5 \times 3 = *$
$5 \times 4 = *$

The product only omitted.

CARD 2.

$4 \times * = 24$
$6 \times 3 = *$
$* \times 4 = 20$
$* \times 5 = 15$
$8 \times * = 32$

The product, multiplier, or multiplicand omitted.

**Exercise 3.**

*Preparation and Method.*—The teacher makes hektographed copies of large cards, like the following:

CARD 1.

$6 \times 8 =$	$4 \times 9 =$	$36 \div 4 =$	$4 = * = 36$
$6 \times 7 =$	$9 \times 5 =$	$32 \div 8 =$	$6 \times * = 30$
$4 \times 9 =$	$8 \times 4 =$	$48 \div 6 =$	$* \times 8 = 48$
$9 \times 5 =$	$7 \times 5 =$	$45 \div 5 =$	$* \times 5 = 40$
$6 \times 6 =$	$6 \times 9 =$	$30 \div 6 =$	$6 \times * = 42$
$6 \times 4 =$	$7 \times 8 =$	$42 \div 6 =$	$7 \times * = 35$
$5 \times 6 =$	$8 \times 6 =$	$44 \div 4 =$	$* \times 9 = 36$
$8 \times 3 =$	$3 \times 9 =$	$56 \div 8 =$	$8 \times * = 32$
$3 \times 9 =$	$4 \times 8 =$	$54 \div 6 =$	$7 \times 4 = *$
$7 \times 6 =$	$7 \times 5 =$	$27 \div 9 =$	$9 \times * = 54$
$6 \times 10 =$	$6 \times 6 =$	$36 \div 9 =$	$8 \times * = 48$

$\frac{1}{2}$ of 20 =	4   40	3   36	6   36
$\frac{1}{3}$ of 18 =	4   24	3   39	4   16
$\frac{1}{4}$ of 24 =	8   32	2   40	4   48
$\frac{1}{6}$ of 36 =	6   36	6   48	4   42
1 of 30 =	5   30	7   42	6   42
$\frac{1}{4}$ of 36 =	6   54	5   50	4   28
$\frac{1}{3}$ of 21 =	3   33	4   36	3   21
$\frac{1}{6}$ of 42 =	5   25	3   27	8   32
$\frac{1}{6}$ of 48 =	6   36	9   36	5   45
	2   48	9   54	6   42

CARD 2.

$4 \times 4 =$	$7 \times 4 =$	$10 \times 4 =$	$9 \times * = 36$
$4 \times 5 =$	$5 \times 4 =$	$11 \times 4 =$	$8 \times * = 32$
$6 \times 4 =$	$8 \times 4 =$	$2 \times 4 =$	$7 \times * = 28$
$3 \times 4 =$	$9 \times 4 =$	$0 \times 4 =$	$6 \times * = 24$

Add:

147	28	106	322	322
125	164	127	145	64
62	38	33	66	125
107	152	142	147	43
53	63	69	17	128
				64
682	540	743	809	601
—239	—287	—268	—571	—284

1 apple cost 4 c. What will 6 apples cost?

1 pencil cost 5 c. What will 4 cost?

1 bottle milk cost 8 c. What will 4 cost?

1 loaf of bread cost 10 c. What will 3 cost?

1 bag of tea cost 20 c. What will 4 cost?

She gives one of these cards to a child and tells him to do as many as he can in a stated time, which time should be much too short for him to be able to finish all; or she tells him, "Do the examples in the first column, or the top line, to-day, and to-morrow you may do the rest." Left alone, almost every child will try to do to-morrow's work, especially if the teacher has managed rightly and he is thereby led to seek speed. Careful oversight by the teacher will compel him to be accurate as well.

#### Exercise 4.

*Preparation and Method.*—As in Exercise 4 and 5, with one step in advance in difficulty, consisting in the separation of each line of the table into three parts instead of two, thus:

$4 \times 4 = 16$ , the finished line would be cut up into



Spring and Easter Drawings for the blackboard, designed by U. G. Wilson.

$$\begin{array}{r} 4 \\ \times 4 \\ \hline =16 \end{array}$$

Exercise 5.

*Preparation and Method.*—Large cards, with numbers so large that they can be seen from all parts of the room, are hung up.

The words *divide* or *multiply* are written at the top of the chart.

Envelopes are prepared so that they contain all the numbers necessary. The slips are cut up in a manner similar to that described in previous exercises.

$$\begin{array}{r} 6 \\ \times 4 \\ \hline =24 \end{array}$$

The child builds up in his desk the answers to the questions indicated by the chart, thus:

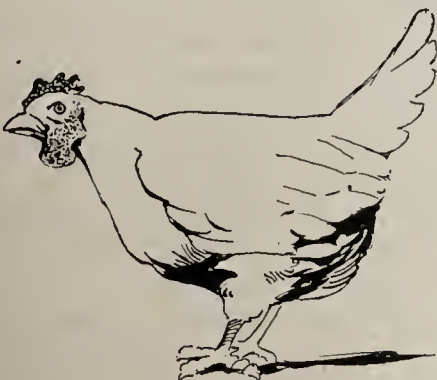
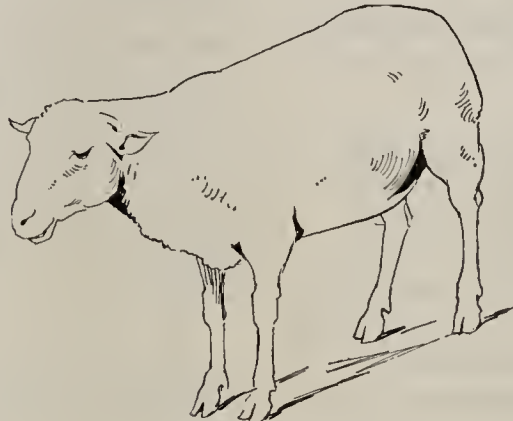

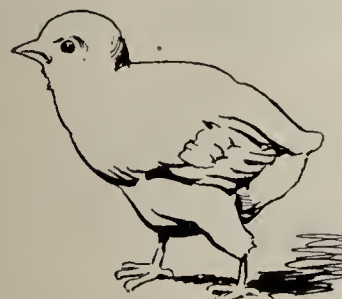


$$\begin{array}{r} 6 \quad \times 4 \quad =24 \\ 4 \quad \times 4 \quad =16 \\ 3 \quad \times 4 \quad =12, \text{ etc.} \end{array}$$

Exercise 6.

*Preparation and Method.*—On large cards, the teacher makes hektographed copies of the following:

10	6	5	4	8	3	2	7	9	11	12
	$\times 6$			$\times 5$				$\times 4$		

Each child receives one of these cards and an envelope containing cut-up slips with which he may, as in Exercise 7, build up the answers to the questions indicated.

		
<b>hen</b>	<b>sheep</b>	<b>cat</b>
hen	sheep	cat
		
<b>chicken</b>	<b>lamb</b>	<b>kitten</b>
chicken	lamb	kitten

Pictures for Composition Aids or Seat Work

# Song Music

TRAINING THE CHILD'S VOICE FOR READING

By Alys E. Bentley, Director of Music, Washington, D. C.

Bring into the class the actual little red top, and recall all the associations the children have had with this toy.

Teach the song (My Little Red Top) by rote, and with the accompanying action. Let the class sing the song many times, until all are familiar with its movement, melody, and content.

Call upon individual children to sing and say different phrases, over and over, that the force of association in such a phrase as "wind it, wind it," may be fixed. In this phrase the accent and the melody, especially if reinforced by action, will create an association with the phrase that will persist every time it is repeated, whether in speech or song.

In the same way "It leaps from my hand a merry thing" may be sung over, with the accompanying suggestive action of setting the top to spin.

In this practice we are establishing centers of memory and association which will color any subsequent singing or reading of the phrase. In the words "Sing," "Hum," "Spin," there is opportunity for real voice culture, if we concentrate in these words as much of the singing quality of the top as can be had by imitation.

By questioning, get from the class the vocab-

ulary of the song, writing the words on the blackboard.

Little	strong	hand
top	sing	merry
wind	hum	etc.
long	spin	

The degree of facility in the reading lesson to follow, will depend upon the permanence of the association of the ideas already in the mind of each child thru previous experience in play with the toy. This permanence of association can be secured thru repetition, but repetition will fail of its purpose unless reinforced by interest, so we come back to the mainspring of interest, the spontaneous emotional expression of the child.

The relation between the motor expression and the accompanying mental effort being clearly defined in the mind of the teacher, there is little danger from lack of proportion or balance in the lesson.

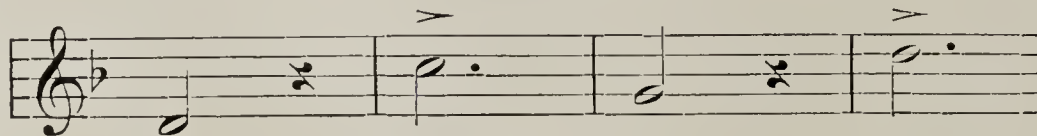
We want the word "strong" to suggest to the child the quality of strength, and to secure this indelible association it is very much worth while

## MY LITTLE RED TOP.

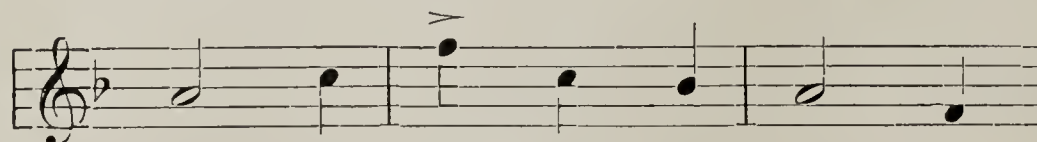
*Lightly.*



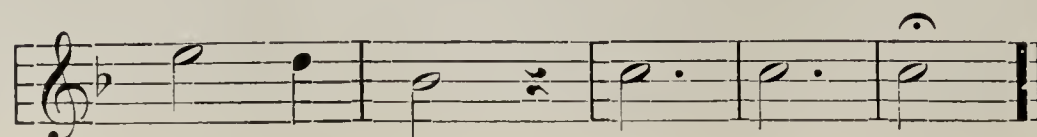
My lit - tle red top, A long strong



string, Wind it, wind



it, It leaps from my hand, A



mer - ry thing, Sing, hum, spin.

to play with the top, winding and unwinding it until many children have said with as many and varying shades of expression, that it is a *strong* string.

In the same way the picture of the toy as it leaps from the hand will build in the mind, the invariable association of that motion with the word symbol "leap." Its sight and its sound will hereafter kindle memories of a joyous motion, and the saying of the word in speech or song will have expressive qualities.

So "merry" will, when spoken or sung, thru this association give a joyousness to the tonal quality and an expression of individual feeling, removing the reading or singing from the commonplaceness of monotony.

Here the natural impulse of the child to express himself dramatically, and the play instinct, are the teacher's strongest allies in overcoming self-consciousness, which is the chief barrier to the spontaneous expression of feeling in reading and singing.

Before going to school little children are free in self-expression and their quaint and original expressions are a delight. A baby of three is asked to tell her name. She plays with the request in a manner that is adorable to the mother and caller, and finally delivers her name with all the grace and dramatic action of the best actor, hands, eyes, whole baby in the doing. Later when asked the same question in school she will tell you her name to be sure, but with all the charm lost. There is nothing remarkable in having a name now, because all the chances of play have been taken away.

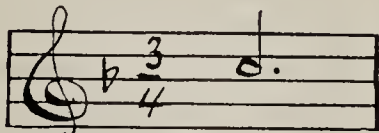
It is not strange that children acquire a dreary monotonous tone in both reading and singing when they are so suddenly robbed of this happy spirit of play.

All muscle-training is brain-building, therefore do not be afraid to emphasize the tangible experience of each child in actually manipulating the toy which does the singing, humming, spinning.

The sentences evolved from the child's experience will come readily enough.

I have a top.

My top can sing.



My top can hum.

My top can spin.

I can wind it with a strong string.

It leaps from my hand.

It is a merry thing.

Hear my top sing.

Here my top spin.

In the sentences "My top can sing," "My top can hum," and "My top can spin," encourage the singing tone used in the song, and to further stimulate this lift in the voice, point or refer to the pitch from the board.

The variety of combinations of your simple vocabulary to express different thoughts in relation to the top will depend upon the amount of individual initiative you have aroused in the children, or in other words upon your power to make them alive. This in turn is dependent upon their response to a fundamental impulse, the impulse of play.

## If I Knew.

If I knew the box where the smiles are kept,  
No matter how large the key  
Or strong the bolt, I would try so hard—  
'Twould open, I know, for me.

Then over the land and sea broadcast  
I'd scatter the smiles to play,  
That the children's faces might hold them fast  
For many and many a day.

If I knew a box was large enough  
To hold all the frowns I meet,  
I would try to gather them, every one,  
From nursery, school, and street.

Then folding, and holding, I'd pack them in,  
And turn the monster key;  
I'd hire a giant to drop the box  
To the depths of the deep, deep sea.

—*The New World.*

## Off to School.

Hurry! hurry! is the rule  
On the days we go to school.  
Just as soon as breakfast's done,  
'Round about the house we run,  
Looking here and looking there,  
Finding things 'most anywhere.  
Father, walking to and fro,  
Hurries Jack who's always slow.  
Mother, glancing at the clock,  
Smooths out Mary's rumpled frock;  
Tells us children to make haste;  
Says there isn't time to waste;  
Goes down with us to the gate;  
Says she hopes we won't be late.  
Then away we hurry fast,  
Off to school again at last.

—*St. Nicholas.*

# Nature Stories

FOR THE PRIMARY SCHOOL

By Lillian C. Flint, Minnesota

## March.

March is the first spring month.  
The ground is still white with snow.  
But the days grow longer.  
The wind blows hard in March.  
The wind dries up the water.  
It dries the clothes.  
Jack Frost is leaving for the North.  
The wind flies my kite.  
My kite is made of paper.  
The paper is red.  
It has a long string.  
The wind holds it up.  
It pulls hard on my hands.  
The leaves will come on the trees.  
The flowers will blossom.  
The birds will come back from the South.  
They will find places to build their nests.  
They will use string and paper and cotton.  
If we throw out cotton they will take it.  
Soon there will be eggs in the nest.  
The mother bird will sit on the eggs to keep them warm.  
By and by the little birds will hatch.

## Maple Sugar.

March is the month for maple sugar.  
The sugar trees are hard maple.  
The bark of the tree is gray. The twigs are red; they have red buds.  
In spring the sap in the trees begins to flow.  
The trees do not need all the sap.  
The farmer bores a hole thru the bark in each maple tree.  
He puts a spout into the hole for the sap to run out of.  
Then he puts a pan or bucket under the spout.  
The sap runs out thru the spout.  
It drips into the pan.  
It looks like water.  
It tastes a little sweet.  
By and by the pails get full of sap.  
Then a man takes the sap to a large kettle.  
He builds a hot fire under the kettle.  
The sap boils and foams.  
It is kept boiling all the time.  
They boil the sap to get the water out of it.  
The sap gets hot and thick.

It is called maple syrup.  
Then they boil it more.  
They turn it out in little pans.  
When it gets hard and cold it is maple sugar.  
The Indians used to make maple sugar.  
They made dishes of birch bark.  
They put the maple sugar in the birch-bark dishes.  
They never had white sugar as we do.  
Some woodpeckers like sap.  
They are called sap-suckers.  
The sap-sucker bores a row of holes around the maple tree.  
Then he drinks the sap out of the holes.  
He goes around the tree and sticks his bill into each hole and takes a drink of sap.  
Sometimes he makes fifty of these sweet wells.  
He will sometimes go from one to another of the holes and drink all day.  
Maple trees grow all over the United States.  
In autumn the leaves turn red and gold.

## Raisins.

A raisin is round and sweet.  
The raisin has a brown skin.  
The raisin was first a grape.  
It grew on a vine.  
The vines for raisins grow on the ground.  
Grapes ripen better when they lie on the ground.  
The place where grapes grow is called a vineyard.  
When the bunches of grapes are ripe they are cut off.  
Then the pickers lay the grapes outside on a sunny roof.  
The grapes lie all day long in the hot sun.  
In two or three weeks they are turned over.  
After a while they are a beautiful brown color and are dry.  
When they are dry they are raisins.  
Raisins grow in California.  
Raisins are packed in boxes.  
They are sent all over the United States.  
Raisins are put in cake and plum puddings.  
Raisins are put in mince pies.  
Children like to eat raisins.

# THE CHILD WORLD



## The Pied Piper of Hamelin

By Geneva Johnson, Washington, D. C.

Once upon a time, long, long ago, the town of Hamelin was over-run with rats, so the townsmen went to see the mayor about getting rid of them.

“ Good morning, mayor,” they said.

“ Good morning, gentlemen,” said the mayor. “ What can I do for you this morning?”

“ We have come to see you about the rats in this town,” they said.

“ What can I do?” asked the mayor.

“ You must get rid of the rats,” said the people.

“ They bite the babies in their cradles.”

“ They eat the soup right out of our plates.”

“ They make their nests in our Sunday hats.”

“ They fight the dogs and kill the cats.”

“ They are in our schools.”

“ They are in our churches.”

“ You must get rid of them.”

“ I have done all I can do,” said the mayor.

“ Well, if you don't get rid of the rats, we will get rid of you,” said the people.

Then they went away. The mayor was greatly troubled.

“What shall I do?” he said to himself. “What shall I do?”

“I wonder how I ever shall get rid of these rats.”

Just then someone came in to see the mayor.

It was the Pied Piper.

“Good morning,” said the Pied Piper.

“Good morning,” said the mayor.

“I hear that you are troubled with rats in this town,” said the Piper.

“Indeed we are,” said the mayor.

“I can get rid of them for you,” said the Piper.

“You can? I don't see how,” said the mayor.

“I can do it,” said the Piper. “I play a certain tune on my flute. When I play that tune, everything that walks, flies or swims, has to follow me. What will you give me if I rid this town of rats?”

“Anything—anything,” answered the mayor. “What do you want?”

“Five thousand dollars,” said the Piper. “Will you give it to me?”

“I will,” said the mayor. “But first you must get rid of every rat in town.”

“That's a bargain!” said the Piper.

Then he went into the street.

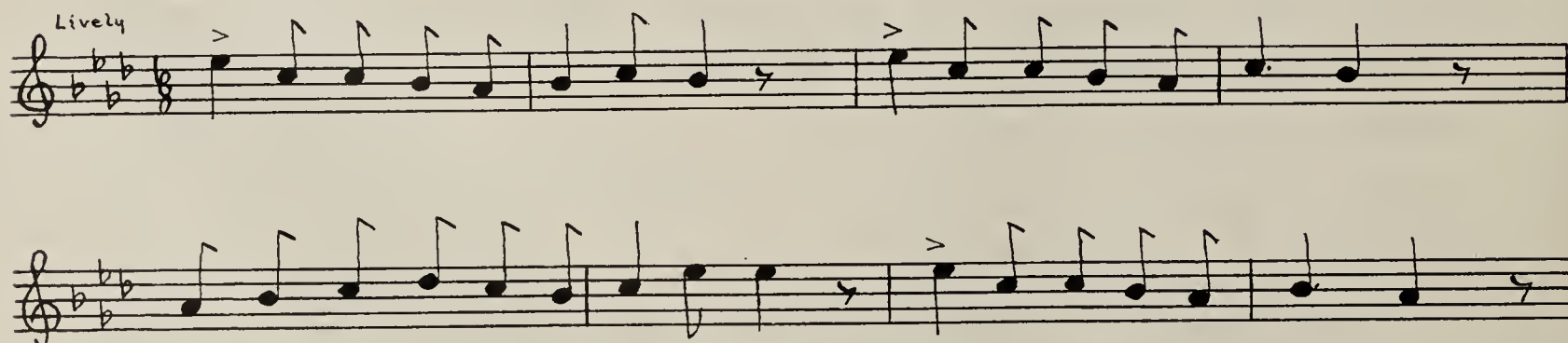
The Piper had a flute.

It hung by a red and yellow ribbon around his neck.

As soon as he got into the street he began to play a queer little tune on his flute.

This is the tune he played.

(For the Rats—to be whistled)



Up one street and down another he went, playing his queer little tune. Every rat in the town followed him.



He led them into the river and they were all drowned—all but one old fat rat. He was so fat he floated across the river.

At this the people were wild with joy.

“Hurrah! Hurrah!” they cried. “The rats are gone! The rats are gone!”

“Shout for joy!”

“Ring the bells!”

Ding, dong! Ding, dong! Ding, dong! Ding, dong!

After that the Piper went back to the mayor.

“Good day,” said the Piper.

“Good day,” said the mayor. “What can I do for you?”

“I have rid the town of rats,” said the Piper. “There is not one left. Now I want my five thousand dollars.”

“What do you mean?” asked the mayor.

“You surely remember our bargain,” said the Piper.

“You surely know that I was only joking,” said the mayor. “Of course I did not mean to give you so much. Take five dollars.”

“No,” said the Piper. “I want five thousand dollars.”

“Take fifty dollars,” said the mayor.

“No,” said the Piper. “You promised me five thousand dollars. Will you give it to me or not?”

“No,” said the mayor.

“Then you will be sorry,” said the Piper. “I know another tune that I play for those who do not keep their word.”

“I am not afraid,” said the mayor.

Then the Piper went into the street once more.

This time the Piper played a different tune.

It was a soft, sweet little tune, like this.

(For the Children—to be hummed)



Up one street and down another he went, playing this tune.

This time, all the children in the town followed him.

No one could stop them.

He led them on, and on, and on, until they came to a high mountain.

Just as they reached the mountain, the side of it opened like a big door, and the children all went in—every last one except a little lame boy who couldn't keep up with the others.

Then the mayor of Hamelin and all the people were very sad.

Long after that, the old, fat rat came back to town.

“Why did you follow the Piper?” everyone asked.

And the fat rat said, “That tune the Piper played made me think of bread and cake and crackers and cheese and all the good things that rats like to eat. That is why I followed him.”

By and by the little lame boy came back.

“Why did you follow the Piper?” the people asked.

“I do not know just why I followed him,” said the boy. “I could not help following him when he played that tune. It seemed to tell of beautiful woods and fields and flowers and a wonderful land where everyone was happy all day long.”

And that is all that the people of Hamelin ever knew about the Pied Piper.



S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Blackboard Calendar Designed by G. H. Shorey.

## The Pig Story as Seat Work.

The following makes good seat work for second and third grades. It keeps them busy for a long time, helps them to think and read for themselves, and also fixes in memory words of a previous lesson.

To my Second Reader class (which contains only two pupils) I read a story, for instance, "The Little Pig's House."

"There was once a little pig who wanted to get a house to live in. He looked at a great many, but some were too small and others were too large, and he could not find any that pleased him. So he went to the carpenter and said, 'Wee-wee, Mr. Carpenter, will you please build me a nice house to live in, one that will be just right and will suit me?' And the carpenter said, 'If you will find me some smooth strong boards I will build you a house.'"

The story goes on to tell how he went to various people and how he finally succeeded in getting his house.

Before class I have the following questions and answers written on the board and also two sets written on heavy wrapping paper:

Who wanted to get a house to live in?										
A	little	pig	wanted	to	get	a	house	to	live	in.

Did he find any that pleased him?

No. Some were too large and some were too small to please him.

What did he do then?

Then he went to the carpenter.

What did he say to the carpenter?

He said, "Wee-wee, Mr. Carpenter, will you please build me a nice house to live in?"

What did the carpenter say?

The carpenter said, "If you will find me some smooth, strong boards I will build you a house."

What did the little pig do then?

He ran as fast as he could to the saw mill.

What did he say to the sawyer?

He said, "Wee-wee, Mr. Sawyer, will you please give me some smooth, strong boards to take to the carpenter so he can build me a nice house to live in?"

What did the sawyer say?

The sawyer said, "If you get me some logs to saw I will."

What did the little pig do then?

He ran as fast as he could to the woodcutter.

What did he say to the woodcutter?

He said, "Wee-wee, Mr. Woodcutter, will you please cut me some logs to take to the sawyer to make some smooth strong boards to take to the carpenter so he can build me a house to live in?"

What did the woodcutter say?

The woodcutter said, "If you get me an ax I will."

Then what did the little pig do?

He ran as fast as he could to the store where axes were sold.

What did he say to the storekeeper?

He said, "Wee-wee, Mr. Storekeeper, will you please give me an ax——," etc.

What did the storekeeper say?

The storekeeper said, "If you give me a silver dollar I will."

How did the little pig feel then?

Then the little pig felt very sad for he did not know where to get any money.

What did he see pretty soon?

He saw a little woman coming along with a silver dollar in her hand.

What did he say to the little woman?

He said, "Wee-wee, little woman, will you please give me that dollar to buy an ax to take——" etc.

What did the little woman say?

The little woman said, "I feel very sorry for you, little pig, because you have no house and I will give you the dollar."

What did the little pig do then?

He thanked the little woman and ran to the store and bought the ax and took it to the woodcutter who cut him some logs to take——, etc.

After I have read the story one of the pupils reads from the board the questions, the other one reading the answers. Then these are erased and I give them at their seats the slips of paper containing the questions, and the words of the answers cut apart. They place a question on the desk and put together the words forming the answer. We have used a great many stories this way and the children like the work.

I began by taking questions and answers from reading lessons as a sort of review. Both questions and answers were on whole slips so they merely had to pick out the slip containing the right answer. When they could do this readily I would cut the answer in two parts, then in several parts, then each word by itself.

The questions and answers are so constructed that the question usually contains nearly all the words required for the answer. The work could be made a little more difficult for third grade.

New York.

W. E. R.

# When the March Winds Blow

By Bertha E. Bush, Iowa

March is surely the time designed by nature for the study of the winds. It is the time to tell to small pupils the story of Aeolus and the winds that he shut up in bags so that Ulysses might sail home safely; and how the greedy sailors untied the bags and let the winds out.

It is the time to make an Aeolian harp from a bit of board with strings of waxed thread fastened to pins down the length of it and place it in the schoolroom window. The eerie music will thrill the hearts of your pupils and never be forgotten.

It is the time to notice each day from which way the wind blows, and exercise all teacherly imagination and knowledge by vivid descriptions of what it has touched before it came to us. It is a time for guessing games in which the children's imagination and knowledge are exercised the same way as:

"I am a wind that blows over a country that is very cold. The people there live in snow huts and travel in sledges drawn by dogs"—and so on. "Which wind am I?" The winds go all over the world and a little thought and study on the part of the teacher may make the very breeze that blew Marie's hat off coming to school yield rich lessons in geography, in manners and customs, and even in morals. After such lessons, the following exercise will have real meaning to the children and every wind that blows will be of interest to them.

## The Song of the Four Winds.

To be given by four children.

### *The East Wind:*

I come from the desert; I come from the ocean;  
I come from the morning—the wind of the east,  
Rain-bringer, cloud-driver, the wind of commo-  
tion,  
Yet bearing a blessing to man and to beast.

### *The South Wind:*

O I am the wind from the languorous south,  
The land of the sunshine, the land of the drouth;  
I bring in the spring, and I melt winter's snows,  
And gentle and tender my balmy breath blows.

### *The West Wind:*

O I am the West Wind, the gay happy West Wind.  
Untiring and fearless I follow my way.  
I toss up the kites and I set the clouds flying;  
I clear up the skies and bring in the new day.

### *The North Wind:*

O I am the North Wind, brisk and bold,  
And keen, and cutting, and crisp, and cold.

I bring the snow from my home to you.  
I make you shiver. Woo-oo! Woo-oo!

### *All Together:*

We are the winds. Blow high; blow low.  
We bring spring blossoms or winter snow,  
And blow we east or blow we west,  
The wind God sends, that wind is best.

(They take hold of hands and circle round to an imitation wild song produced by puckering the lips as if to whistle and sending the sound across the curled-up tongue.)

## Pussy Willows.

The fairies were sleeping the long winter thru,  
But there came a March day when the sky was so  
blue

And the sun was so warm that they lifted their  
heads;—

The most of them wisely went back to their beds.

But the young fairies begged of the fairies more  
old,

"Oh please let us fly out. We don't mind the  
cold."

"Well, put on your hoods then. A while you may  
go,

But come just as soon as we call you below."

So every small fairy put on a gray hood,  
And oh, such good times as they had in the  
wood!

They went back when called to their beds and  
their pillows,

But they left their gray hoods hanging up on the  
willows.

## If I Were a Kite.

If I were a kite  
I would fly, I would fly;  
I would jump on a cloud  
And ride over the sky,  
And look down and see  
Every ocean and land;  
But I'd come back at last  
To my own master's hand.

## How We Know.

Spring is here. The day is chill;  
Not a flower is on the hill;  
Not a bee is heard to hum.  
How do I know that spring has come?

O I know it sure and true.  
When I tell, you'll say so, too.  
Tho no flower blooms or bird warbles  
*Every boy is playing marbles.*

# Recreative Exercises

By Belle Raguar Parsons, California

## Transportation.

### II.—ON WATER.

"William, if you should come to some water some day when you are out walking which stretched clear across the road, how would you get across?"

#### (1) *Jumping.*

- a. Standing jump.
- b. Running jump.
- c. Stepping jump.

(a) Right foot forward.

(b) Left foot forward.

Be sure the children always land on the ball of the feet with a good, springy knee movement. This work can be done quietly and without jar by reminding the children that they are landing on soft ground.

#### (2) *Wading.*

Putting toe down carefully and lifting knee rather high with each step. Good balance exercise—to be taken slowly so as not to "splash."

#### (3) *Crossing on stones.*

Another good exercise in balancing and controlled movement.

If the children are old enough, blocks of wood on the floor may be used to represent stones. This makes the game a still better exercise in control, and the correlation of mind and muscle. If the blocks of wood are not easily obtained, circles may be drawn on the floor to represent stones, and the children march around the room in line, taking care to step from one circle to another without losing their balance.

#### (4) *Crossing on a log.*

The "walking beam" in the gymnasium may be used to represent a log across a stream, thus adding a spirit of play to this exercise.

#### (5) *Swimming.*

"But, Walter, suppose there were no stones and the water were too wide to jump across, and too deep to wade across—would a man be able to get across then?" "Yes, he could swim across."

"Who can show me how to swim?"

There are three good swimming movements which the children may represent:

a. The dog paddle—which is simply an alternate upward and downward motion of the hands with the arms bent at elbows. The best movement for little children.

b. The regular swimming movement, which is separated into three parts.

(a) Elbows bent, hands placed under chin, palms together, fingers straight and stiff.

(b) Thrust arms directly forward, palms still together, thus cutting the water.

(c) Turn hands quickly back to back, mak-

ing "cups," bring arms slowly backward and downward until in plane with the body—do not carry them beyond the line of the body. Get feeling of "pushing" the water back. Drop forearms at elbows, bring hands up under armpit and again quickly come to position (a).

c. The over-arm movement:—

Stepping forward with right arm advanced, right arm moving forward and downward to buoy one up out of the water, hand cup shape, left arm going outward and backward to push body forward. Right and left arm movements are taken at the same time.

#### 2. By aid of machines.

##### (1) *The row-boat.*

"But Jack,—suppose the man did not know how to swim,—could he ever get across the water?" "How?" "Yes—in a boat." "Who can show me how to row a boat?"

Sitting on the desks with the feet in the seats is a good position for rowing, especially if the feet can be braced or caught so as to give support to the slight backward bend of the rowing movement.

Avoid "slumping"—that is—see that the children keep a good, straight, stiff back, head erect, with the swing wholly from the hips, as they "reach" and "recover."

Much interest can be worked up in this exercise



THE FERRY BOAT.—Yard-arm movement. Arms sideways raise. Trunk, alternately, right and left hand.

by letting each row of seats represent a college crew shell and letting the crews have contests for good "setting up" as well as for "speed."

(2) *The ferry-boat.*

"Anna, suppose there were a great many people who wanted to go across a big lake or a wide river all at the same time? How could they get across?"

If the ferry-boat is within the children's experience they will think of it at once. If the children do not know this conveyance it is well to omit the exercise.

The ferry-boat offers three movements.

a. The piston movement, represented by an alternate upward thrust of the arms, taken from "arms upward bend" position.

b. The walking-beam movement, represented by a trunk alternately right and left bending, arms held in the sideways raise position (as high as the shoulders) thruout the exercise, representing the arms of the walking-beam.

c. The side-wheel movement, represented by a slow rotary movement of the arms from the shoulders, describing large circles.

(3) *The sail-boat.*

"How else may we ride on the water?"

Dramatize sail-boat.

Have the children close their eyes and rock on the waves (swinging from side to side, or front and back, rising on balls of feet) to get the feeling of being buoyed up by the water. This exercise lends itself especially well to music. The "Eaton Boat Song" and "Lightly Row" are both good music for the movement.

Pretend to hoist sail.

Free-play, tipping, gliding, running forward rapidly when driven by the wind, etc., with or without music.

The Greek galley may be dramatized by older children in connection with the history lesson, and a representation of the gondola affords splendid movements which may accompany a lesson in the geography of Italy.

It is left to the discretion of the teacher to separate the work into lessons according to the age and ability of her children and the time allotted her for physical exercise.

The following brief survey may be of some assistance in making an intelligent selection of exercises for the day, and in preparing the weekly, monthly and yearly program.

Leg movements relieve the brain by drawing the blood down. They also stimulate the circulation.

Trunk bending movements induce respiration.

Alternate side movements develop the waist muscles and spinal nerves, aid the circulation and digestion, and make for the general elasticity and freedom of the body.

Exercises of the abdomen and fore-part of the body strengthen these muscles and assure good position and carriage.

Balance movements are good for poise and co-ordination. Arm extensions develop and broaden the chest, straighten the spine, and induce respiration.



ROWING.  
Notice the straight back.

Head movements strengthen the neck muscles and thus improve the posture of the head.

Following is the usually accepted "gymnastic day's order."

1. Slow leg exercise.
2. Slow arm exercise.
3. Head movements.
4. Trunk bending or twisting.
5. Combination of above—giving all over exercise and vigorous work.
6. Slow leg exercises to quiet heart beat.
7. Arm exercises.
8. Marching.

Proceed from accessory to fundamental and back again to accessory. That is, legs and arms, trunk, legs and arms.

Proceed from slow to rapid action and back again to slow. This rule should be applied to each exercise separately and to the lesson as a whole. Never follow rapid action by complete rest and vice versa.

The interest in the play does away with much of the stiffness and effort likely to accompany and make less effective the old gymnastic drill. At the same time the teacher must have a care that the real physical value of the exercise is not lost in the imaginative and dramatic interest in the game.

The new point brought out in the recreative games is the class relation which they foster between knowing and doing, giving physical expression to mental impression. While the strain is removed from both the mind and the will there is a certain mental incentive which is refreshing rather than fatiguing, recreative, and enjoyable. The children form the habit of thinking logically and of putting their thoughts to the test of expression, which later will lead to effective execution, and worthy accomplishment.

# Unintentional Mistakes

By Margaret Small Dodge, New York

**T**HERE are two kinds of discipline—widely different; both effective. The “forty-eight” may be trained to obey orders because they know they must—the fear of punishment having been instilled in them. They may be trained in such a manner that their moral attitude will be changed—obedience from expediency becomes obedience from volition. Both ways are effective; it rests with the teacher as to which she shall use. You know how much easier it is to do something for one you love than it is to do so many things from expediency. Johnny Jones feels the same way about it. It makes him happy to know of one place where he can obey gracefully and be appreciated. Above all, the teacher must be appreciative—not only of the obedience of the children, but of their rights. She has obligations to fulfil as well as they. Take the case of Emil Straus.

Emil was a mischievous boy. He couldn't help it. The Lord didn't give him that sunny face and those roguish eyes for nothing. He wasn't doing anything wrong by being mischievous. God meant him to be lively. But it was my business to see that he didn't encroach on the rights of his next-door neighbor.

When the drawing-lesson was on one afternoon, and I was bending over Cora Pierce's fantastic picture of a Bartlett pear, looking for the stem in the place where the stem ought to be, a fierce cat-call broke out in Room Seven. Impulsively I looked at Emil. He was famous for his cat-calls. Could it be possible, I thought. Only the night before he had, in a spirit of good fellowship, while we were rubbing down the blackboards together, confided to me the best of resolutions. He was the picture of guilt.

My voice ringing with authority, I bade him go to the boys' dressing-room. Any pupil hates to be cooped up in a dark dressing-room with the door closed. Emil was sunny—he loved the light of day. Involuntarily his lips parted in remonstrance. But the pupils in Room Seven never “answered back.” “I—I—,” was as far as he got. I cut him short. With a shrug of his shoulders he disappeared into the darkness and closed the door quietly—quietly, mind you, he was that much of a gentleman.

I turned to Cora's pear, but between it and my critical eye was the figure of Emil, the mischievous. That elusive shrug of the shoulders stayed with me. I tried to interpret it. It might be a danger signal. Perhaps Emil was not guilty. If so, I must set him right. No member of the “forty-eight” should be denied fair play if I had to eat humble pie, tin and all.

I walked to my desk, and turning, faced the “forty-eight.” In that moment I saw their pride in me that I was about to play fair. It

made me feel good. It's a big thing to win the commendation of the “forty-eight.”

“Children, I think I have made a mistake. Mind, I don't want you to tattle. Simply tell me the truth. Emil didn't make that noise, did he?”

Before the “forty-eight” could make reply, Ralph Harkness jumped up. He was not to be outdone in magnanimity by the teacher. I read the challenge in his eyes.

“I made that noise, teacher. Emil didn't do a thing.”

I opened the door of the dressing-room and called Emil out. Much mischief had already been done. His face was transformed by the scowl my injustice had set upon it. How glad I was to make amends! Emil received my apology in silence. The “forty-eight” approved it in silence.

As the lad walked to his seat, reinstated, I fully realized that he was not the only one who had benefitted by the experience. There's where the expediency of justice came in. I am quite sure if I had permitted that bit of injustice to go uncorrected I'd have had much trouble with Emil for the rest of the term. It would have rankled in his consciousness. Everything I did for the boy would have been marred by it. By acting quickly and frankly I washed it out.

What did I do with Ralph? Did he go to the dressing-room? Did he receive a lecture? No. Ralph was permitted to take his seat as if nothing had happened. If, during my walks up and down the aisles while the drawing lesson was on, I slipped an arm about Emil's neck as I bent over him, or let my hand rest on Ralph's curls as I corrected his drawing, think you the discipline in Room Seven suffered? Afternoons like those are red-letter days in the school-room. Then it is that we get close to the heart of the child.

The “forty-eight” took great pride in Room Seven. We bought pretty half silk curtains—real China silk with big yellow chrysanthemums sprawling over them. We had window boxes of beautiful red geraniums that blossomed thru the months. How fond we were of those geraniums! How we all loved them! I wonder just what there is to a geranium that makes all of us feel glad every time we see one. I wonder if its cheer lurks alone in the vividness of its blooms. I wonder if it is not the subtle suggestion of hardihood and endurance linked with beauty that endears it to us. Break off a bloom and poke it into the corner of the window-box, and it will flourish and put forth its buds and blossoms again.

I mistrust that Sadie Gallagher used to pinch



them off on purpose, so many shoots found their way into the box near her seat. Sadie was one of the doubting ones. She must see for herself. I suspect that she rifled that window-box just to see if the shoots would bloom. I had impressed the fact upon the children, using the geranium as an illustration, in connection with a talk upon stick-to-a-tive-ness. Sadie was the doubting, else why did she not take Miss Easton's advice when she gave it so freely? Why did she experiment? Did you ever meet the Sadies?

Sadie was raw-boned and red. She had a big braid of red hair which she tied with a bright pink ribbon. Sadie was developed. She cast eyes at the boys. She was also a favorite. She had a way—I believe all favorites do. Sadie was not only doubting—she was stubborn.

It was the week before Christmas. Room Seven had come up royally in the matter of a present for teacher. I believe they had collected \$3.75. I am sure you will agree with me that was a handsome sum for the "forty-eight." One can do much in the way of a gift with \$3.75. It was shown in various other rooms in the building. One could buy an umbrella, a fine picture, a bit of statuary, a nice book, with \$3.75.

In the purpose of giving teacher a Christmas present the "forty-eight" were unanimous. But once the necessary funds were contributed, and placed with the treasurer, factional differences arose. I believe that's the way it happens in real life. Sadie was the holder of the bag, and so arrogated to herself the right to choose the present. She didn't consult the "forty-eight." That's where the trouble arose. She consulted Miss Easton. Miss Easton suggested a little brooch. Teacher could wear it every day. She could always keep it to remember the "forty-eight."

Sadie was the daughter of a politician. She did not intend to take everybody's advice. Her father was a Knight of Pythias. Being a Knight of Pythias he knew a great many big men. One of his friends was a druggist on Coe Street. In the window of this druggist's shop there stood two vases of curious workmanship. Teacher had often seen them, and hurried by. They were red. They were ornamented with huge butterflies, worked out in white. They had green things on them for the butterflies to feed upon. They were wondrous to behold. So thought Sadie—so thought teacher.

On account of her penchant for the druggist's clerk Sadie became deeply interested in the vases. The pin took a back seat. The boys became disgruntled. They withdrew their money from the girls' share. Tom Drew went out in a huff—he was elected sole trustee by the boys' faction—and bought a shopworn picture of two lean dogs running thru a thicket, bent upon the destruction of a small rabbit whose figure could be discerned in the distance and recognized by the flop of his right ear. That was their contribution.

Sadie bought the vases. She had a little

money left, which she invested in pinks for the vases—the color scheme was startling when the pinks were set up.

Everybody seemed to be satisfied. The boys were pleased with their dogs, and Sadie was radiant when she told Miss Easton that teacher was just as pleased with the vases as she would have been with the pin.

And why shouldn't teacher be pleased? What is Christmas for, I'd like to know, if one hasn't to be pleased with red vases and white butterflies and green foliage, as well as with lean dogs and foreshortened rabbits?

Did you ever wear a sweater? Not the stylish affairs that are the vogue nowadays, but a real, old-fashioned sweater that you slip over your head like a nightie? They are warm and comfortable in the fall, and Tonty Jameson was a fragile boy—he must be kept warm. He always wore a drab sweater.

Tonty had an anxious mother—perhaps that was the reason he was so fragile. He entered my room about the middle of the first term—had been transferred from another school nearby on account of his fragility. His anxious mother came with him. Mrs. Tonty was ox-eyed and arrayed in fashionable garments. She was a well-fed, well-groomed woman. She was an honest soul and proud of her respectability. Did she not live on Broadway? Did you ever know how comfortable it makes one feel to live on Broadway? Mr. Tonty was in a city department and drew a fat salary. Probably that accounted for Tonty's well-rounded cheeks and his general air of prosperity.

The boy had big, brown eyes, an appealing expression, fluffy hair, and he was a good deal of a blockhead. He had soft, baby features and clinging little hands and fingers. He was one of those "onlys" that never grow up. The mothers of such, God bless them, expect us all to treat their children with the consideration that swaddling-clothes demand. That was my Tonty. Do you wonder that I loved him?

Tonty was a model in deportment, but very lazy. His record suffered accordingly. Mrs. Tonty objected to the poor marks. I objected to the poor recitations. Tonty objected to the work—and there you are. With a list of objections like that there was bound to be trouble. There was trouble.

Tonty giggled. Giggling is very well in itself. I'd rather have girls and boys giggle than scowl—it shows they're happy. But, like everything else, giggling has its place. As giggling is very contagious, you will agree with me that Room Seven was not its place.

Mrs. Tonty paid me frequent visits. We co-operated beautifully. I knew how to co-operate now. All you have to do is to keep still when the Mrs. Tontys come in wound up, and let them do all the talking, providing they run down soon enough so as not to interfere with the work. Mrs. Tonty and I got on so well

together, co-operated so beautifully that she asked me to dine with them. Broadway, mind you—low neck, short sleeves, pointed toe-slippers, red evening coat, cab, that's what dining on Broadway meant. We discussed Tonty's giggle over the coffee, Mr. Tonty, Mrs. Tonty, and I. His mother admitted to me that she at times found it most annoying. When you get a Mrs. Tonty to acknowledge a thing like that you have to be on dining terms.

Tonty was nervous. His little friend, Ebenezer Briggs, was also nervous—both boys were transferred on account of this, and came into the fold of Room Seven the same day. Ebenezer'll have to wait. The stage belongs to Tonty, the giggler.

One very disagreeable afternoon, one of those afternoons which is known to the craft as a "weather breeder"—an afternoon before a storm, when the forty-eight human barometers are moved to their depths and stir in their seats and there's nothing for it but to let them stir—everything went wrong in Room Seven. In consequence, many black sheep were kept in after school, Tonty among them.

The teacher who makes any pretence of discipline avoids as much as possible calling on the principal. It weakens her authority—throws the real power to his shoulders. A sense of the powers that be lurks in the child's mind, but this is not sufficient for the instant. The teacher must herself be the embodiment of authority, must radiate it. Besides it is often embarrassing for the principal to take up the teacher's quarrel—he is hampered by imperfect knowledge of the case. I called the principal in on this occasion. I was tired. I felt that I needed his help.

On this particular afternoon Tonty was out of his element. He was only an irresponsible giggler—the others were old offenders. They should not have been disciplined in the same class—that's where I made my mistake. The principal did not realize the giving quality of the drab sweater—probably he was familiar with only the conventional red one—that's where he made his mistake. Before I had time to explain that Tonty was a first offender and should be dealt with accordingly, the irresponsible lad giggled—that's where he made his mistake.

The principal, stung into action by the giggle, ran to the back seat and seized the astonished Tonty by the top of his sweater. That in itself was terrifying to the child. The poor baby cowered in his seat so that his elusive shoulders were lost in the folds of the drab sweater. As the principal's grasp tightened on the yielding yarn, the sweater rose gradually, stretching towards the ceiling. Tonty went in the other direction. I see him yet, slowly disappearing into the depths of the sweater. The cherry mouth vanished; then the plastic nose faded from view; the drab mantle ascended and blotted out the bulging eyes. The despairing Tonty yelled with fright as the sweater gave way at the waist and flew off. He shot back into view, a miserable figure in a pink undershirt, cowering

behind the friendly desk cover, while the big principal towered aloft holding the sweater at arm's length and gazing at it in bewilderment. As Tonty bellowed again, the principal jammed the sweater over the child's head and left the room.

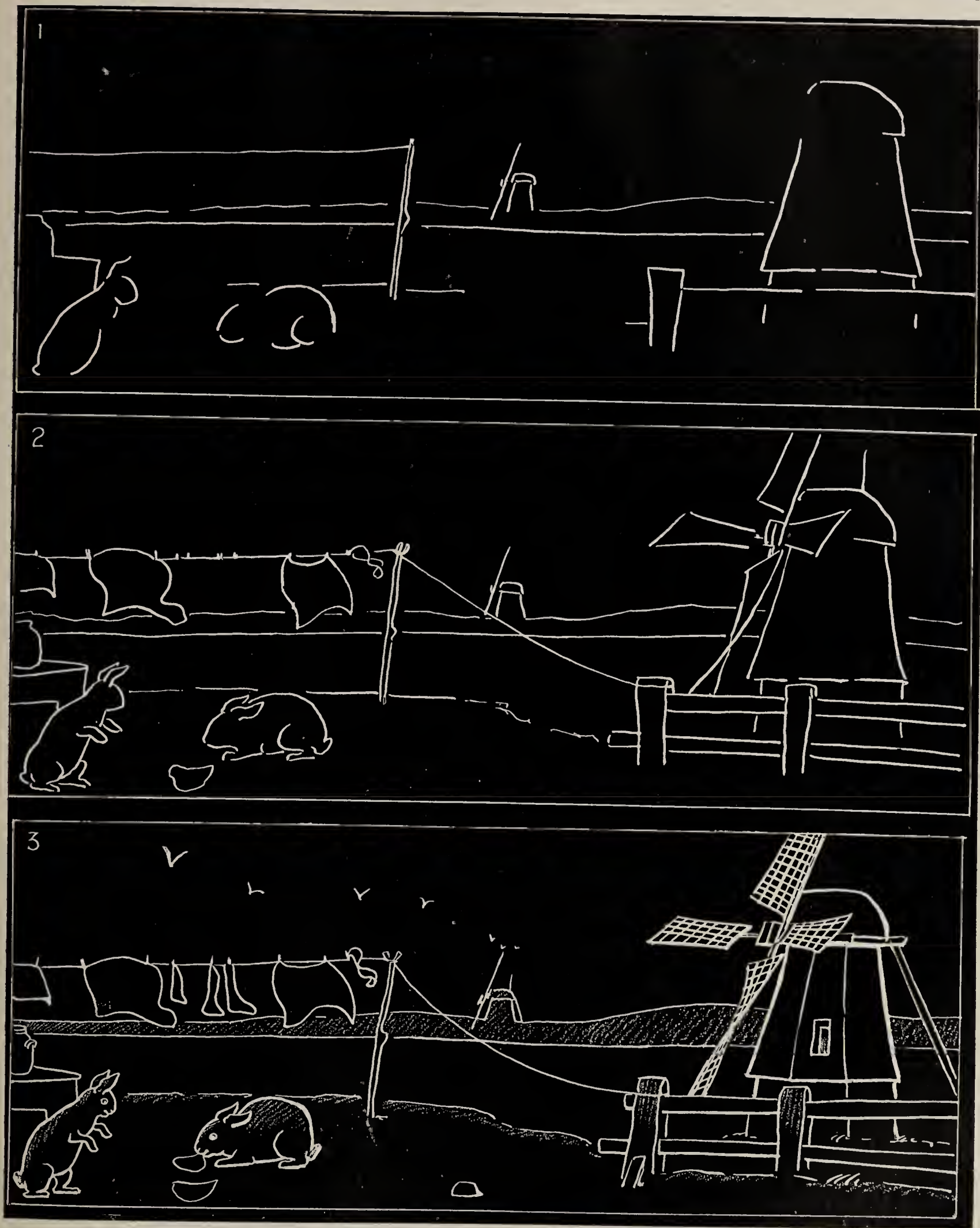
I am ashamed to say that I giggled; then the black sheep giggled. I am morally certain that just outside the door the principal giggled too. We all giggled but Tonty. He never giggled again in Room Seven. The very next day the irate Mrs. Tonty wrote me, on Tiffany note-paper, and asked for Tonty's transfer. I'd liked to have patched it up somehow. But I didn't like to say too much, for I was afraid the principal might be sensitive. So I lost my Tonty, drab sweater and all.

### The Bunnies.

Upon a grassy country bank,  
Where rabbits love to play,  
There lives a little family  
Of bunnies brown and grey.  
Old Mr. Bun and Mrs. Bun,  
With little bunnies full of fun,  
All frisk about i' the morning sun  
At early break of day.  
Now the farmer's corn they love to steal,  
And carry off, because  
It really lies so close to home,  
And bunnies have no laws.  
They like the oats as well, 'tis true,  
And grain and maize and barley, too;  
Then wash their face in morning dew  
With two little soft brown paws.  
Now Mr. Bunnie loves to see  
The young ones at their play;  
But Mrs. Bun says, "Careful be,  
And mind you do not stray."  
So the little bunnies skip and hop,  
And jump and spin round like a top;  
Then in their holes they quickly pop  
And soon are far away.  
But when they see a doggie's round,  
Ah! that is what they fear;  
They gather safely under ground  
And know that danger's near.  
For Mr. Bun and Mrs. Bun  
Will call their bunnies from their fun;  
But when they hear a dreadful gun  
Bang!!! they disappear.

At the word Bang! children bring their hands together simultaneously in imitation of a gun.]

—W. R. F., in *Teachers' Aid*.



The accompanying suggestions for the March black-board are so simple that any teacher can use them in her own school. Diagram 1 indicates what lines should be drawn first. Those shown in Diagram 2 can be then filled in, and the finishing touches to the completed design be added as in Diagram 3.

It is not necessary to use the entire design on one black-board unless this is desired. The two little rabbits, or even one alone, could be used separately. The line of clothes blowing in the March wind could be used by itself. The wind-mill with the fence in front of it and a portion of the hill in the background form a sufficiently complete design, or the fence could be used alone.

# Teaching the Colors

By Christiana Mount, Hoboken, N. J.

Materials: colored papers, colored chalk, the transparent paper sold by kindergarten dealers, a prism.

## First Lesson.

Give to each pupil the three primary colors in paper.

Hold up a piece of red paper. Ask for name. Pupils match. Ask pupils to name objects which have the same color.

Use chalk in the same way.

Pupils select specified colors from a heap containing all the colors.

Select chalk from the box.

Drill upon each color separately. Tell them that they are primary colors. Teach the first part of the poem, "Color Fairies."

Little Fairy Red, tell me I pray,  
What you are doing the livelong day.

I fly to the cherry, rose and peach  
And leave a kiss in the cheek of each.

Little Fairy Yellow, I wish you would say  
What you've been doing the livelong day.

Down in the green grass I play all day  
With dandelions, daisies and buttercups gay.

Little Fairy Blue, tell us we pray  
What did you all this bright day.

Way up in the sky and in flowers on the ground  
My color you'll see I've scattered around.

## Second Lesson.

Review primary colors.

Call for each color, hold up color and ask for name or show different articles and ask for the red one, the blue one, etc.

Ask pupils to select different colored chalks and write the name of the color in the chalk.

Call for two primary colors as red, blue.

Show the same with the chalk or the thin paper which comes for that purpose. Mix the two colors with chalk or place the two papers together to produce the desired color. Ask for the name. Pupils select from among their own papers. Hold up secondary color. Pupils tell the two primary colors which form it.

Place one primary color upon the board, as blue. Ask some child to place the proper color with it to form green.

Hold up two primary colors. Pupils hold up secondary colors formed by them.

After all the secondaries have been formed review by holding up the primary and having the pupils name them. Then two primaries and have them name the resultant secondary. Show secondaries and have pupils name the primaries that form them.

Suggestions: blue sky and sun—green.

Stripes of flag and field—purple (most pupils know it by this name instead of violet).

Gold and a red rose—orange.  
Continue poem:

Little Fairy Orange, bright and gay,  
What is your work every day?

Away in the South when the days are fair  
I paint the coats of the oranges there.

Fairy Green, Fairy Green, tell me I pray,  
What you've been doing this beautiful day?

All day long I'm as busy as bees,  
Coloring the grasses and leaves on the trees.

Violet, Violet, tell me I say,  
What your work has been to-day?

I smile on pansy faces as they look at the sun,  
I shine in the clouds when the day is done.

Little Color Fairies, playing here together,  
What do you do in stormy weather?

After the rain when the sun gives his light  
We form in line to make a rainbow bright.

Show prism and explain how the rays of the sun are split by the prism colors which really form the rays.

We are seven little sprites,  
Sent by Father Sun;  
We kiss the tiny rain-drops,  
And then our work is done.

## Something New for the Spelling Class.

Maybe some of the other teachers can make use of the method of conducting spelling, which I have found, in a year's experience, to work well with the children.

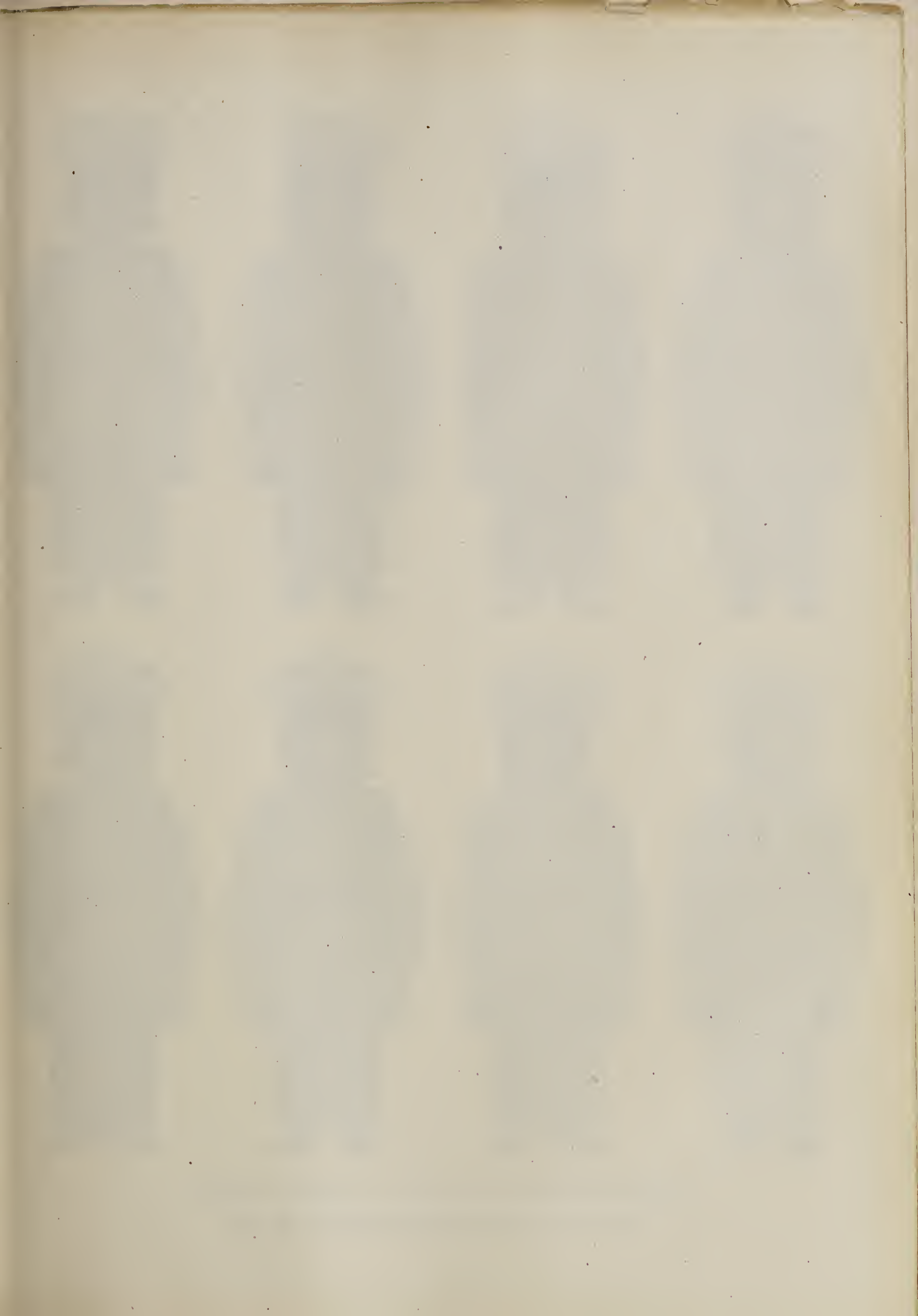
On the first four days of the week, we have written spelling, while on Friday we spell, orally, all of the words of the four days' lessons. At the end of the month we have tests or examinations from which all who were perfect in both oral and written work are exempt. Usually, there are but a few to take the test.

After the primary teacher has worn the tree, ladder, steps, stone wall, fish pond, etc., devices for word drill, let her try the following plan for a change.

Write promiscuously upon the board the words to be drilled upon, writing each word once less than there are children in the class; for instance, if there are four in the class, write each word three times. Each child is supplied with a pointer, and when a word is pronounced by the teacher there is a "little scramble" to get the pointer on one of the words, in order not to be "left out." There is no lack of life in this game. The device works best when the class is rather small. Colored crayons, with the white, add to the attractiveness.

Wisconsin.

BERTHA I. EMERSON.





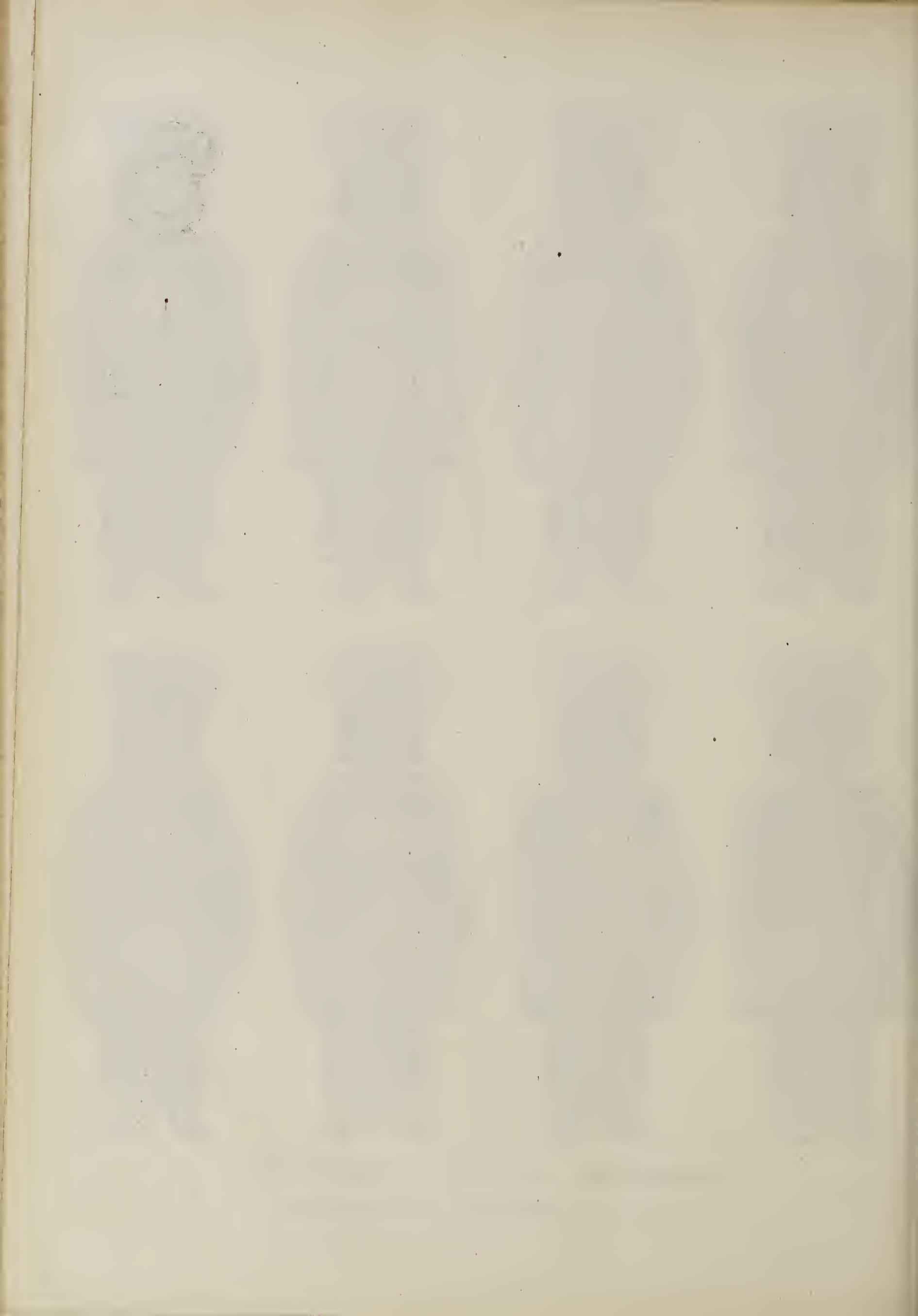
**Japanese Dolls**—For Use With the Language Group

These may also be used as models in dressing Japanese Dolls.



**Japanese Dolls**—For Use With the Language Group

These may also be used as models in dressing Japanese Dolls.





# An Easter Party in a New York School

By Rose R. Archer, New York City

## The Entertainment.

A description of the preparations for the party will be given next month.

### Program.

FANCY MARCHING.

BOWING GAME.

SONG, "Pussy Willow," Gaynor, Page 79 (second stanza)  
(Sung by the Easter Fairy),

SONG, "The Weather Vane." Blow, Page 164  
(Dramatized by class)

Emilie Poulsson (words)—George L. Osgood (music)  
SONG, "Mr. Rooster and Mrs. Hen," Neidlinger, Page 9  
(Dramatized by one boy and one girl)

SONG, "Three Funny Old Men," Neidlinger, Page 8  
(Dramatized by three boys)

### CONTEST GAMES.

I. Throwing small candy Easter eggs into nests (two boys)

II. Rabbit race (two girls)

III. Chocolate Easter eggs carried in spoons  
(one boy and one girl)

IV. "Little Yellow Head" Music, Neidlinger, Page 53  
(One boy and one girl)

LULLABY MUSIC, "The Slumber Boat"  
("Sheet" music by Jessie L. Gaynor)

Children hunt for Easter eggs.

### Description of the "Fancy Marching."

On the day of the party (which took place on the Friday before the Easter holidays began) a large chalk circle having a diameter of sixteen feet was drawn on the floor of the playground.

As soon as the audience had assembled, the kindergarten children march two by two from the adjoining yard, each little boy holding a girl partner by the hand.

The "Easter fairy" and her partner led the procession and marched twice around the circumference of the circle (followed by the other

The kindergartner stood directly in front of the spot marked "X" and, at a given signal (piano chord) all the children dropped their partners' hands, and began to march simultaneously the boys passing to the left of the teacher, around the left half of the circumference of the circle, and the girls proceeding likewise to the right half of the circle.

Each set of partners re-united at the spot marked "Y" and then marched across the diameter once more. This brought the Easter fairy and her partner directly in front of the teacher again.

Three chords were then played in succession. At the first the children dropped their partners' hands, at the second they faced their partners and at the third they raised their arms high, and clasped their partners' hands, thus forming a series of "arches." As soon as the marching music began again, the Easter fairy and her partner dropped hands, and proceeded to walk under the arches to the farther end at "Y". Each couple followed in turn, each little "lady" passing under the arch first, followed by her partner. This of course caused a diminishing number of arches until none were left. In the meantime, as each child emerged from the end of the arch at "Y" he or she quickly clasped hands with the child who had preceded him or her thru the arches, and thus the little Easter fairy led a continuously forming single line of children around the circumference of the circle, proceeding as indicated by arrow "A" in Diagram I.

The fairy then wound the children up in the spiral of the "Snail" game (which is too well known to need description), and then unwound them again, leading the children around the circumference of the circle once more, thus forming a perfect ring.

### Bowing Game.

This was followed by the Bowing game, during which each child, who was called to the center by the Easter fairy, made a dancing school curtesy and then went to the adjoining yard and returned with a beautiful branch of pussy willow.

At the close of the Bowing game the Easter fairy sang the "Pussy Willow Song" and when she reached the line "Know that soon the blue bird's call joyfully we'll hear," a boy who had been stationed in the adjoining yard with a bird-whistle (the kind which must be filled with water in order to produce a "warbling" effect, when a

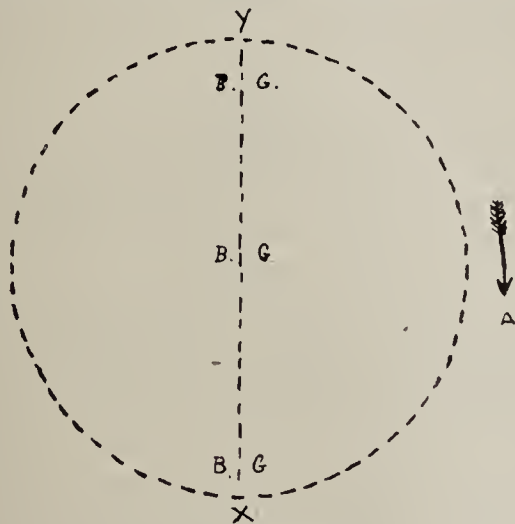


Diagram I.



Diagram II.

children) and then from "Y" (see Diagram I) across the diameter, pausing at "X." This maneuver caused the entire class to stand on the diameter of the circle, the boys standing one behind the other in a line on the left of the diameter, and the girls on the right.

child blows thru it), gave a representation of a "blue bird's call," and quite mystified the audience. Then a little girl with blue tissue paper wings flew (from the adjoining yard) once around the circle "in and out" among the children who

held the branches of pussy willow and who were supposed to represent "trees." The kindergarten at the piano played a waltz while the little blue-bird flew around.

#### Weather Vane Song.

In dramatizing the "weather vane" song one child stood on a broad low wooden box placed in the center of the kindergarten ring. She held an arrow in her hand which was made in the following manner. The ends of a ten-inch wooden kindergarten slat were concealed by slipping them in between a double "point" and "tail" made of white water color paper (see Diagram II) and held in place with glue. When dry the entire arrow was painted on both sides with liquid gold paint. The paper at the tail end of the arrow was then fringed with the scissors to represent a feather.

Four children were grouped, standing, around the child who held a three-inch letter "N", cut from cardboard and painted on both sides with liquid gold paint. The child facing the south held the letter "S", the one facing east the letter "E" and the one facing west the letter "W." Each stood back to the child standing on the center but not so closely as to prevent that child from turning around, slowly, when pointing to the different points of the compass.

The remaining children in the class stood near the piano and sang the "Weather Vane" song, while the child who held the arrow turned slowly around and pointed "this way" and "that way". As she pointed towards the east, the children in group puffed out their little cheeks, and "blew and blew" to represent the strong east wind, and each group did the same in turn as each was pointed to. Of course each section stopped blowing when the weather vane ceased to point in their direction.

While the little boys were dressing for the game of "Three Funny Old Men," two children, a boy and a girl, dramatized the song, "Mr. Rooster and Mrs. Hen," the boy holding a large toy rooster and the girl holding a hen. The boy "crowed" for Mr. Rooster and the little girl said "Cut-cut-ca-da cut!" for Mrs. Hen. The class sang the song and the two children joined in with the "Cock-a-doodle do," and the "cut-cut-ca-da cut" at the right moment. At the end of the stanza the children "crowed" and "cut-cut" simultaneously, and of their own accord they made their toy animals bow to the audience, which of course brought down the house.

#### Three Funny Old Men.

In the game called "Three Funny Old Men," the three little boys who dramatized the song (which was sung by the class), wore coats which belonged to their older brothers, and large hats which had once belonged to their fathers. At the beginning of the piano prelude they emerged from their house (the janitor's closet), with a slow halting gait, and the class sang:

Three funny old men from our town  
Went out for a walk one day.

The other children stood on the kindergarten

ring and the three funny old men hobbled over to this circle and proceeded to walk around (on the inside of the circle) until they reached a boy who was stationed inside the circle, with a large palm leaf fan in his hand. As soon as the children sang the line

"The wind blew so hard,"

a vigorous breeze from the fan caused the hats apparently to fall off, but this was a little stage trick, as the three boys had practised beforehand the art of knocking off their own hats at the proper moment by a quick, deft movement of their right arm, but it was done so quickly and so cleverly that the audience did not appreciate that they had been deceived in this matter.

By the time the class sang the line

"And walked the other way,"

the three funny old men had rescued their hats with apparent difficulty and had turned around and were walking the other way back to the janitor's closet. The teacher at the piano played the music of the song until the boys were inside, and the door closed.

#### Nest Contest.

Before the "contest games" began the children marched to the adjoining yard and returned, carrying their kindergarten chairs, which they placed side by side in a row along the north wall of the playground. At a given signal all the children were seated. The teacher then placed two large "raffia nests" about four feet apart, in the middle of the kindergarten ring. Each of the two boys who took part in this contest was supplied with a basket containing a dozen one-inch size candy Easter eggs. At a given signal each started to throw these candy eggs into the nest, one at a time. The boy who succeeded in getting the larger number of eggs in the nest was the winner, and kept all the eggs which dropped into his nest.

#### Rabbit Contest.

Two white chalk outlines of Easter eggs three feet wide were drawn on the eastern side of the playground, and two more outlines exactly like the first were drawn on the western side. The space between each pair of outlines was three feet. The distance between each set was the entire length of the playground.

A little girl was stationed in each of the outlines on the western side of the yard. Each of these children held in her hand the end of a tiny plaster-of-paris rabbit seated in a tiny wagon. At a given signal, each girl started to walk across the playground, pulling the wagon carefully (for to upset the wagon was to lose time). When the opposite side of the yard was reached each child found a basket of Easter eggs in the "outline" which corresponded to her "starting outline." Each basket contained twelve eggs, which had to be taken out of the basket one at a time and placed in the wagon. The return trip was one which called for extreme carefulness, for to upset the eggs would mean loss of time in replacing them. The winner kept the eggs which she had collected.

(Continued on page 322.)

# Cut-Up Work

## Practice Exercises in Number Work

### Combinations of Seven.

1. There are 7 thimbles in a box. If 6 girls each take 1 out, how many are left?

2. How many books will be left if you take 6 away from a heap of 7?

3. A boy had 7 marbles, but he gave 2 away. How many had he left?

4. I went away for a week. Two of the days were stormy. How many sunny days did I have?

5. If there are 7 books on the table, how many times could I take 4 away? How many would be left?

### Combinations of Eight.

1. Will has 8 nuts and Harry has 6 nuts. How many more has Will than Harry?

2. If you take 2 apples away from 8 apples, how many will be left?

3. After giving 6 marbles to my little brother I had 2 left. How many had I at first?

4. At 8 o'clock the clock struck 6. How many more ought it to strike?

5. If you eat 3 of your 8 apples, how many have you not eaten?

### Combinations of Nine.

1. Polly ate 8 nuts and then had 1 left. How many had she at first?

2. A man had 9 pigs. He sold 2 of them. How many had he left?

3. I was ill for a week and 2 days. How many days was I ill?

4. I have 9 nuts. If I give 6 of them to a little boy, how many shall I have left?

5. I had 9 apples, but I gave 4 away. How many had I left?

### Combinations of Ten.

1. A boy has 10 rabbits, and his sister has 2 rabbits. How many more has the boy than the girl?

2. There were 10 plates on a table, but 3 of them got broken. How many of them were not broken?

3. I gave away 3 birds, and then had 7 left? How many had I at first?

4. A man gave me 4 apples. Another man gave me 6 apples. How many had I in all?

5. A little girl has 6 books. How many more must I give her so that she may have 10 books?

# Hints and Helps

Plans, Methods, Devices, and Suggestions from the Workshops of Many Teachers

This feature, originally planned for these pages, has proved so popular with teachers that it has been copied by nearly every educational periodical in the country. *TEACHERS MAGAZINE* will continue to publish the best to be had for this department. The Editor would like nothing better than that he might be able to visit the school-rooms of every one of the hundred thousand teachers who will read this Magazine. What an abundance of good things he would find! But that cannot be. The next best thing is to have the teachers aid each other by writing out the devices and plans and thoughts that have proved most helpful to them. Will you not contribute from the store of your experience? A good book will be sent for every contribution accepted for this department.

## Is This Fair?

I keep a large sheet of paper having the names of pupils written under one another, hanging in a convenient place, with a pencil tied to a string beside it. When I call for work that has been written, and pronounce it "Excellent!" the proud artist marches to the paper and makes a star after his name. The child who I am sure makes a desperate effort to have as good results, yet fails, is accorded the same privilege, with better results the next time.

It is difficult to discriminate sometimes between effort and natural talent, but close observation on the part of the judge will soon settle any doubts. The children seem satisfied to have effort rewarded on the same basis as correct work, and they are generally fair critics.

At the end of each month the five pupils hav-

ing the most stars beside their names are appropriately remembered.

*Pennsylvania.*

E. MAIE SEYFERT.

## Clean Copy Books.

In my second grade, copy books were used for the first time. All primary teachers know how difficult it is to have copy books without blots. I used the following plan with excellent results.

On every perfect page, that is, a page well written and without a blot, I placed a silver star. After the children had five silver stars I gave them a gold one.

Our copy books were always neat, and the task of teaching penmanship in that grade became a pleasure.

Four or five boxes of Dennison's stars will be sufficient for the year.

*Kansas.*

NELLIE MAHAN.



How We Get Our Maple Sugar.

### Question and Answers.

If I have a few spare moments I allow my pupils to write queries. Each child will write down so many questions. Sometimes I confine the questions to our past work in history, definitions, or any topic in which I feel the class is particularly weak.

They name a certain pupil to answer each question and I find the pupils enjoy this little test of their ability very much.

Jumbled letters will prove helpful to some classes in geography, history, etc. Taking the names of our presidents, or the capitals of the States in our country, etc., and jumbling them in such a manner that the pupil will have to study them out, will be instrumental in strengthening the memory.

Ohio.

MARY HEHNSTETTER.

### New Spelling.

We have heard considerable about old style spelling, new style spelling, phonics and abbreviated spelling, but here is something later.

We have a large numeral frame in our room. It stands on the floor and has ten rows of balls of ten balls each, etc. Our latest use of it is to spell the words of a reading lesson, thus: *leaf*, looks like this —o—o—o—o—

*leaves*, —o—o—o—o—o—o—.

They see at once that *leaves* has six balls and *leaf* only four. They also write  $4+2=6$

$$6-2=4$$

After writing a list of five or six words in this peculiar fashion, they can tell me as I point to the balls just what words they stand for. It is the law of association that helps them out, of course, but I am satisfied with the connection. Sometimes a ball stands for a word and they write a sentence that I dictate. A larger sentence follows and they have the numerical relation of words. It is a fine "busy work" plan and carries its value.

Pennsylvania.

E. MAIE SEYFERT.

### Bright Plans for a Rural School.

I am teaching in a small country school, consisting of only eight pupils.

As this is my third year in this place, I find it hard, sometimes, to find new devices to make the work more interesting for my little folks.

The part of TEACHERS MAGAZINE entitled "Hints and Helps" is a great help to me, as well as other parts of the journal. Here are one or two of my plans which, altho they are crude, may help others who are having similar experiences.

Some of my pupils get their lessons more quickly than others, and then there is time for play. I place on an unused desk (I have no table), some kinds of busy work, such as letter cards in little boxes, some dissected maps, drawing cards, colored pegs, a few interesting library books, and other devices.

When the pupils have finished their work I allow them to go to the desk and get any line of work they wish, to keep them busy till recitation time. I try to change some of the busy work every week, so that they will not tire of the idea.

I find that my pupils do not neglect many lessons for an opportunity to use the busy work and they are much more quiet than they would be otherwise.

Another plan is this. Each month I appoint a pupil to get a pail of water every morning, another to see that the erasers are cleaned, another to do the dusting, and several others to bring in the wood and see that it is nicely piled in the entry. I give souvenir postals as rewards for faithful work at the end of the month.

The children like this idea, and it helps me. It also teaches them to be orderly and neat.

Wisconsin.

MAE MCNUTT.

### Composition and Geography.

Little people, I find, are always glad to show their work to father and mother. I purchased little composition books and a bottle of paste. All the good work of each pupil was preserved in his. When school closed I let them take their books home. Even the parents were glad to notice the improvement in their work.

For the geography classes I have pupils look for interesting geography facts. Then I have long envelopes with the name of country on back, and we classify the facts. Children take great pleasure in finding articles.

Kansas.

MARGARET BAKER.

### Brain Power

#### INCREASED BY PROPER FEEDING.

A lady writer who not only has done good literary work, but reared a family, found in Grape-Nuts the ideal food for brain work and to develop healthy children. She writes:—

"I am an enthusiastic proclaimer of Grape-Nuts as a regular diet. I formerly had no appetite in the morning and for 8 years while nursing my four children, had insufficient nourishment for them.

"Unable to eat breakfast I felt faint later, and would go to the pantry and eat cold chops, sausage, cookies, doughnuts or anything I happened to find. Being a writer, at times my head felt heavy and my brain asleep.

"When I read of Grape-Nuts I began eating it every morning, also gave it to the children, including my 10 months old baby, who soon grew as fat as a little pig, good natured and contented.

"Within a week I had plenty of breast milk and felt stronger within two weeks. I wrote evenings and feeling the need of sustained brain power, began eating a small saucer of Grape-Nuts with milk instead of my usual indigestible hot pudding, pie, or cake for dessert at night.

"Grape-Nuts did wonders for me and I learned to like it. I did not mind my housework or mother's cares, for I felt strong and full of 'go.' I grew plump, nerves strong, and when I wrote my brain was active and clear; indeed, the dull head pain never returned."

"There's a reason."

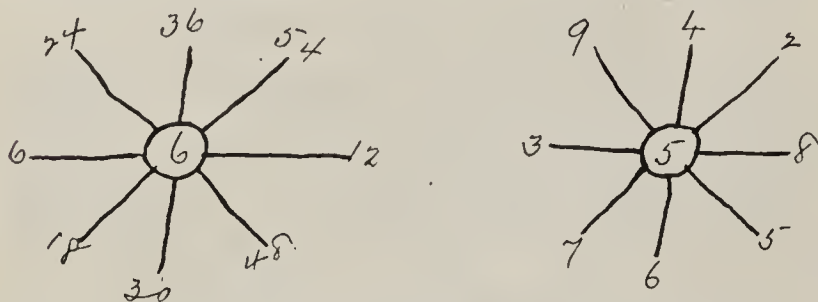
Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

### The Magic Circle.

My pupils are all familiar with the application of the word "magic" and its application at opportune times works like magic. They became acquainted first with it in fairy lore and soon their pencils and crayons were performing tricks of magic.

The pointer frequently poses as a wand in the hand of some fairy while she gives the magic touch (designates words to be studied or spelled) to a lesson.

One day I drew a circle around a question on the board, thus:



and called it a magic circle, telling the class that the 164 was to be multiplied first by 2, then by 3, etc., up to 7. They worked with a magical inspiration. Sometimes the circle reads or 29, 39, etc.

If a difficult word looms up in a spelling or reading lesson, all I need to do is to place the magic circle around it on the board and special effort is made to learn it.

One young American ventured to floor me by asking if the circle around the moon were a magic circle, and I overheard a discussion between two eight-year-olds as to the probability of the halo on one of our sacred pictures being of similar nature. The latter inference gave me material for a nice little morning talk and our magic circle continues to live and grow.

Pennsylvania.

E. MAIE SEYFERT.

### To Teach Words Introducing a New Sound.

Granted that the child knows *a, m, p, t*, and that the new sound be *r*.

The new words would be *rat, trap, ram, tramp*, etc.

Tell a story something like this:

Once a lady lived alone in a house on a hill. She had a cross dog, which said *r, r, r*. Her name was Miss Geddes. She invited a friend to tea one afternoon. As she was coming up the hill the dog got out of its house and ran at her saying, *r, r, r*. (Leave the *r*'s out until this part of the story is reached, then as the sound is given, write them.)

Miss Geddes called off the dog and shut him up. The lady reached the house and she sits in the parlor.

Miss Geddes has left the kitchen fire all ready to light. So she sets a match to it. She has the table all set, except putting down the cake.

She goes down to the cellar to get it, but *it is all eaten*.

Now this is what ate it? It was a *r-a-t*. (Have the children sound the letters each time the new word is introduced, and find out the word for themselves.)

She knew there was no use making another cake until the *r-a-t* was out of the road. So she got a piece of cheese and set a *t-r-a-p*. She caught the *r-a-t*.

Another day Miss Geddes had a different kind of caller, he had not been invited, he was a *t-r-a-m-p*. She was afraid, so she let out the dog, he said *r, r, r*, but besides this she had something else to frighten away the *t-r-a-m-p*. What do you think it was? It was a *r-a-m*. This *r-a-m* knocked over the *t-r-a-m-p*. When the *t-r-a-m-p* got up he ran off and was never again seen going up that hill.

As an aid to coalition of sounds, tell a story using the same word as frequently as possible by its sounds, placing the word on the board and having children repeat the word as often as it is sounded. For example, if the word is "bed," relate the part of the story of Silverlocks where she tried each *bed* in turn.

Curtail the sounding of separate letters where phonograms have been previously studied, as "an," *c* before *an*—can. *D* before *an*—Dan, *F* before *an*—Fan, etc.

Put this on the blackboard and sing "Yankee Doodle" to it, pointing to each as sung. As *c-an* is can, *D-an* is Dan, *r-an* is ran, *t-an* is tan, etc., moving around the circle.

Quebec.

HELEN PATON.

### An Old Nurse

#### PERSUADED DOCTOR TO DRINK POSTUM.

An old faithful nurse and an experienced doctor are a pretty strong combination in favor of Postum, instead of coffee.

The doctor said:—

"I began to drink Postum five years ago on the advice of an old nurse.

"During an unusually busy winter, between coffee, tea and overwork, I became a victim of insomnia. In a month after beginning Postum in place of coffee I could eat anything and sleep as soundly as a baby.

"In three months I had gained twenty pounds in weight. I now use Postum altogether instead of coffee; even at bedtime with a soda cracker or some other tasty biscuit.

"Having a little tendency to Diabetes, I use a small quantity of saccharine instead of sugar, to sweeten with. I may add that to-day tea or coffee are never present in our house and very many patients, on my advice, have adopted Postum as their regular beverage.

"In conclusion I can assure anyone that, as a refreshing, nourishing, and nerve-strengthening beverage, there is nothing equal to Postum." "There's a Reason." Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

## Dictation Exercises.

By ETTA GRACE CLARK, Massachusetts.

### I.

"Have you seen the lovely Mayflowers?" asked Julia.

"Yes; they are beautiful," replied Gertrude.

"Their fragrance fills the air," said Julia.

"How I should love to find some in the woods," said Gertrude.

"Perhaps Aunt Fanny will let us hunt for some," answered Julia.

### II.

"Good morning, children," said the teacher.

"Good morning, Miss Brown," they replied.

"What shall we sing this morning?" she asked.

"The Cradle Song," answered they.

"Very well," she said.

### III.

"I saw Dr. Jones," said Mary.

"Where was he going?" asked Elizabeth.

"I do not know," she said.

"I hope no one is ill," said Ruth.

"Perhaps he was going for a walk," said Mary.

### IV.

Mr. B. A. Smith came home February 10, 1892.

Did you see Aunt Helen last Wednesday?

Mrs. Mary L. Smith lives on Chestnut Street.

John bought some flour, sugar, tea, and coffee.

Mary's doll, Rosalind, came from Paris.

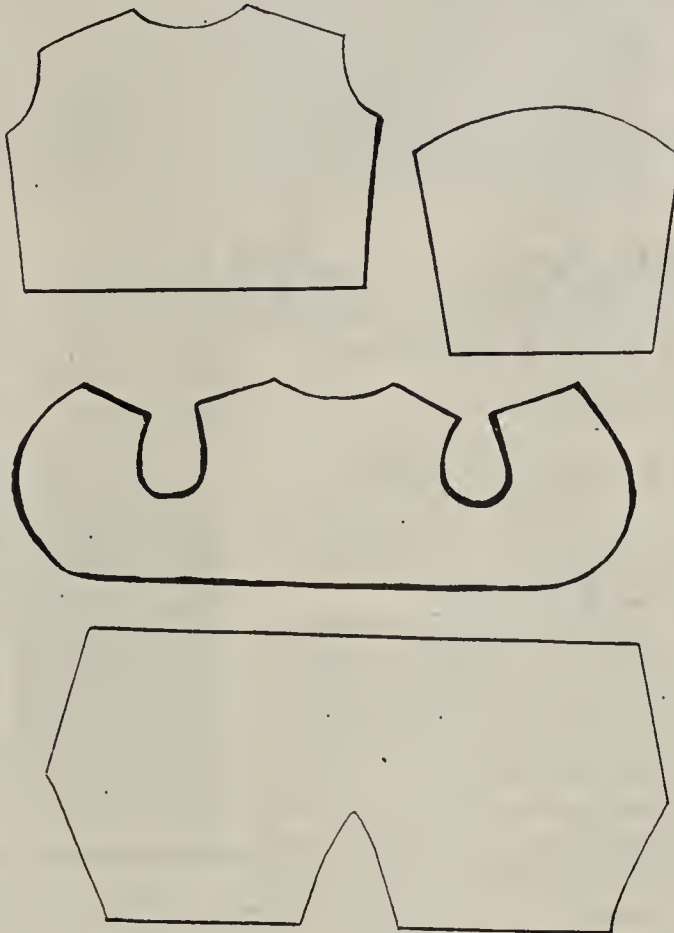
### V.

Mary, John, Alice, and Henry went skating on Fresh Pond. After skating awhile, they went to their Aunt Harriet's house to supper. They came home thru Cambridge, Boston, and Charlestown.

## The Ball Rhyme.

Our Harwood has a pretty ball  
So big, and soft, and round.  
We think it is the nicest ball  
That ever could be found.

We love to stand up in a ring  
And toss it just like this,  
Or throw it to each other  
And catch it till we miss.



Spanish Boy's Costume.  
(See page 289.)

## THE GRIP

### WHAT EMINENT PHYSICIANS SAY AS TO ITS TREATMENT

#### How to Prevent It—What to Do After the Grip

Eminent physicians like the late Drs. Geo. F. Shradly and Cyrus Edson of New York, agree that in the grip the patient should be at once made warm and be given a good cathartic.

The Best Cathartic in the grip is Hood's Pills, because not only are they "easy to take and easy to operate," but instead of weakening like other cathartics they have a true tonic effect.

To Prevent the Grip, avoid undue exposure, keep your feet always dry, and take Hood's Sarsaparilla. This last advice is very important, because if your blood is in good condition and your appetite and digestion are all right, you will escape the grip. It seizes upon those whose health-tone is low, whose blood is thin and poor.

After the Grip, Hood's Sarsaparilla is the greatest tonic that can be taken. It overcomes that weak, debilitated condition, purifies, vitalizes and enriches the blood, eliminates all that "grip poison," creates an appetite, aids digestion, and soon puts one "on his feet" again.

# TEACHERS' SOUVENIRS Beautiful Gifts from Teachers to Pupils at Close of School. The Best Obtainable.



**Souvenir No. 5**—Is a neat 12 page booklet, size  $3\frac{1}{2} \times 5$  in., tied with a beautiful silk tassel, printed and embossed in colors and gold. The design is exactly as represented above. The inside contains an elegant poem, entitled "Close of School," written especially for our souvenirs, also other appropriate matter together with illustrations. We print the name of School, Dist. No., Township, County, State, Term, Teacher, Schoolboard and Scholars in each booklet. They can be had with or without photo. The engraving shows style with photo. If photo is not wanted there will appear instead an educational design.

#### PRICELIST POSTPAID

40 or less without photo 5c. each. Additional ones 4c. each. 40 or less with photo 6c. each. Additional ones 5c. each. Elegant transparent envelopes to match at 5c. per doz.

#### WE HAVE TWO OTHER STYLES. SEND FOR SAMPLES

**Photo Souvenirs:** If photo souvenirs are wanted you must send us a photograph of yourself or school house and we will make a small photo to appear on each souvenir. There will be no change made in this photograph and the picture on the souvenir will be an exact copy of the one you send us, but naturally reduced in size. We can copy from a large or small photo or from a group, providing the head and shoulders of the one to be copied are not too close to others in the group. Photos are made in the same manner as those costing \$3 per doz. **We guarantee them not to fade. Your photo we return uninjured.** When sending your photograph please write your name and address on the back. Extra Photos can be had for 20c. per doz.

You must order no less than 10 and in no case will we send out less than there are scholars names to be printed. **Remittance must accompany all orders.** If souvenirs are not exactly as represented you may return them and we will refund your money. That's the way we do business. Samples of our souvenirs will be mailed upon receipt of a two cent stamp. Orders are usually filled within a day or two after they are received. If photo is wanted it requires a little longer to complete the order. You should, however, order as soon as possible.

**Seibert Printing Co.,** Box 207, Canal Dover, Ohio

## An Easter Party in a New York School.

(Continued from page 316.)

### Chocolate Eggs Carried in Large Table Spoons.

One little boy and one little girl were chosen for this contest. Each was given a table spoon and a natural size chocolate Easter egg.

Each stood in an "outline" on the western side of the playground and was obliged to walk carefully, holding the egg in the table spoon. When he reached the outline on the opposite side of the yard each was obliged to change the spoon to the left hand, and shake hands with the right hand, with a child who had been stationed previously in the outline for this purpose. Then the exciting part of the race began, to see which child would reach "home" first. The victor kept the chocolate egg.

### Little Yellow Head.

Two long kindergarten tables, one for each contestant, were placed side by side, in line, with two feet of space between. A (real) stuffed baby chicken with strong wire feet, was placed on each table. Each chick was partly concealed by an egg-shell made of white water color paper cut oval (size  $5\frac{1}{2} \times 3\frac{3}{4}$ ) and pressed over the head and back of the chick like a little "Red Riding Hood" cloak.

Each of the contesting children (one boy and one girl) begins to pound very gently, with both fists, on the table at a given signal.

The vibration causes the stuffed chicken to begin to walk around in the most life-like manner. Sometimes the chick will describe a circle and looks as if it were dancing, which causes great amusement. The "shell" then gradually works off and slips down on the table. The object of the contest is to see which child will succeed in coaxing his chicken to come out of its shell first. If the chicken falls down as a result of too vigorous pounding or carelessness, the contestant has to set the chicken up again, put on the "shell", and start once more, which of course gives his opponent a better chance to win.

This makes a most exciting and amusing con-

test game for both audience and participants. The winner receives a large cotton baby chick which can be bought for five cents at the Easter favor counters.

When the contest games were over the kindergarten children marched to music and placed their chairs on the kindergarten ring. At a given piano signal they were seated. The kindergarten teacher then requested that all the children close their eyes and "go to sleep" for a few minutes, and stay asleep until the lullaby music should cease. A grown-up friend of the teacher's should sing this song. The time consumed in singing the two stanzas is sufficient to allow the teacher to scatter the Easter eggs over the playground floor.

When the music ceased every child awoke. All were given large paper bags and were told to hunt for the Easter eggs (covered with tissue paper) which they found scattered all over the floor, in window sills, and in the laps of people in the audience.

After this the audience dispersed and the children marched into the kindergarten room and took their places at the kindergarten tables. When they saw the Easter party souvenirs their delight knew no bounds and they put the tiny hens and roosters in their paper bags, and then the chicken coops, and last of all the grass plots, which insured the safe arrival of these treasures in each of their homes.

### Number Races.

My children sit in six rows.

To increase speed of recitation I ask rows I. and II. to stand. I show perception cards or give number work, and the two children sitting in the front seats see which can answer the more quickly. Then the next two children try, and so on, down the length of the room.

Row III. races IV., Row V. races VI.

I can cover three times the work in a stated period by this method, and I find it an excellent means of holding interest.

New York.

G. J. BAKER.



### Neglected Once, I Come No More.

There was a man who dreamed one day,  
Of great things that he meant to do;  
But idly in the sunshine lay  
The while he dreamt, and never knew  
What proud, bright shape was drawing nigh,  
Or listened to his thrilling cry—  
"Arise, arise, and follow me,  
And make your dream reality!"  
Until it passed away again,  
And passing, smote the dreamer's brain  
With sudden sense of loss and pain.  
"Who calls me?" anxiously he cried;  
Oh, speak! Oh, come once more to me!"  
But far away a voice replied:  
"My name is Opportunity—  
Who welcomes me with swift embrace  
Shall meet me always face to face;  
But the stern truth is known of yore,  
Neglected once, I come no more!"  
And still the dreamer in the sun  
Imagines great deeds to be done,  
Yet sees, alas, the fruit of none.  
—MARY BRADLEY.

### Undressing.

Sometimes, when father's out of town,  
At bedtime mother brings my gown,  
And says to me:  
"The fireplace is warm and bright,  
You may undress down here to-night,  
Where I can see."  
So then I sit upon the floor,  
And mother closes every door.  
Then in her chair  
She rocks and watches me undress,  
And I go just as slow. I guess  
She doesn't care.  
And then I stand up in my gown,  
And watch the flames go up and down  
As tall as me!  
But soon I climb on mother's lap,  
And listen to the fire snap,  
So comf'r'bly.  
Then mother rocks and cuddles me  
Close in her arms, where I can see  
The coals shine red.  
I don't feel sleepy, but some way,  
When I wake up, then it's next day,  
And I'm in bed.  
—MAY KELLY in the December Century.



### Abate the Dust Evil

It has been proven beyond a shadow of doubt that many diseases of school children can be traced directly to the dusty condition of schoolroom floors. Dust carries the germs of disease. The constant change of classes and the ever moving feet of the pupils cause the dust to rise from the floor and circulate through the air. Proper ventilation aids materially in getting rid of dust, but so long as the floors remain dry and untreated the danger will still exist.

Hygienic conditions and dustless schoolroom floors can be had at small cost. By treating floors three or four times a year with

### STANDARD FLOOR DRESSING

dust can be practically eliminated. Experience proves that Standard Floor Dressing reduces dust over *eleven-twelfths*, so that with dust abated and the atmosphere cleansed the chances for contracting diseases are reduced proportionately.

Standard Floor Dressing not only makes sanitary schoolrooms, but also preserves the floors. Prevents them from cracking and splintering and at the same time lessens the cost and labor of caretaking.

Standard Floor Dressing is sold everywhere in barrels, half barrels, and in one gallon and five gallon cans.  
*Not intended for household use.*

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We want to prove the efficiency of Standard Floor Dressing at our own expense. We will treat free of charge one schoolroom or corridor floor or part of one floor in any store or public building, just to show how Standard Floor Dressing eliminates dust. Ask for particulars.

Boards of Education, School Superintendents, Principals, and Teachers should write for information, testimonials and our free book "Dust and Its Dangers." The health of your pupils may depend on your action.

**STANDARD OIL COMPANY**  
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Write us and we will send you postpaid \$5 of our Emblematic Flag Buttons in the handsome national colors. These buttons make beautiful shirt waist sets and coat lapel ornaments. Let the children dispose of them for ten cents each—they will do it over night and be glad of the opportunity. Send us the proceeds and we will send you in return the above described Flag, all charges prepaid. You run no risk. Our method instills patriotism, makes the pupils proud of their Teacher, their school and their country, and their country, as evidenced by hundreds of unsolicited testimonials similar to the following:

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Gentlemen:—The Flag is received and is more than pleasing. I did not expect to see the nice flag that it is, and the pupils were just wild with excitement, and could hardly wait to raise the flag before giving a hurrah for our flag. Yours very truly, B. H. CARPENTER, Hemlock, W. Va.

HEMLOCK, W. VA. March 16, 1907.

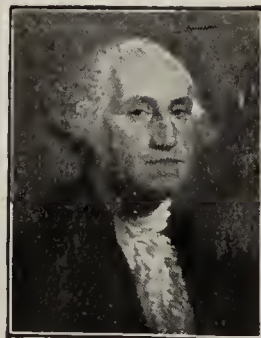
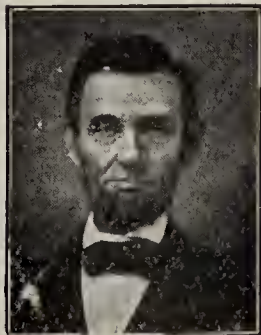
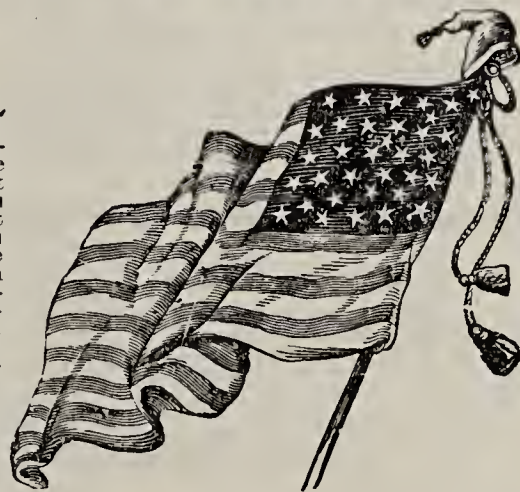
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We furnish them suitable for schools, 20x24 inches in size, beautiful photo colors, and framed in solid black bone ebony, rub finish 2 in. frame. You can procure them on the same plan as the flag. Write for \$5 buttons, send us the \$3.50 when sold, and we will send either picture, securely packed and express paid to your station. We furnish either Washington or Lincoln buttons, or the Flag buttons. Please state kind of buttons desired.

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## Selections from "St. Nicholas."

**Teddy Boy and Teddy Bear.** Our Teddy higher went than all,  
And came down with a whack!  
And presto! as he hit the ground,  
The voice he'd lost came back.  
And such a mighty howl he gave  
Was never heard before.  
Mama and nurse and Papa, too,  
Came hurrying to his door.

Then Teddy opened wide his eyes  
And lifted up his head,  
To find himself upon the floor,  
Beside his little bed.  
While to the bedpost, safely tied,  
With beady eyes astare,  
And paws stretched out in helpless  
wise,  
There hung his Teddy Bear.

And Ted may be mistaken, but  
He thought he saw him wink,  
As slowly he climbed into bed,  
To rest awhile—and think!  
—PAULINE FRANCES CAMP, in December *St. Nicholas*.

**A Polar Expedition.**  
When I'm a man I shall just start  
forth  
And always keep a-going north  
And, of course, by keeping on this  
way,  
I'll have to come to the Pole some  
day.

It seems so strange, and I can't  
think why,  
The men don't get there when they  
try!  
For surely, if you just keep on  
A-going north the thing is done!  
—From *St. Nicholas*.

Our Teddy's special bear stood forth,  
And seemed to take the lead.  
"Begin, begin!" he growled. "You  
know  
How fast the night will speed.  
We'll have a game of tenpins, first,  
With lots of fun and noise."  
And quickly in a row they stood,  
That group of luckless boys.

**I've Caught no Fish To-Day.**  
Oh, Bobby Bear and Bubby Bear one  
day a-fishing went;  
For lines they found some bits of  
string—for hooks some pins  
they bent.  
They angled in the goldfish globe for  
nearly half a day,  
While Baby Bear just waited to see  
what they would say.

Biff! bim! the cocoanut balls spun by,  
By skilful Bruins cast.  
Heels over head, along the line,  
Those boys they toppled fast.  
A merry game of football  
Next added to their woe,  
As twenty whirling, dizzy lads  
Bounced light, from toe to toe.

And so the topsyturvy night  
Went on until the dawn;  
Till Bruin cried, "One contest more,  
And then we must be gone.  
Up, up, with every Teddy Boy,  
See who can toss most high!"  
And hurtling thru the air, those boys  
Shot upward toward the sky.

—*St. Nicholas*.

## Can You Use Food When You Get It?

Thousands of Stomachs Starving  
Where Mouths Are Well Fed.  
Costs Nothing to Relieve  
This Condition.

Eating is fast becoming too much a part of the daily routine, if not a mere tickling of the appetite—a thing to be gotten out of the way as quickly as possible. Little thought is given to "what kind of food," its effect upon the system, and whether it will be of use in building up the tissues of the body.

Your stomach will revolt, if it is not already doing so. It must shut up for repairs. What of the dizziness, and sometimes pain, which stop you after a hurried lunch? What of the general distress after a heavy dinner, a feeling of pressure against the heart which calls a halt and makes the breathing difficult? Is it common for you to be oppressed with belching and sour eructations? Are you constipated and then do you laughingly toss a dime to the druggist for his most palatable relief? Beware of temporary cures that are but palliatives. Many antidotes for the common ills which our flesh is heir to seem at first to relieve, but in reality, if not injecting poison into the system, lay the foundation for a deeper-seated and more far-reaching disorder.

Three-fourths of all diseases originate with a breaking down of the digestion and nine-tenths of all digestive troubles originate with one or more of the symptoms named above.

Beware, then, of Indigestion and Dyspepsia. If you find yourself aching, listless, lacking in ambition when you should be on the alert,

Do not doctor the stomach.

It needs a rest from food and drugs.

Do not flush out the bowels.

It takes more than forcing food through the passageway to make blood and tissue and nerve.

Do not starve your stomach.

Food is a thing to be worked for all there is in it and your stomach will do the work if you will help it in Nature's way.

Stuart's Dyspepsia Tablets contain nothing but the natural elements which enter into the healthy stomach and intestines to perform the function of digestion. Governmental tests and the investigations and sworn oaths of expert chemists attest this fact. Stuart's Dyspepsia Tablets go to the source of the trouble and positively restore the glands and fluids of the mucous membrane to their proper condition. They promptly relieve the distress of all troubles originating in the stomach or bowels (with the one exception of cancer).

Stuart's Dyspepsia Tablets are recommended by physicians and all reliable pharmacists. If you are a sufferer from indigestion or dyspepsia, try a fifty cent package to-day. At all druggists', or if you prefer send us your name and address and we will gladly send you a trial package by mail free. F. A. Stuart Co., 150 Stuart Bdg., Marshall, Mich.

## Seaside Fun.

In this game the five special performers—two boys and three girls—are supposed to be spending a day at the seaside. They should each have a bucket and a small wooden spade. Sand may be used if desired. The "sea" must be marked off by a line of blue chalk, along the edge of which five shells should be placed, in order that the children may "find" them when they are mentioned. The babies, who are to recite the verses, should be seated in their desks.

### RECITATION.

- 1 Five little girls and boys (a)  
Down by the sea,  
Making a merry noise,  
Shouting with glee. (b)
- 2 Five busy spades at work  
Digging in sand; (c)
- 3 Five buckets ready placed (d)  
Quite close at hand. (e)
- 4 Five dainty shells (f)  
Found on the shore; (g)
- 5 Each one a secret tells, (h)  
Listen once more! (i)

### ACTIONS FOR CLASS.

1. Wave right hand to the five special children
2. Pretend to be digging
3. Move right hand as if lifting bucket and setting it down.
4. Turn to each other in pairs, and raise hands to express surprise at the "find."
5. Bend to left, with hand raised to ear as if listening.

### ACTIONS FOR SPECIAL CHILDREN

- (a) Run down to "sea," showing great delight.
- (b) Put buckets down, and shout "Hurrah! here we are again!"
- (c) Hold spades as if digging.
- (d) Take buckets in right hands.
- (e) Put them down on the ground.
- (f) Stoop down, as if searching for shells.
- (g) Hold them up when found.
- (h) Raise forefinger, saying, "Hush!"
- (i) Place shell close to left ear, and listen.

At the end of recitation pick up buckets and run back to places. All form big figure 5 in air, and then count from one to five slowly, touching fingers of left hand with forefinger of right.

—The Teachers' Aid.

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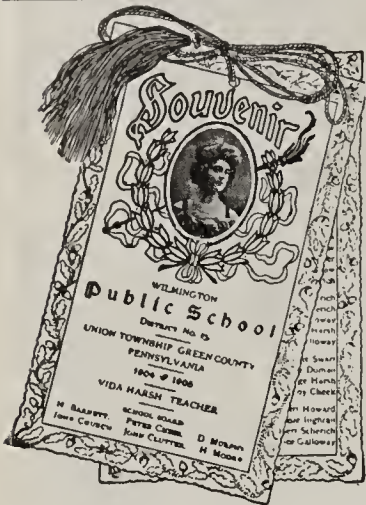
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## Suggestions for a Good Time.

Altho originally planned for Christmas, it can easily be adapted for other seasons of the year.

The primary grades in the D—Public School always have a good time at Christmas. Sometimes it is occasioned by a pretty tree decorated with bright paper stars and chains made by the pupils, and bearing oranges, apples, popcorn balls, or tarleton bags of sweetmeats, to be distributed by a fur-clad Santa Claus when the Christmas program is over.

Sometimes the goodies are tied up with a bit of baby ribbon in pretty Japanese napkins, or squares of white crepe paper gay with holly. Sometimes they are concealed in charming picture handkerchiefs, and once the children themselves made fine, five-inch cornucopias from colored construction paper, and with their crayons put a holly leaf and three red berries on each side, so they would "look pretty all the way around." Then they chose six classmates to help fill them after school, with pretty little bonbons and salted peanuts, and put a fat chocolate cream on top.

Once, instead of having a tree, a large umbrella decorated with cotton-snow and holly, was suspended from the center of the ceiling. To this the gay treasure bags were attached, to come down by and by, in a veritable shower of good things.

At another time a fish-pond was cleverly improvised with the aid of screens, and fishermen, chosen by the pupils, succeeded in catching, with pole and line, something palatable for all.

A large double window in the front of a primary room was garlanded all the way down with holly-red paper chains and ropes of cedar. From the latter, treasure bags of popcorn and candy were suspended. The result was novel and effective.

In a certain sixth grade the pupils were allowed to present each other with five-cent gifts. At the proper time, each brought his gift in its wrapper, and also a clothespin. A clothesline was extended across the room and soon filled with the oddly-shaped packages. Two clothes-poles were needed as props. The effect was surprisingly realistic. "Mrs. Santa" took down the "clothes," and "Santa," putting them into the basket, delivered each as the name on the wrapper indicated. The novelty of this program made it greatly enjoyed by the children.

Michigan. MABEL T. ROUSE.

Published January 1, 1908

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**A Laugh in Church**

She sat on the sliding cushion,  
The dear, wee woman of four;  
Her feet, in their shiny slippers,  
Hung dangling over the floor.  
She meant to be good; she had prom-  
ised,

And so, with her big, brown eyes,  
She stared at the meetinghouse win-  
dows

And counted the crawling flies.  
She looked far up at the preacher,  
But she thought of the honeybees  
Droning away at the blossoms  
That whitened the cheery trees.

She thought of a broken basket,  
Where curled in a dusky heap,  
Four sleek, round puppies, with  
fringy ears,  
Lay snuggled and fast asleep.

Such soft, warm bodies to cuddle,  
Such queer little hearts to beat,  
Such swift, round tongues to kiss,  
Such sprawling, cushiony feet;  
She could feel in her clasping fingers  
The touch of the satiny skin.  
And a cold, wet nose exploring  
The dimples under her chin.

Then a sudden ripple of laughter  
Ran over the parted lips  
So quick that she could not catch it  
With her rosy finger-tips.  
The people whispered, "Bless the  
child,"  
As each one waked from a nap,  
But the dear, wee woman hid her  
face  
For shame in her mother's lap.  
—Selected.

**The Trouble.**

'Twas the jolliest sort of a party;  
There were lassies and laddies a  
score,  
With ices and cakes, nuts and candy,  
And all kinds of goodies in store.

"Did you have a good time, dear?"  
we questioned,  
Next morning, our eight-year-old  
Ned.  
He sighed. "'Twas the best time I  
could have  
Unless I was bigger," he said.  
—SELECTED.

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- Christmas tree.
- Night cap.
- Box of shoe blacking.
- Johnny Jones.
- Sprig of mistletoe.
- Cousin Sally Ann.
- A gray stocking.
- A pail of molasses.
- A yard and a half of brown calico.

JOHNNY'S LESSON.

Johnny Jones was a little boy that lived in the city. He did not always look neat as he would rather play than be kept clean.

One Christmas his cousin Sally Ann came to visit them. She was from the country.

They were going to have a Christmas tree and Johnny had written to Santa Claus for a lot of toys.

He wanted to get his cousin something but he did not know what to get. He took some money out of his little bank and went down to the store. He looked around until he found what he thought would suit Sally Ann.

His mother and his cousin had been shopping, too. They were going to try to teach Johnny a lesson.

Johnny went to bed early on Christmas Eve. He was going to give Santa Claus a good chance to fill his stocking.

On Christmas morning he jumped up out of bed and dressed himself very quickly. Then he went down stairs.

There were two stockings by the fire-place. He had only put one there the night before. Who could have put it there?

He opened his own first. All the things he had wanted were there. Santa Claus had certainly remembered him.

Then he took the other one. It was a large gray stocking. He opened it. What do you think was in it? A box of shoe blacking!

Pretty soon Sally Ann came down. She had a night cap on. She said "Merry Christmas, Johnny." Johnny was thinking of his strange present and did not answer.

He showed her his presents. When she saw the shoe blacking she said, "Maybe some one thought your shoes needed to be blacked and gave you the blacking to make you think of it."

Johnny's presents to his cousin were a pail of molasses and a yard and a half of brown calico.

They had some mistletoe hung up and Johnny and Sally Ann were caught.

Johnny always kept neat after that Christmas. He has often wondered who gave him the box of shoe blacking.

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I guess my pa was awful bad afore  
he grew so tall,  
A regler holy terror with lots of  
nerve and gall,  
For he tells the funniest stories how  
he and Uncle Ben  
Stole apples an' went in swimmin'  
an' played hookey, too, but when  
He caught me stealin' apples an'  
playin' hookey, too,  
He didn't seem to see things the way  
he used to do.

There are some things about my  
father that I cannot understand,  
You should hear him tellin' of the  
time he thought he owned the land  
And went a-courtin' mother. But  
the other evening when  
Sister's beau forgot to go, and stayed  
till half-past ten,  
Pa did not remember when he was  
twenty-two;  
He didn't seem to see things the way  
he used to do.

I'll bet the guvnor must have been a  
pretty sly old bird,  
Or he tells the biggest whoppers that  
I ever heard  
Of what the fellows used to do when  
he was young and gay—  
He says it was before the time he  
settled down to stay—  
But when I told him how we boys  
had worked a thing or two,  
He didn't seem to see things the way  
he used to do.

—Selected.

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br— Geo—

telling them to go out on a hunt for  
lost links. Their completed list  
will read:  
children—brake—came—George—  
etc.

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from the lesson.

I often place part of a certain  
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36 40 48 20

then pointing to a number say:  
Part of me looks like this. Who  
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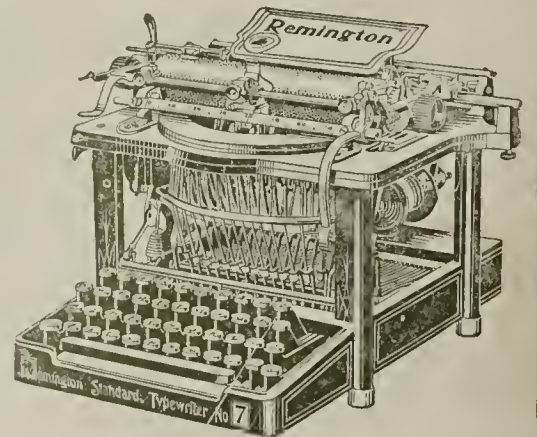
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## Contents

HOLD FAST THAT WHICH IS GOOD—Ossian Lang . . . . .	325	OBJECT DRAWING—Cheshire Lowton Boone	351
FOLK LORE AND FOLK DANCES IN SCHOOL—Caroline Crawford . . . . .	326	PRACTICAL PROBLEMS FOR PRIMARY ARITHMETIC—Harriet E. Peet . . . . .	355
DOLLS OF MANY LANDS—Anna J. Linehan	329	DICTATION LESSONS FOR SECOND GRADE—Isabel Best . . . . .	357
CHILD LIFE IN OTHER LANDS—Felix J. Koch	331	PIECES FOR SPRING—Bertha E. Bush . . . . .	358
AN EASTER PARTY IN A NEW YORK SCHOOL—Rose R. Archer . . . . .	333	RECREATIVE ACTIVITIES—Belle R. Parsons . . . . .	359
THE GROUP SYSTEM—Olive M. Jones . . . . .	336	STORIES FROM THE PRIMARY ROOMS—Margaret Small Dodge . . . . .	362
NATURE STORIES—Lillian C. Flint . . . . .	342	HINTS AND HELPS . . . . .	364
BLACKBOARD CALENDAR—G. H. Shorey . . . . .	343	CUT-UP WORK . . . . .	366
SONG MUSIC—Alys E. Bentley . . . . .	344	A VISIT TO MISS SEYFERT'S SCHOOL . . . . .	367
THE CHILD WORLD—F. G. Sanders . . . . .	347	Also PIECES TO SPEAK AND CUT-UP WORK.	

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## Hold Fast That Which Is Good

**T**HE responsibilities of the teacher of little children are great. It is not enough that new things be taught, but the good already in the child's possession must be preserved. Generally speaking, the home is better fitted for the bringing out of the child's individuality. The school looks more towards the development of the social qualities. Herewith are indicated two great sources of danger to the education of the young.

The individual freedom encouraged in the home may develop selfishness and a disregard of the rights of others. On the other hand, the rule of the school tends towards the subduing of individualities. Personal excellencies are too often sacrificed to "uniformity." Parents are apt to forget that the child must live as a man among men, and that the human family has certain claims upon each individual member. The school has rules and regulations and a course of study, which combine to fashion all pupils in a common mould without regard to the peculiar needs and special gifts and acquisitions of the several units in the social organization.

Let us consider a few of the good things which many children bring with them on entering school, and which are often lost and not infrequently destroyed by the scholastic rule.

The general observation is that little children, on entering school, speak in a well-modulated, melodious voice. This natural expression many adults strive in vain to regain by elocutionary study. What does the school do to preserve the beauties of the child's speech? Must we not admit that almost from the very moment the child comes to school he is subjected to a method of treatment that is bound to crush all music out of his voice, and cultivate in him, instead, a dreary monotone which makes the listening to a reading lesson such a trial to school visitors?

Another precious possession which children frequently—I might almost say usually—lose on entering school is what might be called the courage of self-expression. There was no repression in the home to crush the child's guesses at truth. He was ever ready to supply answers to simple questions appealing to his judgment.

He dared to speak, he dared to draw. Then the school took hold and fettered him. A question that formerly would have been answered with avidity now meets too frequently with the stereotyped, "We haven't had that yet." The "we" itself tells a significant story.

If there is one thing more than any other which distinguishes a live school from a dead one, it is the encouragement given to self-expression. Let the children speak freely, draw freely, sing freely, give themselves freely.

A school which encourages children to express themselves freely is filled with a richness of life that no amount of book learning can ever equal. The educational table is supplied not only with the food contributed by the teacher, but every child is interested in supplying his share. Each child learns from every other child. And the teacher is learning from them all, and, learning from them, becomes more efficient to carry on the work of education.

One other point. The mother is alert to recognize the efforts put forth by her child to accomplish a certain result. The exertion receives commendation. The teacher too frequently overlooks this point, giving praise to the results which appear best on impersonal comparison, rather than to the conscientiousness with which the several individuals handled the common tasks.

Froebel, the famous teacher of little children, wrote across his pathway, "Let us live *for* our children!" He meant to suggest that we teachers must put aside all thoughts of self and labor with our whole strength for the happiness of our pupils, losing our lives in the building and enriching of their lives. The woman instinct, which governs American primary schools, has translated Froebel's motto: "Let us live *with* our children!" That is the truer thought.

The teacher is the companion of the pupils, the friend of each individual one. Their happiness is her happiness because of this companionship. Let us sympathize with our pupils, let us play with them, let us work with them, let us walk with them as friends and companions, let us live with them!

OSSIAN LANG.

# Folk Lore and Folk Dances in School

By Caroline Crawford, Teachers College, New York

## May-Day

Last month TEACHERS MAGAZINE gave the first part of the May Day Festival entertainment as carried out in England years ago, and portions of which are still kept up in the rural districts. The program for May eve and May morning was completed in the March number.

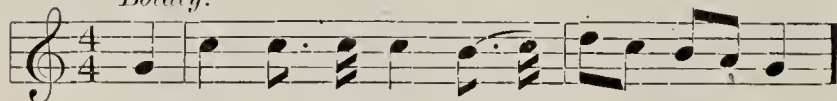
The May-Day Festival itself can be used as the last portion of the entertainment covering the spring festival, or it may be used by itself if so desired.

After the dance around the May Pole in the second part of the play all the people on the green sing "The Brave Old Oak." The May

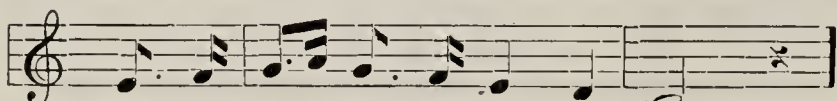
### THE BRAVE OLD OAK.

"English Minstrelsie."—BARING-GOULD.

*Boldly.*



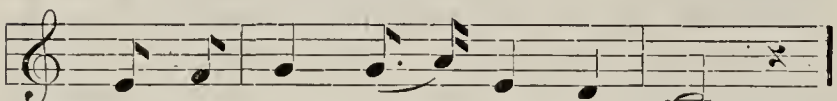
A song for the Oak, the .. brave old Oak,



That hath ruled in the green wood long,



Here's health and re-nown to his broad green crown,



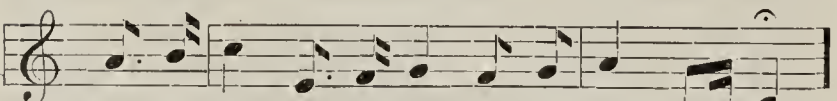
And his fif - ty ... arms so strong.



There's fear in his frown when the sun goes down,

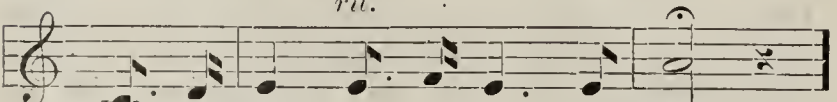


And the fire in the west fades out.



And he show-eth his might, on a wild mid-night,

*rit.*

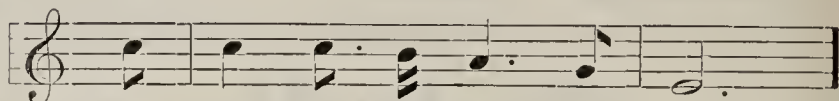


When the storms thro' his branch-es shout.

*a tempo.*



Then sing to the Oak, the brave old Oak,



Who stands in his pride a - lone,



And still flour-ish he, a .. hale 'old tree,

*ritard.*



When a hun - dred years are gone.

Queen has been chosen either during the morning or the preceding day.

The third part of the play is made up of the sports on the village green. The old May sports were a dramatic representation of the struggle between Summer and Winter. The Morris Dance is a part of this old drama which has come down to us. These dances, however, are too difficult for little children to execute. In the place of them, but with some of the Morris music, I have arranged a version of the May dance found in the Isle of Man, which is within the scope of small children. After the contest between the summer and winter representations, it is not difficult to realize the personification of these forces in St. George and the Dragon. The program for May Day includes:

1. The Procession to the Green; This consists of criers, heralds, attendants, flower maidens, the May Queen, St. George, the dragon, other characters, and the people.

2. The Summer and Winter Dance.

3. The Mask of St. George.

4. The Crowning of the Summer Victors.

The procession to the green is formed in the order given above. The song for the processional, "Now is the Month of Maying," is sung by all the people. The Queen is escorted to her bower, and she sits within it while the play is enacted before her. As soon as she is seated and her attendants are grouped about her, a herald announces that Winter must be banished.

The musicians strike up the "Shepherd's Hey," which is danced in the following manner:

As soon as Winter is vanquished all sing "St. George." When the song is ended the Turkish Knight enters and the masque begins.

ST. GEORGE FOR ENGLAND.

*Moderato.*

Chappell's Old English Popular Music

Why should we boast of Ar-thur and his knight, Knowing well how ma-ny men have en-dur-ed fights? For be -

sides King Ar-thur and Lancelot du Lake, Or Sir Tristram de Li - o - nel, that fought for la - dies' sake,

Read in old his - to - ries and there you shall see, How St. George, St. George the

dra - gon made to flee. Saint George he was for Eng - land, St. Den - nis was for

France, Sing Ho - - ni soit qui mal - y pense.

## Masque of St. George and the Dragon

As represented in the West of England.

*Enter the Turkish Knight.*

Open your doors, and let me in,  
I hope your favors I shall win;  
Whether I rise, or whether I fall,  
I'll do my best to please you all.

St. George is here, and swears he will come in,  
And if he does, I know he'll pierce my skin.  
If you will not believe what I do say,  
Come in the King of Egypt—clear the way.

*Enter the King of Egypt*

Here I, the King of Egypt, boldly do appear,  
St. George, St. George, walk in, my son and heir,  
Walk in, my son St. George, and boldly act thy part,  
That all the people here may see thy wondrous art.

*Enter Saint George.*

Here come I, St. George; from Britain did I spring.  
I'll fight the Dragon bold, my wonders to begin.  
I'll clip his wings, he shall not fly;  
I'll cut him down, or else I die.

*Enter the Dragon.*

Who's he that seeks the Dragon's blood,  
And calls so angry, and so loud?  
That English dog, will he before me stand?  
I'll cut him down with my courageous hand.  
With my long teeth, and scurvy jaw,  
Of such I'd break up half a score,  
And stay my stomach, till I'd more.

St. George and the Dragon fight: the latter is killed.

*King of Egypt.*

Is there a doctor to be found  
All ready, near at hand,  
To cure a deep and deadly wound,  
And make the champion stand?

*Enter Doctor.*

Oh! yes, there is a doctor to be found  
All ready, near at hand,  
To cure a deep and deadly wound,  
And make the champion stand.

*King of Egypt.*

What can you cure?

*Doctor.*

All sorts of diseases,  
Whatever you pleases,  
The phthisic, the palsy, and the gout;  
Whatever disorder, I'll soon pull him out.

*King of Egypt.*

What is your fee?

*Doctor.*

Fifteen pounds, it is my fee,  
The money to lay down;  
But as 'tis such a rogue as he,

I'll cure him for ten pound.  
I have a little bottle of Elicumpane,  
Here, Jack, take a little of my flip-flop,  
Pour it down thy tip-top:  
Rise up, and fight again.

The Doctor gives his medicine. St. George and the Dragon again fight, and the latter is again killed.

*St. George.*

Here am I, St. George, that worthy champion bold,  
And with my sword and spear I've won three crowns of gold:  
I fought the fiery dragon, and brought him to the slaughter;  
By that I've won fair Sabra, the King of Egypt's daughter.

*The Turkish Knight advances.*

Here come I, the Turkish Knight,  
Come from the Turkish land to fight.  
I'll fight St. George, who is my foe;  
I'll make him yield before I go:  
He brags to such a high degree,  
He thinks there's none can do the like of he.

*St. George.*

Where is the Turk that will before me stand?  
I'll cut him down with my courageous hand.

They fight: the Knight is overcome, and falls on one knee, saying—

Oh! pardon me, St. George, pardon of thee I crave,  
Oh! pardon me this night, and I will be thy slave.

*St. George.*

I'll never pardon a Turkish Knight;  
So rise thee up again, and try thy might.

They fight again, when the Knight is killed.

The attendants escort the triumphant Summer forces, with St. George, the hero, to the bower of the Queen. She crowns them all with flowers while all sing a spring song.

*Costumes.*

The Queen is dressed in white and wears a crown of flowers from which float yellow and blue ribbons. Her attendants are attired in similar fashion.

The dancers who represent Summer have green leaves and flowers sewed over their garments. Those who represent Winter have their garments sewed with straw and dead leaves.

St. George wears a helmet and carries sword and shield.

The Song, "Now is the Month of Maying," called for in the May Day Entertainment will be given next month. A description of the May dance as found in the Isle of Man, together with the music to which it is danced, will also be given in Teachers Magazine for May.



Dolls of Many Lands, Dressed by Children in the Primary Schools of Rochester, N. Y.

## Dolls of Many Lands

By Anna J. Linehan

### Germany

"Made in Germany" is too familiar a phrase for our children not to realize that to Germany they are indebted for the manufacture of most of their toys. In the large cities of Germany, as in the other countries of Europe, the prevailing French style of dress is worn, so to find characteristic costumes it is necessary to go to the remote parts of the country. There, of course, the habits and customs differing, the costume varies, too.

What may be considered a typically German dress of the Germans in the country region of southern Germany, consists of a full skirt of some dark woolen material, sometimes trimmed with bands of red ribbon, or some other bright color; a full white blouse of sheer material with full sleeves reaching to the elbow, a mieder (bodice or corselet), generally of black satin or velvet, fitting tightly around the waist and reaching up under the arms. A full apron of white linen, white hand-knitted stockings and low-cut shoes with buckles, complete the costume.

The head-gear is the distinctive feature, and one finds many interesting varieties of this. Even the bride, who in this country wears the inevitable wedding veil, in parts of Germany, varies it in many ways. One head decoration for a bride consists of a circular shape of flowers which reminds one of the hat worn by a drum major and looks about as comfortable. More flowers are twisted in with the hair, which hangs in braids down the back. Under

this remarkable head-piece a bright ribbon is banded around the forehead and tied at the back of the head in a large bow with the loops hanging down.

Another covering for the head is a tall hat, like an exaggerated form of silk hat, having a soft rim and long ribbon ends fastening under the chin. This same shape is worn by the men as well as by the women, with the omission of the ribbon ends.

A becoming head-piece is a close-fitting silk cap with ribbon tied in a large bow with loops and ends falling to the neck, or in some cases tying under the chin and falling to the waist-line.

In other parts of the country a bright-hued kerchief is twisted around the head and loosely knotted at the nape of the neck. Another bonnet fits closely on the back of the head, fastening with ribbons under the chin, and has a sort of ruff around the head, producing somewhat the same effect as the fan-like spread of a turkey's tail feathers.

The men's costume consists of breeches reaching to the knee, a coat also down to the knee, colored waistcoat, preferably red with gilt buttons, white stockings and low shoes with large buckles.

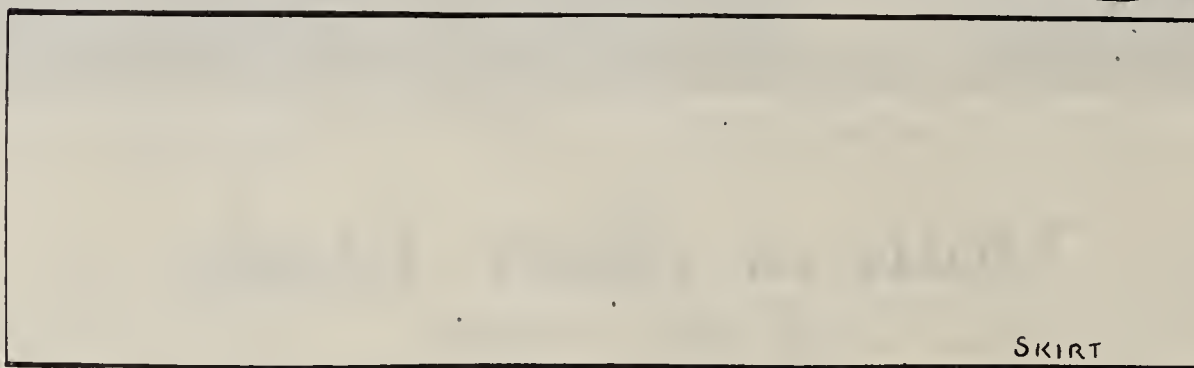
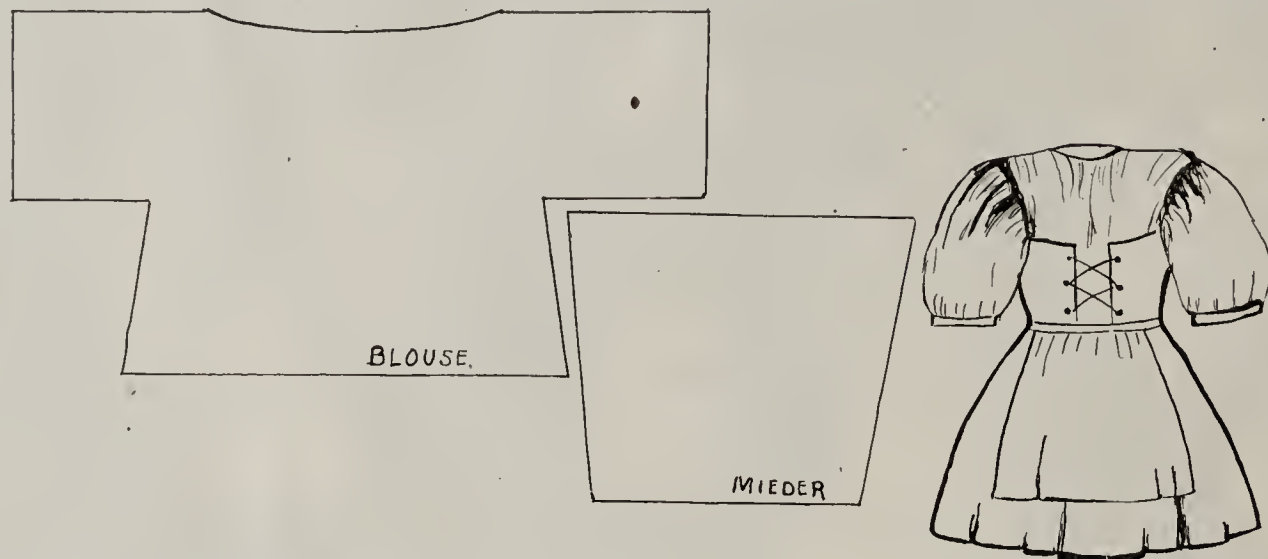
The costumes of the boys and girls are reproductions to a large extent of those worn by their parents.

To make the skirt for a doll five inches tall, take a straight piece of woolen goods 2 x 8 inches, turn up a narrow hem at the lower edge, then gather into a waistband. The blouse

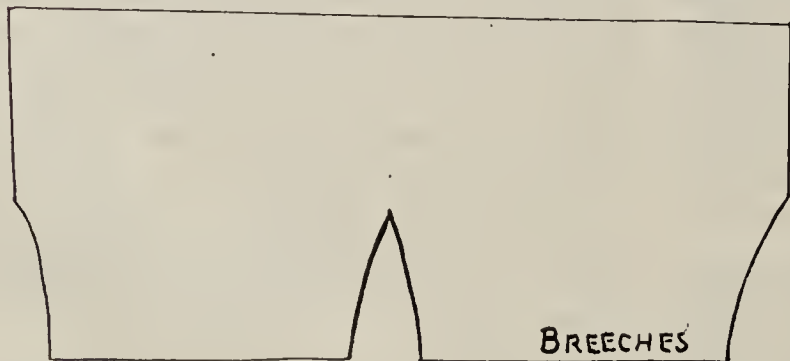
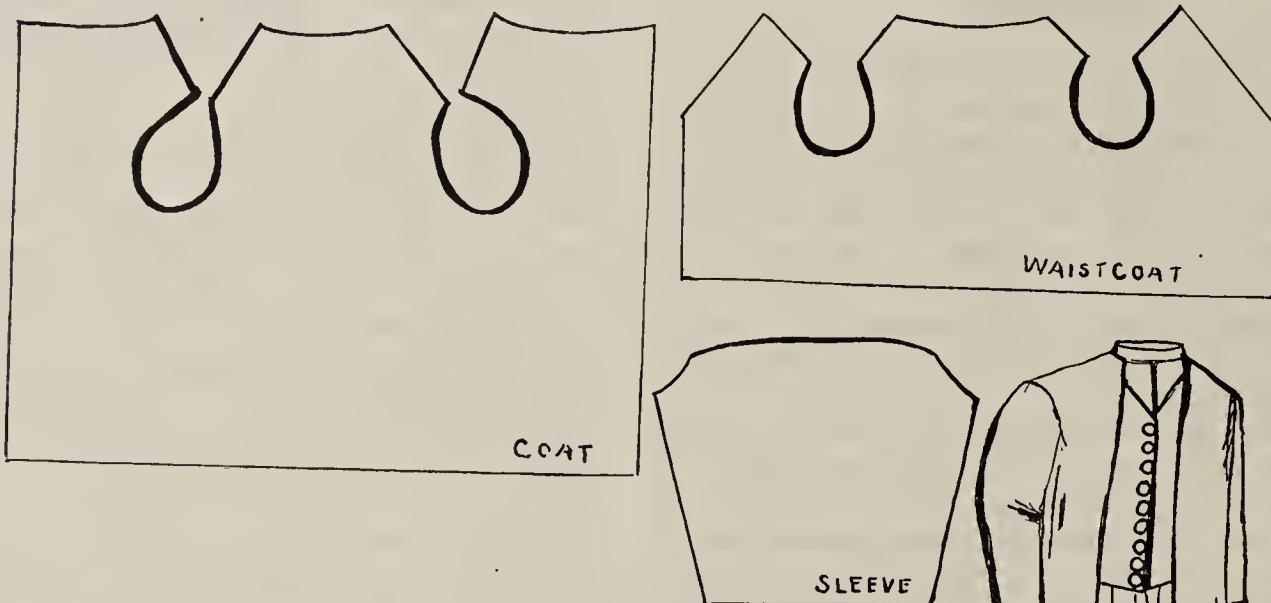
should be cut on a double piece of goods, the under-sleeve and under-arm seams joined, then gathered at the neck and waist. A narrow band finishes the sleeve, this reaching to just

described may be worn, or a large bow with loops and ends covering the entire head.

Each of the garments for the boy doll may be cut in one piece, thus avoiding many seams, but



Gretchen's "Mieder" Dress



Johann's Sunday Suit

above the elbow. The high belt (corselet) or, as the Germans call it, Mieder, is made of two pieces, laced back and front. The apron is made of a straight piece of goods hemmed and gathered into a band. Any of the head-pieces

the sleeves for the coat will have to be made and added to the garment.

Black cloth may be used for the coat and breeches and red cloth for the waistcoat. The little German costume is very easily made.

# Child Life in Other Lands

By Felix J. Koch

## In Newfoundland



Of course we had read how, away back as far as the year 1600, two hundred English vessels, with some ten thousand men and boys, had come out of Newfoundland to catch the fish aboard the boats and cure them on the shore. But it was quite another thing to pay a visit to the children of the Newfoundland of to-day.

When we boarded the island railway at Port-Aux-Basque, where we had landed from the



RAKING CAPLIN.

The caplin is a fish like the smelt and is found in abundance in the waters around New Foundland. It is used as a bait for larger fish.

mainland, and found a lady aboard with some gold "baby pins" for the youngsters of a ship steward of the island, we believed that child life in Newfoundland could not be quite so simple as we had been led to believe.

At Stephenville, then, in the afternoon, we saw the first children as they hung about the station. There was even a train-boy on this island railway, and in the afternoon he went through the cars hawking oranges.

Now and then we could see barefooted boys in the villages, and the second morning, en route for St. Johns, some of these lads sold little lids of strawberries on the platform.

One of the Newfoundland stamps, the half-cent gray, bore a picture of a curly-headed boy prince, one of the English royalties, but we looked in vain for curly heads out there.

So much for the interior of this, the world's tenth largest island. When we came to St. Johns, the capital and metropolis, among the first to greet us were boys passing through the street, carrying strings of raw fish-heads.

We went at once to the book-stores. Thousands of children in Newfoundland and Labrador picture, as the very best place of all, the shops of St. Johns. Not once in a lifetime, for many of them, will there come a visit to this place, and they weave all manner of delightful fancies about it. Horses, street-cars, buildings of more than two stories,—light other than of oil lamps or candles,—these are things of which most of these children have only heard.

In the book-stores, then, we found the Boy's Annual, such as American boys of fifteen-odd years ago took to, on sale, for the books here are largely of English import. Else there was not much to attract the youngsters.

On a hill above the city, in the long twilight some children were playing just as our own children do in the summer evenings.

We stepped into an opera-house where a biograph show was in progress. A series of pictures of a man feeding three crying babies won great applause, for the audience had "been there" and could sympathize with him. Then, particularly fine was the series showing two Swiss children wandering out in a snowstorm and becoming lost in the maze of snow. The father repaired to the St. Bernard Hospice and with two monks and two dogs tracked the children through mountains of deep snow. This section of the film was from actual photographs and remarkably fine. Of course, in the end the children were found and revived. So out here in Newfoundland boys and girls have an opportunity of learning how other boys and girls live and act. As we stepped out, four little boys accosted us. Their mother was dead, they said, and they were so anxious to go in; couldn't we



An Early Morning Outing.

spare them a penny toward the admission fee? Given the price of an admission, they bounded away, happy beyond words to describe. The boys here in St. Johns wear a white waist, with collar folded over, such as some of us wore in childhood.

Long before these boys and girls were here, there were strangely others in Newfoundland. In the National Museum in the post-office there is the mummy of a babe of the Paöthics, the aboriginal inhabitants of the island,—a race of their survivors still lived here as late as the century just past. The mummy lies on its side, mouth open, and exposing queer leathery feet. The body seems much drawn in, the arms hang down, and clutched within them is a little wooden doll, the face alone cut out. The whole rests on a skin of seal bladder, almost as yellow as the mummy itself, and with huge eye-sockets. The specimen hails from Notre Dame Bay. There are the remains of the mummied body of another child, this with a skin shroud covering the moccasins. The wooden doll also accompanies this mummy, also the sticks and birch-bark that formed the roof of the grave.

Down at Job's Wharf, the great sealing place, fisher children with rosy red cheeks play about. Innumerable children and innumerable dogs are here.

Going into the back country, on one's way to Loggie Bay, the daughter of a well-to-do local judge sets the pace as she takes the road in her pony cart, bound for her father's summer villa. There is quite a pond on the estate, and at this the other children play barefooted in the water. And again we recall how, the world around, children are much the same.

A country school likewise interests with its vestibule out before the central doorway against the cruel winter; and just beyond is the church. The children from this school are down on the pebbled beach of Loggie Bay among the fishers' boats, which rock and swing in the cove. Two little girls in red, on a fish flake at Otters Cove, as the settlement is called, pose for the camera. Two fisher boys in overalls of blue, riding one horse, likewise halt for a picture. Children everywhere, in fact, are quite accommodating in this regard.

At Tor Bay, for example, one can photograph two girls with their dolls in any number of positions. Perhaps at school they have been taught to be kind, for there is a good school here at Torbay Village, and the youngsters, as they come trooping out, tell us how on Thursday they expect to attend the great benefit for the orphans, in the park outside of St. Johns.

Even the very little children are interesting. On the road to Portugal Cove betimes, one will see some woman hoeing, with her baby in a box in the fence-corner. Below the road, a pier runs out into the cove and there some very little boys are fishing. Off in the cove itself, three runts or skiffs are moored, and in one of these three fisher boys make merry at the same task.

One of the lads wears a suit of blue, red neckerchief and cap. He stands at the work, while close beside him a comrade in a yellow fisherman's "slicker," white hat and a waist of blue, is seated. The third lad is in the familiar battered yellow always associated with the fishermen's boys.

We wonder if these children of Newfoundland ever misbehave. They seem so good, one and all. They laugh as they tell us how, in the winter when on the seal hunt, they will sometimes see a mother seal on the ice thrash three of her pups with her flipper, then turn on her side and give milk to a fourth.

At St. John's the number of soap-bubble pipes on sale surprise us, until we learn that these in the deep boxes are for the fishermen's smoking and not playthings at all. Tobacco, however, one is told, is not sold to boys under fifteen.

The Newfoundlanders are exceedingly fond of gay-colored lithographs, and nothing would delight a child's heart more than to buy him one of the brilliant-hued pictures.

Regatta time is the day of days for the youngsters, and one passes them in numbers, in neat white flannel waists, on their way to the boat races. Three children, holding hands, toddle on to the lake,—vying one with another in telling how many pennies they have to spend in the booths where ice-cream, strawberries and soft drinks are sold.

At the other "out-ports," or villages, one meets other interesting children, notably at Broad Cove, when school is just out. Some of these will be in trousers that come down over the ankle and seem veritably built up of patches of black and brown and gray,—trousers which, with old coats and caps, constitute their entire outfits. Others, sweet little girls, wear red caps. Several carry bottles filled with tea, which is heated up at the noon recess. One is proud of a cap surmounted with a button, much like some Portuguese sailors; others boast school bags just the size of their books. The smaller children, they tell us, do not attend school in the winter, but from June to September instead. Others have little school bags of netting, with slate and tubular pencil-box and the old-time "scholar's companion." Some of the girls wear cunning little red capes about the neck, with straw hats upon their heads.

The children everywhere are interesting, even to five brothers, the oldest eleven years of age—a tinner's children, who live in a very nice house, with a garden, up near the penitentiary, and who surprise us with their good common sense.

In the fishing season there are, on the Labrador coast, some twenty thousand persons, many of them women and children—living in rude temporary huts, or aboard the fishing craft and exposed to great hardships and privation. Great numbers of cases of sickness and accident befall these. The life is one of peril.



# An Easter Party in a New York School

By Rose R. Archer, New York

## Preparations for the Easter Party\*

**T**HE children assist in the decoration of the classroom by making twelve long Nile-green tissue paper chains; (each link measuring  $7\frac{1}{4} \times 1\frac{1}{2}$  inches and joined together with photo paste) which are festooned across the room, from the side walls to the center chandelier. From this hang long and short vines (strips of five-inch-wide Nile-green tissue paper twisted into thin ropes), on which "Easter-lily buds" are fastened in artistic profusion. (See Diagram 4.)

Our lily buds were made in the following manner: Draw on cardboard a lead-pencil outline of figure 1. (Distance from tip of petal A to tip of petal A, seven inches,—B to B, seven



Fig. 1.

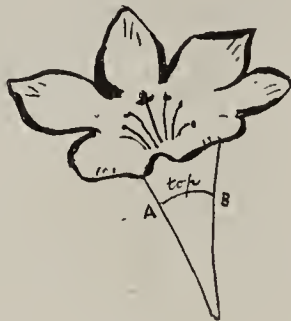


Fig. 3.

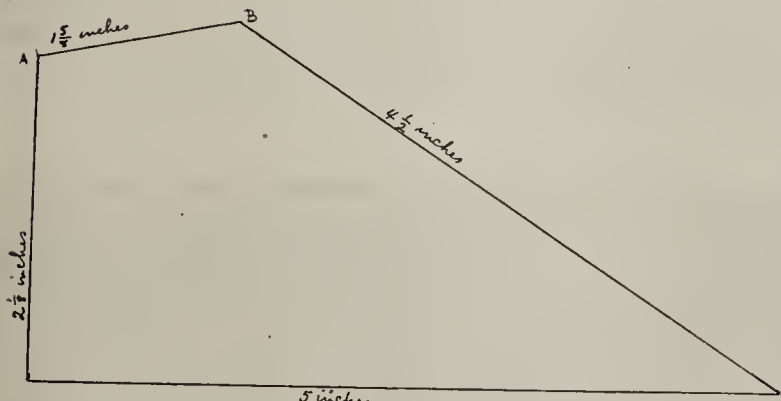


Fig. 2.

inches, and C to C seven inches, also.) Cut out pattern on line and use as sample to trace similar outlines (on white crepe paper) for as many Easter lily buds as are required. Use yellow crepe paper for each of the six stamens. Each stamen is made of a piece of crepe paper measuring 5 inches long and  $\frac{3}{4}$  of an inch wide. Turn one end over an inch from the top and twist this end of the paper into a little flat knob (with the thumb and finger of the right hand), to form the anther, and then twist the rest of the paper into a thin rope, which forms the "filament." This may be painted with

green water-color paint and makes an excellent imitation of an Easter-lily stamen.

The pistil, made of Nile-green tissue paper, is made in three sections, each section as fol-



Fig. 4.

lows: A strip of tissue paper measuring 7 inches in length and  $\frac{3}{4}$  of an inch in width, is turned over at the top, about an inch, and twisted into a little round knob. Then the "stem" part is twisted into a tiny rope. When three of these are made, the three knobs are slightly flattened and pasted together with photo paste. Then the three stems are twisted into one, and held in place with just a suggestion of paste. Surround the pistil with the stamens (as in the real flower). Cut a small one-inch slit or opening in the center of the white crepe paper lily petals (from x to x, see Figure 1), and push the lower ends of the stamens and pistil down thru this opening, until they are in proper position. Then wrap a piece of white crepe paper (same shape and size as indicated by diagram Figure 2, placing the part marked "top" as indicated by diagram Figure 3) around the lower part of the lily-bud to form the lower half of the flower.

A ribbon of Nile-green tissue paper, measuring  $1\frac{3}{4}$  inches wide and 30 inches long, is made into a bow having three loops and two ends (cut slightly pointed), as one would make a real ribbon bow, only using photo paste to fasten the loops together and to hold the ends in place, instead of sewing or tying). See diagram Figure 4, which shows where this bow is attached to the stem of the lily bud.

Lily-bud garlands (see Figure 4) were made by fastening the buds with photo paste at equal distances apart on vines of Nile-green tissue paper, made from strips of paper 5 inches wide

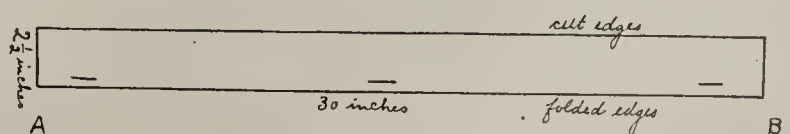


Fig. 5.

and 30 inches long, previously twisted into ropes. By pasting one or more strips of the tissue paper (30 inches long) end to end, before the twisting process begins, one can make any length of rope required. Each one of the

\* A description of the games played at the party was given in TEACHERS MAGAZINE last month.

pretty Nile-green tissue paper wreaths (worn by the children and teachers on the day of the party) was intertwined with a single garland of lily buds (see Figure 4). The chandelier, the teachers' white dresses and the Easter Fairy's dress of white tarleton, were also decorated with lily-bud garlands.

#### HOW TO MAKE THE FRINGED TISSUE PAPER WREATHS.

The children fringed the paper used in the construction of the wreaths. The teacher folded and pinned the papers together (before the cutting was done), as follows: Two sheets of Nile-green tissue paper (placed one over the other) were

First: Folded lengthwise into halves,

Second: Folded lengthwise again,

Third: And then again.

This gives a mass of folded papers two inches wide and 30 inches long. Hold these papers together, in place, with three pins (see diagrams, Figure 5) on the long side of the paper where all the edges are "folds." On the long side of the paper where the edges are "cut" and "folded," cut all the folded edges open, also. Fringe all the papers on this side to the depth of two inches (each strip of fringe being  $\frac{1}{4}$  of an inch wide).

After the paper is fringed, remove the pins and open the folded mass of papers to the center crease. Hold the resulting eight layers of paper, fringed on both edges, in the left hand and begin to twist the end of the paper marked "B" (held between the thumb and first finger of the right hand) into a rope. As this twisting process advances, the fringed wreath begins to form of itself.

When sufficiently twisted it measures the exact size of a child's head. Then pin the ends

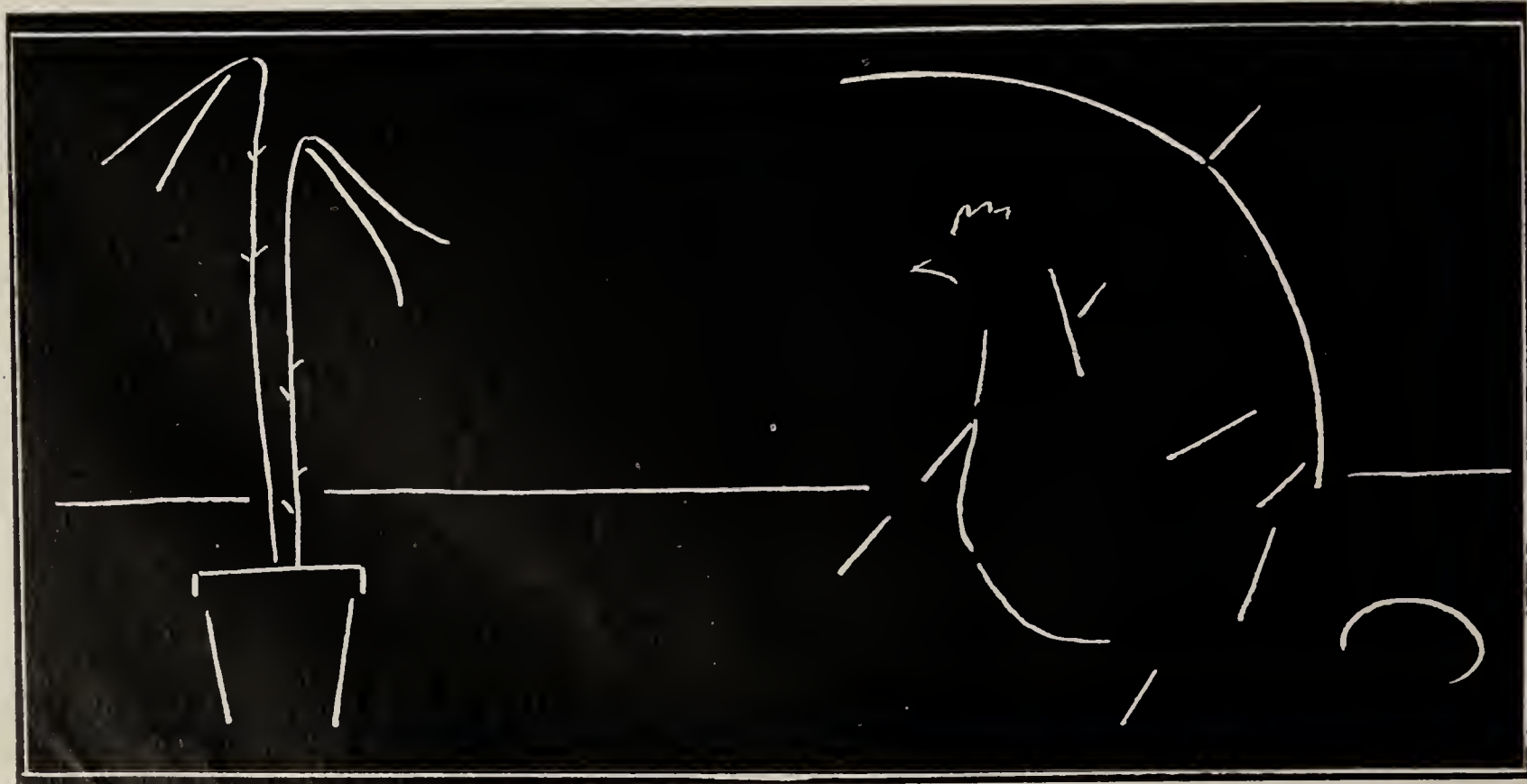
of the wreaths together, using a tiny safety pin, which is then concealed in the fringe of the paper. The lily-bud garland is then wound around (over and under) the wreath and fastened in place (either using tiny safety pins or by sewing with green thread).

The two blackboard pictures, mentioned in other stories, represented on this occasion an April shower in the country, and one in the city. The children enjoyed standing under the teacher's umbrella while their own pictures were being drawn on the blackboard devoted to the city picture.

In one of the large window sills, there was a very realistic (life-size) representation of a "corner of the barnyard." A bantam rooster and hen, and twelve downy chicks were purchased at the "Easter favor" counter of a department store. A real chicken-coop was made from a rough pine box, with slats nailed across the front. A nest of raffia was put inside and "Mrs. Hen" was placed upon it. (Note.—Before this scene was made a dozen real eggs were placed in a nest under the hen in a box in the corner of the classroom, and we "played" that our toy chicks hatched out of these eggs.)

Our little city children did not need to know that eleven of these eggs were "blown." Later it was very easy to push the toy chickens into these empty egg-shells, which were broken off at the end, so that the heads of the chicks could peep out in the most realistic fashion.

The window-sill in which this scene was made measured 48 x 26 inches. It was filled with sand to the depth of 3 inches. The coop was placed to one side and partly surrounded by branches of real pussy willows and dried grasses. Bits of rock and stones scattered here and there held the grasses and willows in an upright position and added to the natural ef-



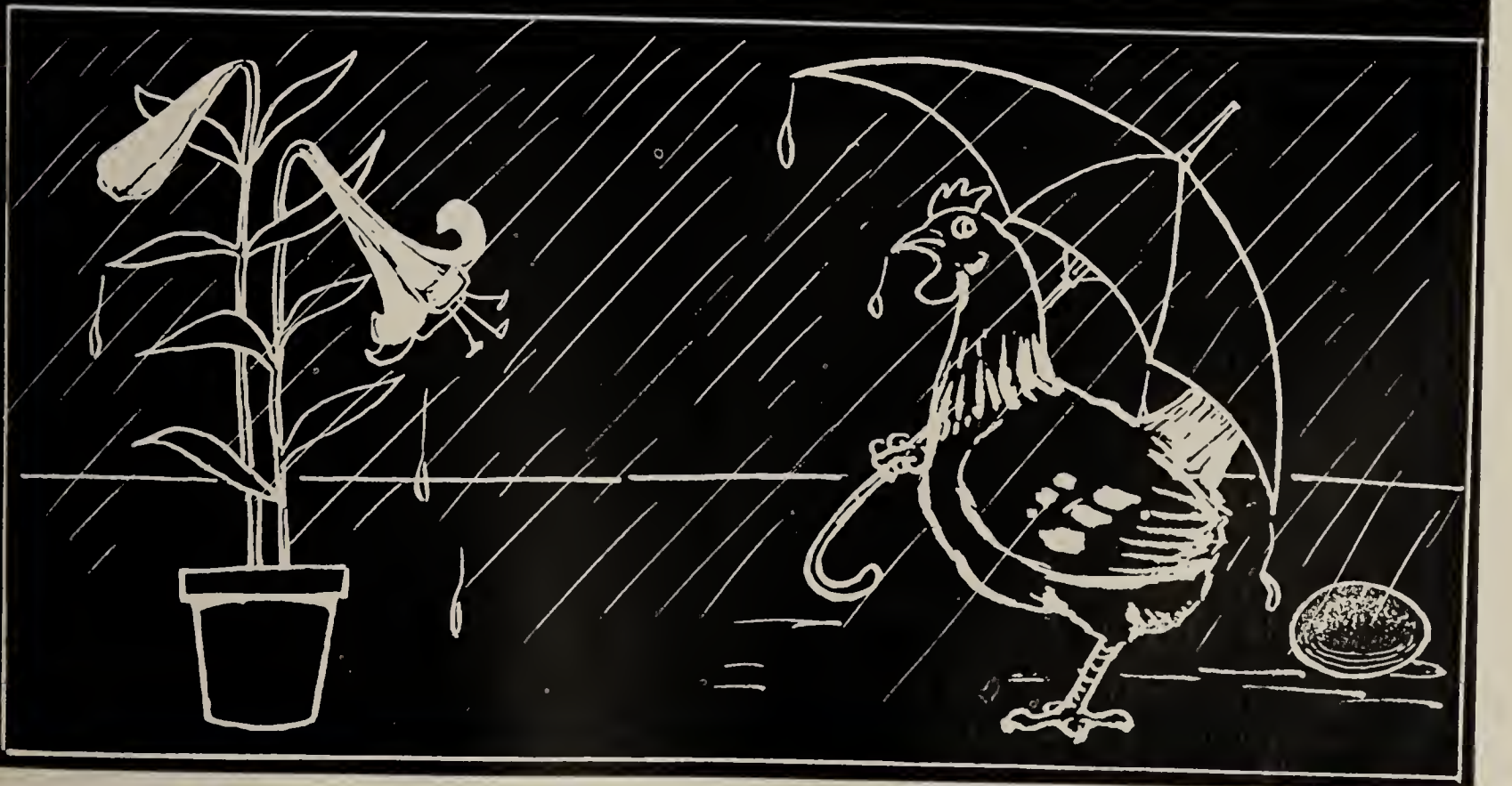
The Disconsolate Hen and the Easter Lily.

fect. A small pan of real feed and another of water was placed near the coop. The "eleven" downy chicks were placed near. Papa Rooster appeared as if intent on finding bugs for his little children's dinner. Mrs. Hen sat patiently on the nest, waiting for the last egg to hatch! (And altho it was "hard-boiled" to prevent accidents, the illusion was not spoiled for the children, because they were not aware of this little matter.)

The long, narrow window-sill was decorated on the morning of the party with large branches of beautiful pussy willows and real Easter lilies sent by our friend the Grand Street florist, to be distributed among the children when the party was over.

The other large window-sill was turned into a department-store counter and filled with extra "Easter Party" souvenirs (made for the little children in the audience who should accompany the parents on the day of the party).

Make arrangements to secure a live rabbit for the day of the party, and be very sure that Mr. Bunny has only just enough breakfast on that day to satisfy demands of the "S. P. C. A." society and no more, for the success of the last part of the party demands that he be brought upon the scene so hungry that instead of running around the room and causing excitement among the children he will spend his time quietly eating a little luncheon of "supper greens" (fresh parsley).



A Progressive Blackboard Picture by Howard G. Hilder.

# The Group System

## How to Work It

A Department Conducted by Olive M. Jones, Principal of Public School 120, New York City

This series of articles will explain various methods of classification into groups, adapted to varying conditions in city and country schools. Specimen programs will be provided, showing how daily plans may be arranged so as to allow the best use of the group system in either a graded or an ungraded school. How to teach one group and at the same time keep the rest of the class employed in profitable study will be explained and illustrated under the caption of "Self-reliant Study," each month. Special effort will be made to meet the needs of the graded school teacher who is endeavoring to use the group system in a crowded classroom and under a specified course of study.

Suggestions and questions are urgently requested. Full credit will be given for all suggestions used. Address: Miss Olive M. Jones, care TEACHERS MAGAZINE.

### Plans and Types of Busy Work

#### Exercise 1

*Aim and Value.*—The child memorizes the maxim given him. He has an excellent exercise in sentence structure, because he is building a model sentence each time. The ethical teaching is being impressed on his mind.

*Preparation and Method.*—Into the cover of a spool-cotton box the teacher pastes a slip of paper, on which one of the familiar maxims has been written, carefully and legibly. For example:

Early to bed and early to rise  
Makes a man healthy, wealthy, and wise.  
On a large sheet of oak tag, she writes this maxim five or six times, cuts it all up into separate words, and places the slips in the box. On his desk the child must build up the maxim five or six times. After correction, he writes it once on paper.

#### Exercise 2

*Reading.*—Memory Gems.

*Aim and Value.*—Reading, literary, ethical. Thought in sequence enforced. Unconsciously Memorized.

*Preparation and Method.*—Cut-up-work.

1. Lines.
2. Phrases (lines, division preserved).
3. Words.

Written miniature copies cut from old printed books and magazines. The words needed are cut from print, even though not the same poem.

#### Exercise 3

##### THE BUILDING OF THE SHIP.

To be studied, read or recited in the class, when other work has been finished.

From "The Building of the Ship."

Thou too, sail on, O ship of State,  
Sail on, O Union, strong and great!

Sail on, nor fear to breast the sea!  
Our hearts, our hopes, are all with thee.  
Our heart, our hopes, our prayers, our tears,  
Our faith triumphant o'er our fears,  
Are all with thee,—are all with thee!

—HENRY W. LONGFELLOW.

*Aim and Value.*—This exercise teaches a child how to study a poem, to get at the poet's thought. Answering the questions requires careful sentence structure. Writing the whole teaches paragraph structure and paraphrasing.

### English and Language Work

*Aim and Value.*—To teach correct form for a friendly letter. To trouble the child with the difficulties of spelling and composition at the same time that he is trying to learn the formal arrangement of a letter is too much. Yet the importance of teaching the correct arrangement is almost daily indicated by failures in this respect, in letters written by teachers themselves.

*Preparation and Method.*—In lessons given previous to the use of the exercise, talk to the children about letters and letter forms, and show them good models. Have letters written on the blackboard, teachers and children working together. Distribute hektographed copies of a blank letter form, arranged like the chart illustrated.

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Composition

*Aim and Value.*—The difficulties of original composition requiring thought and word-getting both removed.

*Preparation and Method.*—The teacher distributes cards to the group. On each card is pasted a picture cut from a reader or any book or magazine or some other source. Opposite the picture are printed words, sometimes complete sentences, sometimes complete paragraphs, sometimes merely suggestive words. On the card the teacher writes what the exercise is to be. In answer to the teacher's questions or directions, the child constructs his composition. Illustrations of this kind of exercises are as follows:



Rabbits are timid little creatures.

Some rabbits are white, some are black, and some are gray.

The wild gray rabbit lives in the leafy woods or in fields where there are many bushes.



It is larger than a squirrel.

It can jump and run very fast, but it cannot climb a tree as the squirrel does,

*Instructions for Teacher.*—Write sentences containing the following words:

rabbits	creatures
climb	woods

A MOUSE STUDY.

We will study this little creature.

Perhaps we can make a mouse story.

How is it we begin? What is it?

What has it?

What is it like?

What do we think of it?

It is a little mouse. (What can a mouse do?)

It has two very bright eyes. It must see well.

It has two great ears. We are sure it must hear well.

It has four legs. When mousey runs they look long.



The fur is smooth and short. It looks like gray satin.

The mouth looks small. It is shut now. I know what is inside. There are four long, sharp teeth—two upper and two under teeth.

There are back teeth as well.

Can the mouse smell? Yes, better than you or I.

The whiskers are to feel with in the dark.

We can see claws on the toes.

The mouse can cling with them.

It can stand on its hinds feet.

It can carry things a little way in its fore paws.

Mice are playful. We might tame a mouse for a pet.

Mice die if they are not kept clean.

We have not told what mischief they do.

That will make another story.

*Instructions for Teacher.*—Write a short story about the mouse, telling about its eyes, ears, legs, fur, mouth and teeth.

Picture of apple tree in blossom, with two humming birds.



This little bird

Makes a queer humming noise.

It makes a noise with its wings

When it flies.

It is a humming bird.

What is the name of this bird?

Where does it build its nest?



What kind of a nest does it make?

During what season does it stay with us?

Illustration of "Woman and Little Boy taking a walk."

mar'ket

bas'ket

bought

meat

tea

try'ing

tell

which

Illustration of little children playing in a field, the old game of "London Bridge."

Give the picture a name and write a story.

Small-sized copy of the well-known picture entitled "Thoroughbred."

What does the picture tell you? (Write the answer.)

Write a story about some horse or dog that you know.

## Composition

## Exercise 1

*Pilgrim Book.*—In November or December, as a development of the talks about Thanksgiving and Forefathers' Day, a form of busy work which has delighted some little people is making "The Pilgrim Book." Material for the class: Blank books, pictures, scissors, paste, sticks.

The teacher should show, on charts or blackboard, just how she wishes each page of blank book to be arranged. The work may be divided into several lessons, leading up to the finished result.

## Composition and Language

*Aim and Value.*—Reproduction with language particularly in view.

*Preparation and Method.*—Tell a short story to the group. Read it to them in the same words used in telling. Distribute envelopes in which are cut up slips, sufficient to tell the whole story in the same words. Enclose a picture, if possible, as an aid to interest and memory. The children must build up the story on their own desks. The short fables are excellent for this purpose.

## Exercise 2

Rewrite so that more than one thing is spoken of.

1. The cricket chirps.
2. The bee hums.
3. The child plays.
4. The boy jumps.
5. The baby laughs.
6. The crow caws.
7. The fly buzzes.
8. The fish swims.
9. The monkey chatters.

## Exercise 3—Correct Usages

Change to mean but one thing and write sentences telling something you know about each word.

- |             |                 |
|-------------|-----------------|
| 1. Flowers  | 7. Bears        |
| 2. Leaves   | 8. Children     |
| 3. Branches | 9. Sisters      |
| 4. Trees    | 10. Clouds      |
| 5. Mice     | 11. Winds       |
| 6. Birds    | 12. Snow-flakes |

## Exercise 4

- |              |              |
|--------------|--------------|
| 1. go—goes   | 3. do—did    |
| 2. come—came | 4. does—done |

Baby——to my mother.

She——to see us.

3. ——you do your work?
4. I have——all my work.
5. He——his work well.
6. She——to see her aunt.
7. Will you——to see me?
8. Willie——yesterday.

## Exercise 5

Copy the following sentences, filling the blank spaces with some form of the verbs, break, go, hear, or know.

1. My pencil is——.
2. The boys are not at home. They have ——to the river.
3. He is an old friend. I have——him a long time.
4. I——the General from his resemblance to the portrait.
5. I——the fire-bells.
6. We——to the wrong station.
7. They had ——the news before I reached there.
8. Have you——the hand organ?
9. Henry's arm was ——by the fall.
10. No one ——where to look for the treasure.
11. Can you——what I say?
12. They had ——but a few steps before they ——to the same place again.
13. What do you ——?
14. Tell me what you ——last night.
15. Which dishes were ——?

## Exercise 6

Copy the following sentences, filling the blanks with some form of learn, teach, may, can.

1. Mabel is ——a new song.
2. He is ——the boy to speak French.
3. We were ——to speak the truth.
4. Frank has ——two poems this week.
5. Who ——you to skate?
6. Annie is ——the girls a new game.
7. Mrs. Brown ——us drawing.
8. ——you play the piano?
9. ——I know the time?
10. We are ——to sketch from nature.
11. ——you hear the watch tick?
12. ——I go with you?

## Exercise 7

*Aim and Value.*—The additional steps that, in the child's independent work, not only drill with the aid of the memory is provided, but there must be original sentences constructed involving the use of the irregular verbs.

*Preparation and Method.*—Many copies of a paper arranged as follows are struck off on the hektograph:

1. I saw the boy run.
  2. We saw him hit the ball.
  3. She saw the book on the desk.
  4. I saw him do it.
  5. I saw him on the street.
  6. I saw the fish in the water.
  7. I saw him take his paper.
  8. The man saw a large dog.
  9. The girl saw the baby fall.
- 
10. What did you see on the street?
  11. What did you see in the park?
  12. What did you see on my desk?

13. What did you see the boy do?
14. What did you see at home?
15. What did you see the horse do?
16. What did you see the baby do?
17. What did you see the mother do?

The use of the exercise as busy work is preceded by a lesson during which the teacher keeps up a rapid fire of questions on the sentences above the line, somewhat like this:

Who is talking? (I.)

Whom are you talking about? (The boy.)

What did he do? (Run.)

How do you know? (I saw.)

Who talking? (We.)

Whom are you talking about? (The boy.)

What did he do? (Hide the ball.)

How do you know? (We saw.)

Similar questions are to be asked and answered with the other sentences.

After this development work has been completed, the group returns to its seat with instructions to write their answers to the sentences below the line, using the sentences above the line as models.





Arithmetic

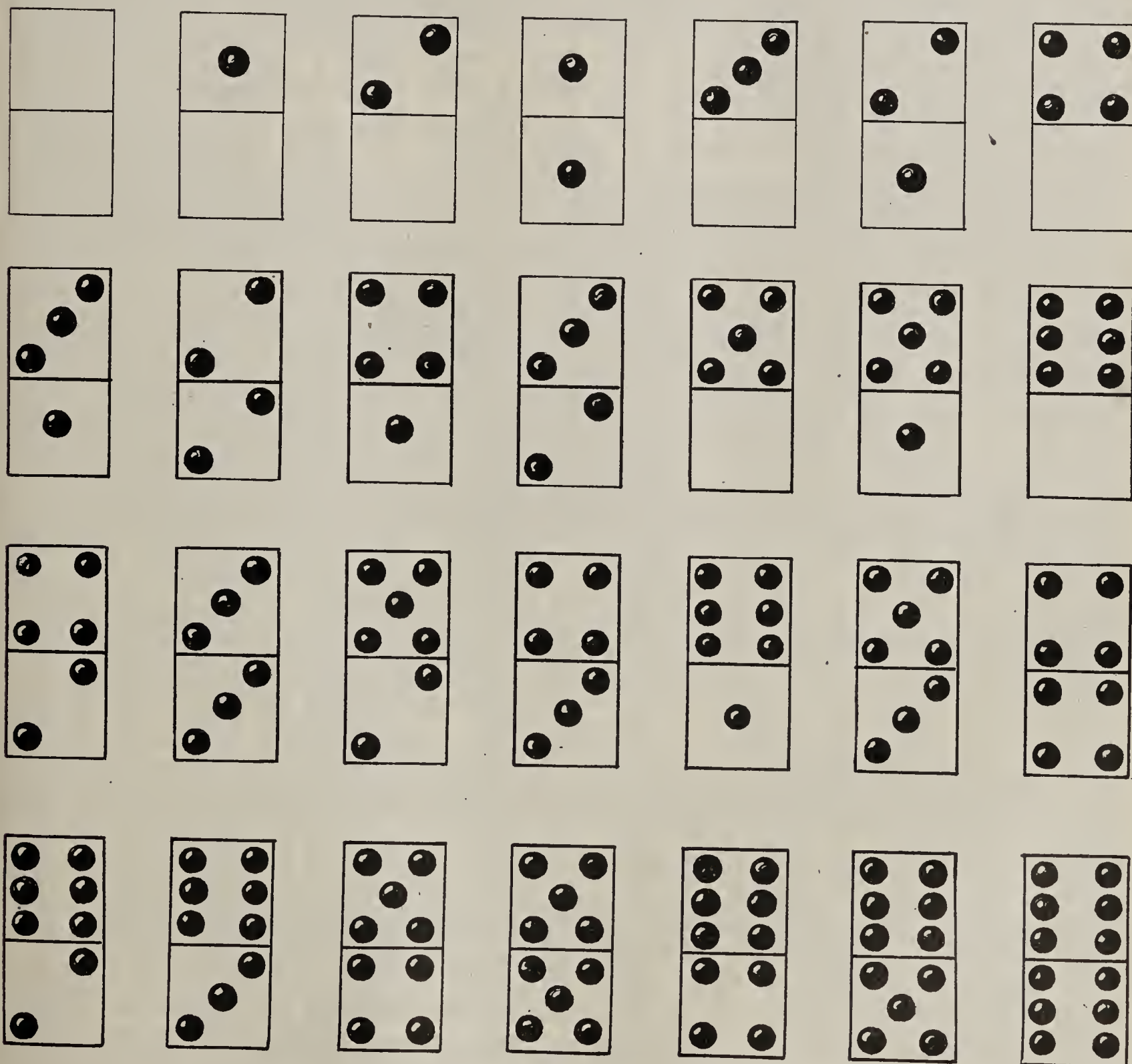
Exercise 1

Preparation and Method.—The teacher secures several boxes of old-fashioned dominoes, or, as an exercise in manual training, has the children make dominoes by arranging spots on papers cut to the size of dominoes. As in the game, the children arrange the dominoes so as to produce the various combinations and also can arrange them so as to count.

(Illustrate by having the dominoes arranged so as to count. For instance, place the double one domino next to the domino with two and one spots on it, and next to that the five-spot domino to show the answer.)

Exercise 2

Preparation and Method.—This can be called a "home-made text-book." Every school finds in its possession a large number of old books or magazines. As opportunity offers itself, the teacher searches through these for problems or examples illustrating the various principles she must teach in fulfilling her grade work. If she cuts these up as she finds them and arranges them on large cards under headings which will name the principle the example illustrates, she will find herself provided with a very practical text-book. Also these cards can be distributed as seat work to be done by the children after the principle has been taught to the group by the teacher.



# Nature Stories

FOR THE PRIMARY SCHOOL

By Lillian C. Flint, Minnesota

## Ants.

I found a tiny hill out in the yard.

There were many little bugs crawling over it.

They are called ants.

They have six legs.

Ants carry things in their mouths.

One day I saw an ant carry a fly.

The ants crawled up on the rosebushes.

They ate little bits out of the leaves.

Ants seem to work all the time.

They build up their houses.

The hill is their house.

The hill is made of sand.

A great many ants live in one hill.

These ants are black.

Ants like sugar and honey.

They get the honey from the flowers.

In hot countries ants work all winter.

In our country they go down deep in their hills.

They sleep in their hills all winter.

---

## My Kite.

In the spring I fly my kite.

The wind will make it go up in the sky.

My kite is made of newspaper.

My brother made it for me.

My kite has four sides.

Two sides are long.

Two sides are short.

I have a long string to hold it by.

My kite has a long tail.

Sometimes my kite goes up so high that I can just see it.

I like to watch it.

There is a little dark boy in my room.

He came from Japan.

He has a red kite.

It looks like a big red bird.

He lets me fly his kite.

---

## The Fly.

I see a fly on the window.

The fly has six legs.

Once the fly was a little round egg.

Then it was a worm.

The fly has two wings.

The fly does not breathe thru its mouth.

It breathes thru a row of holes on the side.

The body of the fly is green.

There are two large eyes on the front of his head.

He can walk on the ceiling of the room.

He likes the sunshine.

A fly can walk on a pane of glass.

He makes a noise on the window.

The noise he makes is called buzzing.

The fly does not like water.

He likes sugar and molasses.

The kitty likes to catch the fly.

The spider builds a web to catch the fly in.

Birds like to eat flies.

A fly sleeps all winter.



# APRIL

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

# Song Music

## Training the Child's Voice for Reading

By Alys E. Bentley, Director of Music, Washington, D. C.



TO the teacher who has followed this series of articles on the relation of the music and reading lessons in the first grade schools, there has doubtless been apparent a definite underlying principle of correlation based upon the psychology of child development.

To review briefly the scheme of lessons, these principles are as follows:

First: The child must work out from the known to the unknown, from the familiar to the less familiar. His habitual experience and

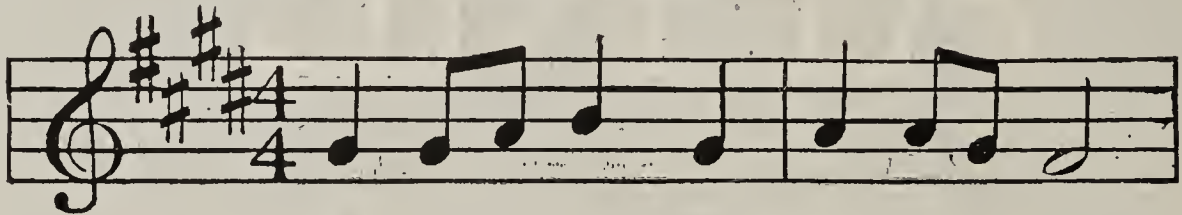
daily interest should be the field of inquiry.

"Ann has a fan" or "We go up" did very well in our day, although we learned to read rather in spite of this illuminating information, than because of it. Reading from the Primer had not even a remote relation to the interest of the daily life.

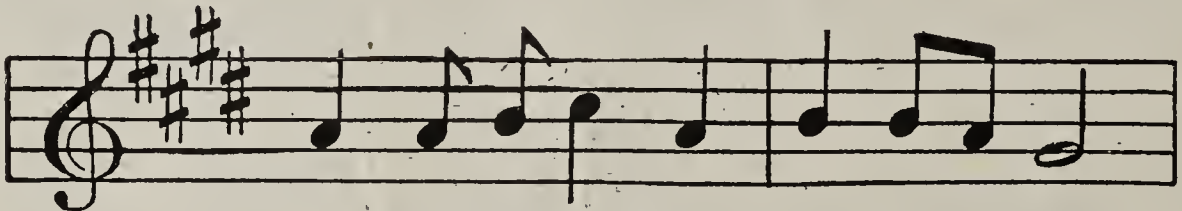
To impress the vowel sounds we sang with a nasal drawl the following ditty, going painfully down the alphabet, from B-ā, Bā, to M-ā, Mā, or even farther: B-a Ba, B-e Be, B-i Bi, etc.

Contrast with this purely artificial and hope-

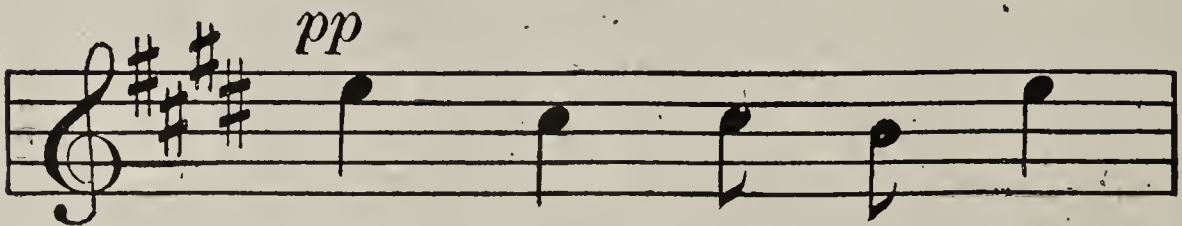
### The Robin



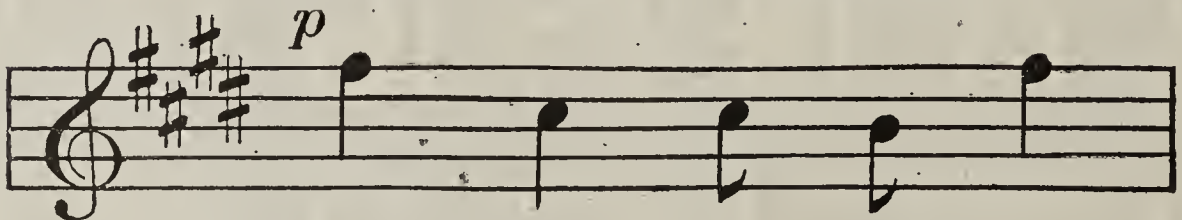
In the sunshine, in the rain,



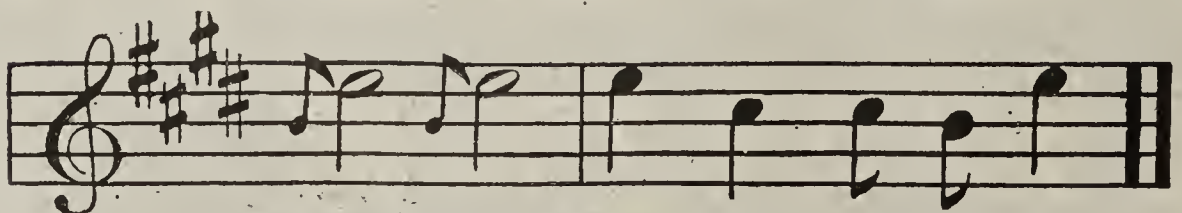
I hear the robin in the lane:



"Cheer up, cheerily."



"Cheer up, cheerily,"



(WHISTLE.) "Cheer up, cheerily."

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From *The Child World Primer*.

lessly uninteresting exercise such songs as "The Swing," "Bring the Comb and Play upon It," "The Clock," "The Top" and many such songs delightful in their appreciation of child life.

These songs take the child in the field of his normal activities and interest. He knows about The Swing, Marching Song, and Bouncing Ball. His individual emotion colors the song or phrase as he sings or reads into it his own reminiscence or anticipation, and his emotional expression, leading away from self-consciousness, creates a freedom of vocal organs necessary to good reading and right singing.

Second: The child is naturally imitative, and this power is your strongest ally. When the whole class imitate with prolonged "swish" the sound of the in-rolling waves upon the sand beach, the composite of all these personalities and varying emotional states is a great body of sound in exact imitation of the incoming waves.

The imagination is stimulated, the physical vitality is re-established thru the deep breaths, and the mental mood is kindled to activity, thru the invigorating play impulse.

In the "Ki-yi" of the Indian calls, in the "Sing Hum Spin" of the top, the "Boom" of the drum, there is material for the vocal drill essen-

SPRING GREETING

We welcome thee with happy songs,  
 Gentle, gentle spring-time; The  
 joy of earth to thee belongs, Gentle, gentle  
 spring-time. Violets blossom,  
 blue birds sing, All the world is glad to  
 greet the spring, To greet the spring.

tial to good voice-production in either reading or singing.

(For further suggestion see article on voice training in primary grades in *TEACHERS MAGAZINE* for September, 1906.)

Such exercises, eliminating as they do the element of self-consciousness, tend to establish continuity of breath, to develop the inarticulate vocal organs of the child, and to give precision in enunciation.

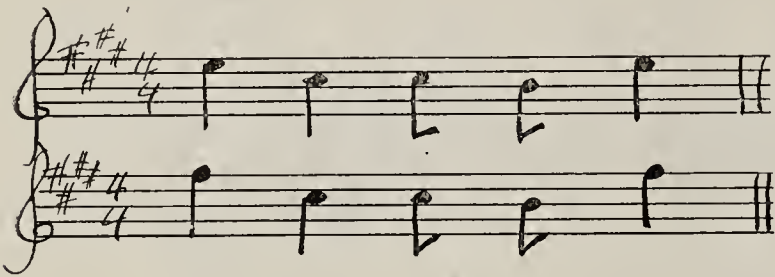
Incorrect reading is often as much a matter of undeveloped vocal organs as of incomplete mental perception of the content and form of words.

Let us apply these principles to the "Song of the Robin." This song comes to you at the time when, with the return of spring, you are hearing the first welcome notes of this friendly songster. He is of all birds the one most easily recognized and best beloved by the average child.

It will be easy for you to build about this simple song, with its imitative bird call, many suggestions that will create in each child something of the mood and meaning of spring.

As before, write the song upon the blackboard, or at least the two phrases, "Cheer up, cheerily."

Let the children whistle as well as sing these phrases, making a special comparison of them.



This is a splendid opportunity for ear and eye training.

Let different children point to phrases sung by other children or teacher. When a buoyant mood has been evolved from this little spring song, the time has come to carry that mood over into the reading lesson, and there should be a real spring lilt in the voice of the child as he reads:

Hear the Robin.  
 "Cheer up, cheerily."  
 He sings in the sunshine.  
 He sings in the rain.  
 He is singing in the lane.  
 I can hear him.  
 "Cheer up, cheerily."

Every day of the child's school experience should give him an opportunity to express with his own voice his individual mood and desire. This perfectly normal activity must be encouraged, for it is the chief means thru which we may secure a dramatic expression that is individual, sincere, and spontaneous.

## What Some Little Birds Told

BY ALICE E. ALLEN, New York.

For eight children, four of whom recite as Children,  
 four as Birds.

*First Child:*

The Robin builds in the maple,  
 My little window nigh,  
 His bit of a brown thatched cottage,—  
 I wonder, wonder why,—

*All:* Then Robin sang,—I thought he said:

*Robin:* "I love the ripple of leaves o'erhead,  
 I love the glimpse of the sky's bright  
 blue,  
 I love to sing my songs to you!"

*Second Child:*

The Bluebird chooses the orchard  
 As pink as May's own sky,  
 And sings his songs in its blossoms,—  
 I wonder, wonder why,—

*All:* Then Bluebird sang,—I thought he  
 said:

"I love the blossomed boughs out-  
 spread,  
 And their fragrance warm, their  
 color pink,  
 Gets into my songs, somehow, I  
 think."

*Third Child:*

The oriole there in the elm-tree,  
 So green and fair and high,  
 Hangs up his pretty hammock,—  
 I wonder, wonder why,—

*All:* And Oriole sang,—I thought he said,  
 I saw the glint of his breast gold-red,

*Oriole:* "I love the elm—there the soft winds  
 play,  
 And rock my cradle all night, all  
 day."

*Fourth Child:*

The Bobolink down in the meadow  
 Where soft cloud-shadows lie,  
 Hides always his cozy cottage,—  
 I wonder, wonder why,—

*All:* And Bobolink sang,—I thought he  
 said,  
 His bits of shining wings outspread,

*Bobolink:* "It takes the whole space, wide and  
 long,  
 To make room enough for a bobo-  
 link's song!"

# THE CHILD WORLD



## The Story of a Chicken

By F. G. Sanders, Canada

Farmer Brown's wife set Mrs. Specky, the brown and white hen, on thirteen eggs, and strange to say, they all turned out well.

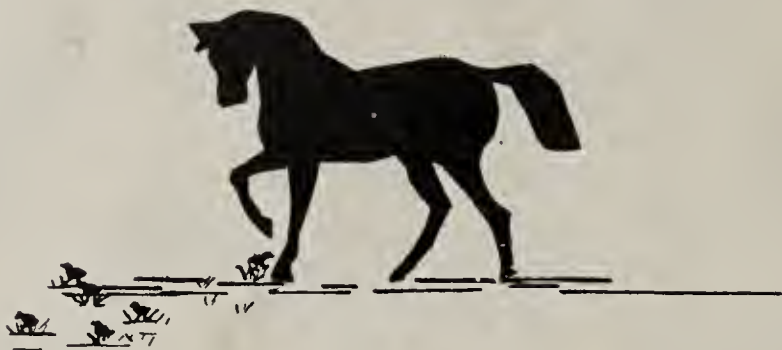
The last to come from the shell was two days behind all the rest and he was smaller than the rest. His name was Pippy.



Though Pippy was the youngest of the family, that did not prevent him from being the boldest. When Mrs. Specky took her children out for a walk, Pippy was always behind the rest. If Mrs. Specky called

“Cluck, cluck, I’ve got something nice for you children,” Pippy wouldn’t hurry. He said to himself, “I’m not a baby, I can find something just as good for myself.”

One day as Mrs. Specky was leading her children across the barnyard to



the oat field, Plod, the old farm horse, stepped right on top of little Fluffy and killed her. Then Mrs. Specky had only twelve children.

After that the chicks knew that big animals with four heavy feet were best kept away from.

Mrs. Specky had a nice little coop of her own, to go into at night. One night when Mrs. Specky and her little family had just settled down for



the night, a little black head came peeping into the coop. Mrs. Specky jumped up and gave a squeal and made a jump at the rat—for it was a rat that owned the small black head—to drive it away, but before it went it caught at Spotty and carried him off.

Now Mrs. Specky had only eleven children left.

Now things went on pretty well with the chickens for months; nothing



happened to them worse than Blackie's getting his feet wet and Whitey swallowing a stone and almost choking himself.

When the chicks were about eight months old, Pippy heard Mrs. Brown say to Mr. Brown, "Our little broilers are coming on nicely."

Pippy looked around to see the little broilers, but he only saw his own little brothers and sisters, so he thought it must be some pet name for them.

A week later Mr. Brown came out from the house saying, "I'm going to catch those little broilers to-night to kill them for market."



Pippy heard, and he thought perhaps he might be a broiler himself, so he ran and hid under the barn.

The next day Mr. Brown took his chickens to market, and Pippy alone was left to Mrs. Specky.

Pippy grew up and became a fine young rooster. The last I saw or heard of him, he was perched on top of the gate-post crowing lustily.

## A Little Cock-Sparrow

A little cock-sparrow sat on a green tree,  
And he chirruped, he chirruped, so merry was he;  
A naughty boy came with his wee bow and arrow,  
Determined to shoot this little cock-sparrow.

"This little cock-sparrow shall make me a stew,  
And his giblets shall make me a little pie, too."  
"Oh, no!" said the sparrow, "I won't make a stew,"  
So he flapped his wings and away he flew!

## Two Snails

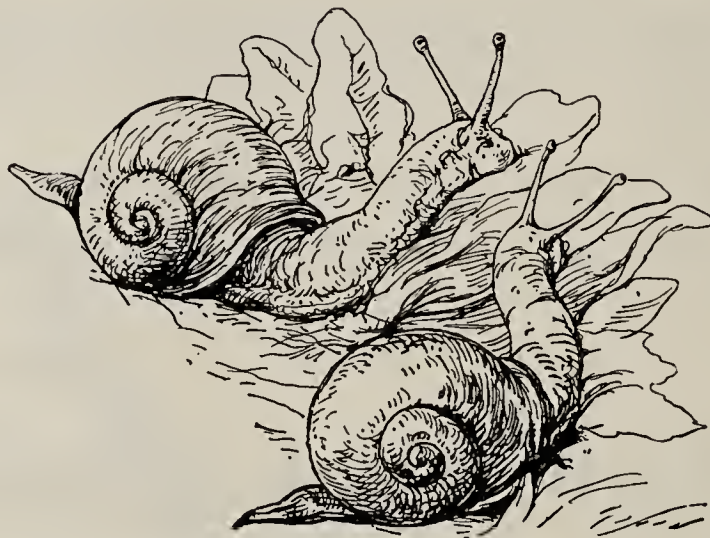
A pair of snails lived in the same place. They were mates and friends. They knew each other very well.

One of the snails was weak and the other was strong and healthy. The garden in which they lived was not a very nice one.

There was not much juicy food in it which snails like. So the snail who was the stronger one set out by himself to find some better grounds to feed on.

The weaker snail stayed behind, sticking to the top of the wall. Now if the snail who went to find better food had been greedy, he would have stayed still at the end of his journey.

A fine lettuce bed was to be seen in the next garden, full of young



plants, which he soon found out. But he did not forget his old partner, nor leave her to die of hunger.

He went all the way back again, and told her that in a new country he had found a fine lot of food for both.

The two crept along close beside each other, and soon came to the spot, where they began eating the young leaves.

They left nothing behind them but their long track, to show which way they had gone. Snails, you know, can go nowhere without being found out, for this mark will show their path.

# Object Drawing. III

By Cheshire Lowton Boone, Montclair, N. J.



THE two previous papers\* on "Illustrative Drawing" suggested in some detail the kind of work and subject matter appropriate for the primary grades, together with an adequate mode of presentation. At first children are content to merely tell a story graphically. The teacher's aim is to secure the best story told in the best way. In the intermediate grades, as the fourth and fifth, there should be a definite and serious effort made to represent appearances. In order to do this the mechanics of descriptive drawing must be well learned. These include a clear conception of (a) the relative positions of objects in the drawing of a group and the effect of distance upon size and position; (b) the relative sizes of objects; (c) the direction of line which suggests the form and incidentally the balance of parts about a central axis, which includes the perpendicularity and stability of the whole object; (d) the effect of level upon the apparent size and shape of surfaces, as the foreshortened circle.

These conditions are common ones incident to all drawing, even the most elementary kind, and they must be thoroly digested.

In the beginning, the idea of a ground line or a sky line must be implanted in the pupils' minds. This line may represent the place where the ground ends and the sky begins; the idea may be illustrated by pictures of landscape. Or it may be the back edge of the table or the meeting of floor and wall in a room.† All objects setting on the floor must rest on space *below* the ground line. Even in the early illustrative work this idea is fundamental and is used generally. It should be applied in all conceivable ways to intermediate exercises.

(a) The relative positions of things in a drawing mean perspective of a simple kind. In a landscape some of the trees may be near the observer, others far away; or in a group, one object may rest in front of the others. The nearer objects or things should rest on the table or ground farther below the ground line than things a greater distance away. Moreover, great distance, as in a landscape or street or room, apparently decreases the size of things. Two trees, one near by and the other at the top of a hill, may not be represented alike, even tho they really be of the same size.

One is inclined to treat these items in a careless manner, they are so manifestly true and obvious; but one of the greatest charms of representations by drawing lies in the feeling of

*depth* in the picture, and this feeling can only be secured thru the observance of the above conditions.

(b) The relative sizes of things is a mere matter of observation. Two objects of identical form and color show difference in size distinctly; dissimilar things less clearly. The deduction is obvious.

(c) Much unsatisfactory drawing exists because of a hazy and wobbly sense of stability and balance. The best contribution a teacher can offer to her class is the conception of *rest*, *solidity*, *fixedness*, and, of course, the complement to these, *movement*. Solids like the cylinder, cone, pottery, dishes, and brass and copper vessels have one or more axes about which the objects are composed. These axes determine the positions of the things themselves, and if the axis is unstable—not perpendicular—the object is likely to be so. A plumb line will aid one in teaching this.

Things with balanced sides, as pottery, should be so constructed, *measured if necessary*. Drill in proportion, in lightly sketching the main lines of the composition, and practice in drawing bi-symmetrical combinations with whole arm movements, are all good exercises, but they do not teach or instill a sense of "standing firmly on both feet."

(d) The intermediate grades have little to do with foreshortening, save that of the circle in perhaps the fifth year. It is best taught by means of drawings on the blackboard, of hemispherical and of cylindrical objects. Pupils should learn how to draw the ellipse properly and apply it to such things as the half *orange*, *glass* or *bowl*.

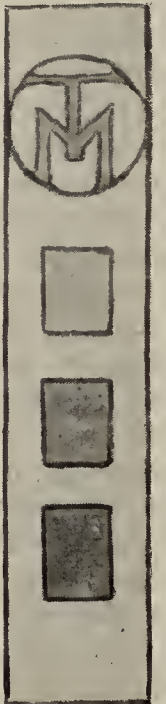
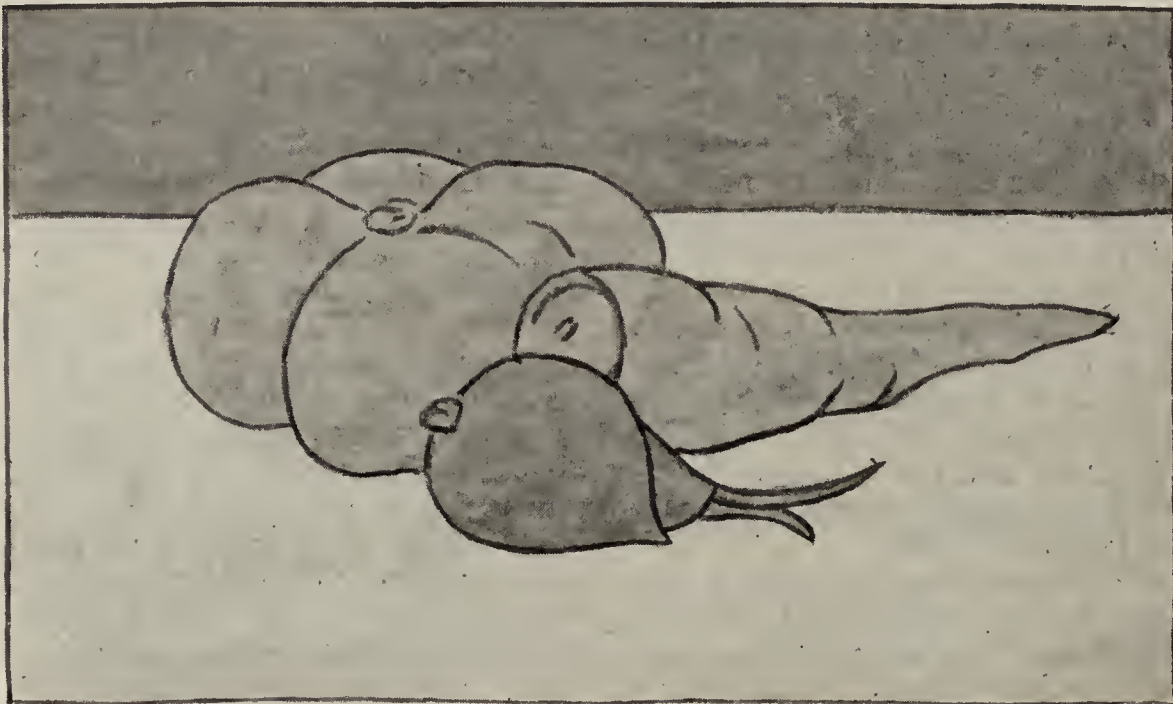
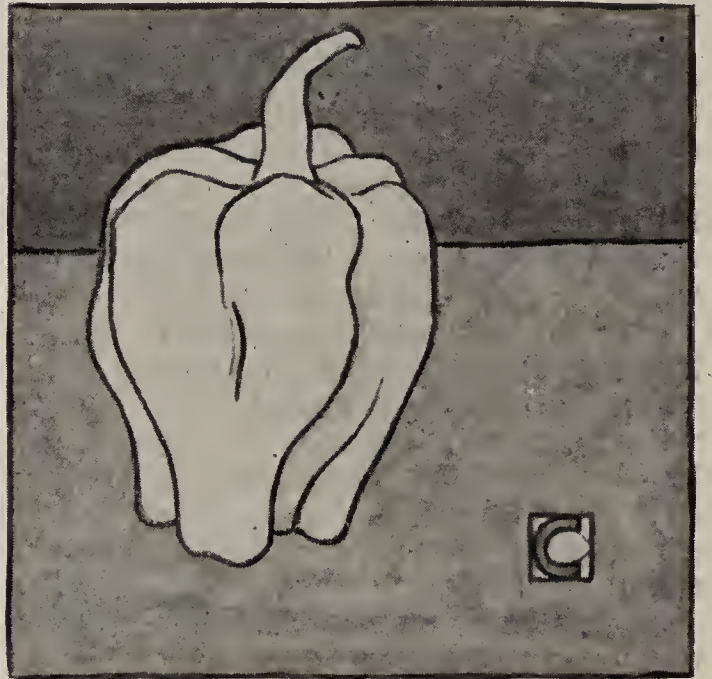
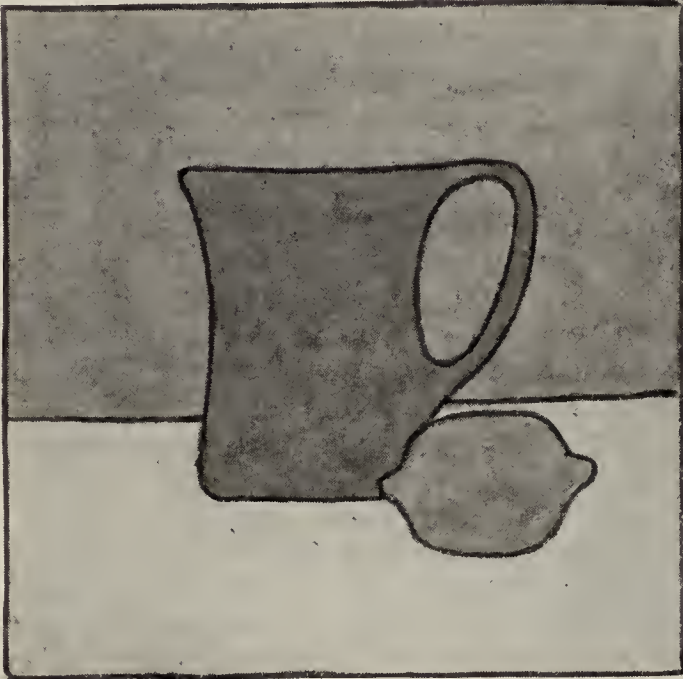
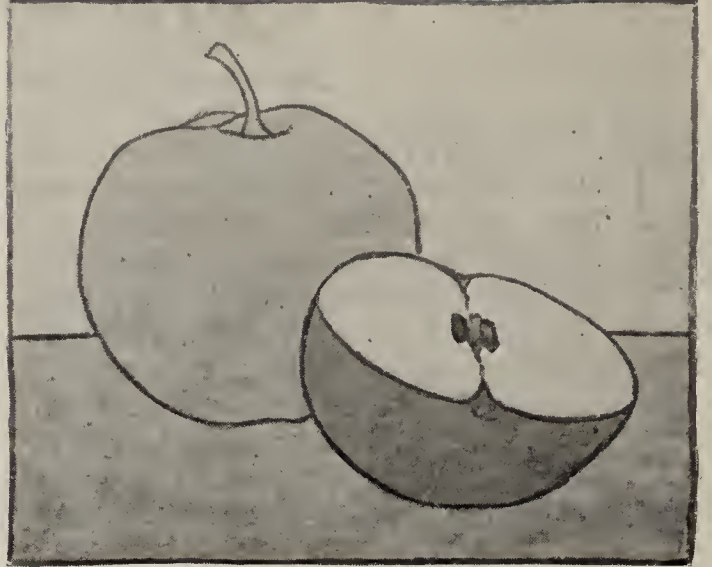
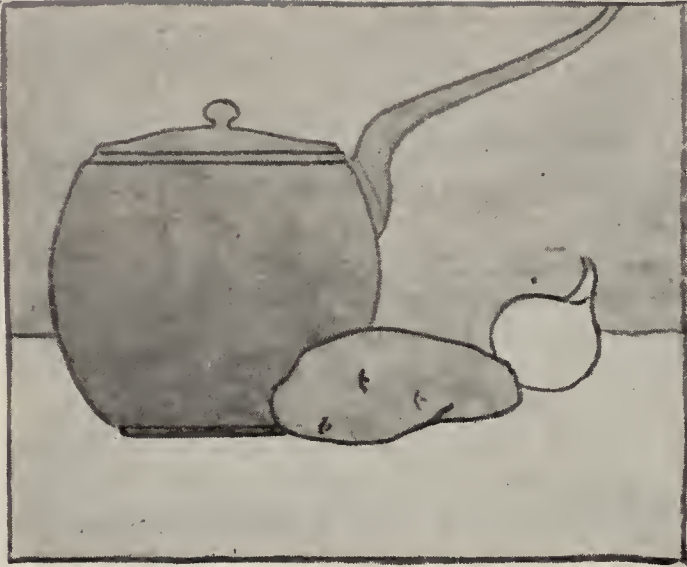
Object drawing in itself is not necessarily interesting, and is made so largely thru the rendering of the completed sketch in such a manner as to produce an attractive composition. It is taken for granted that the grouping of things in the drawing will be carefully done; that there will be variety as to size and that the things used will make a consistent group.

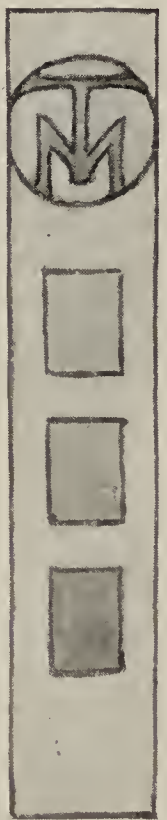
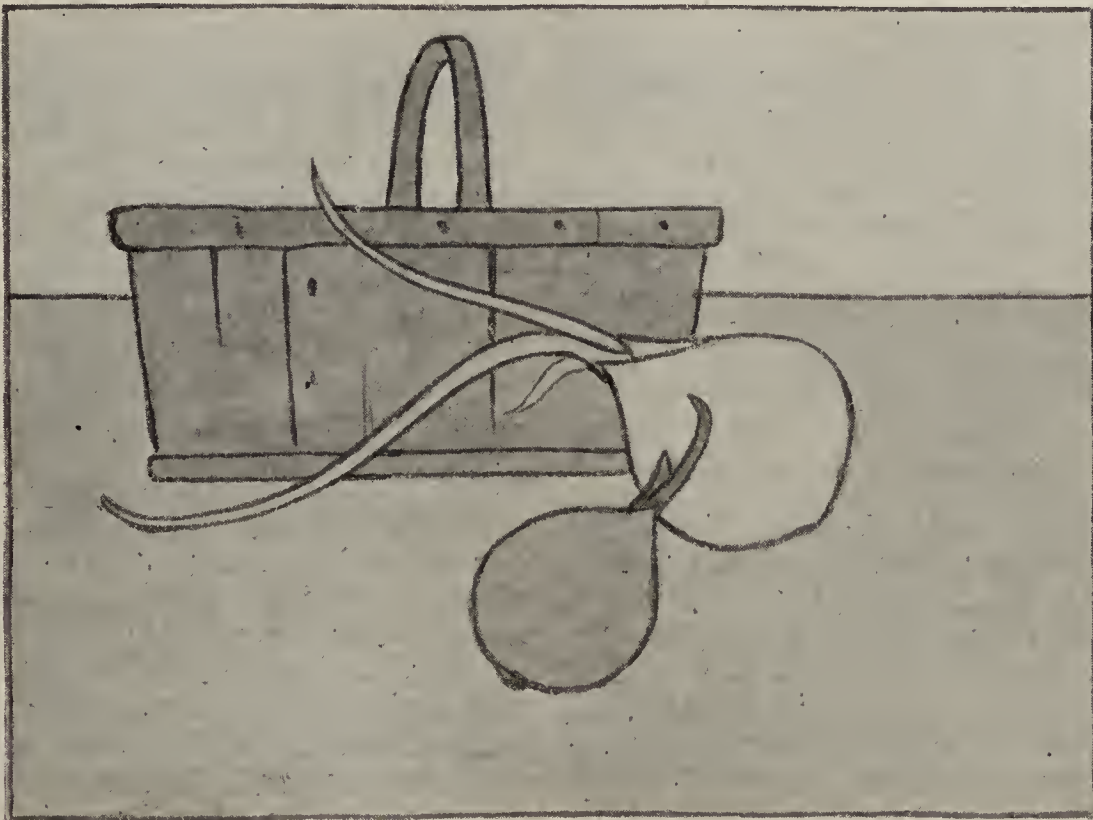
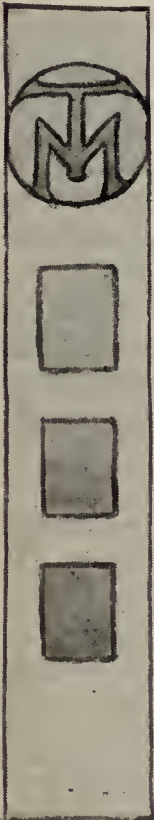
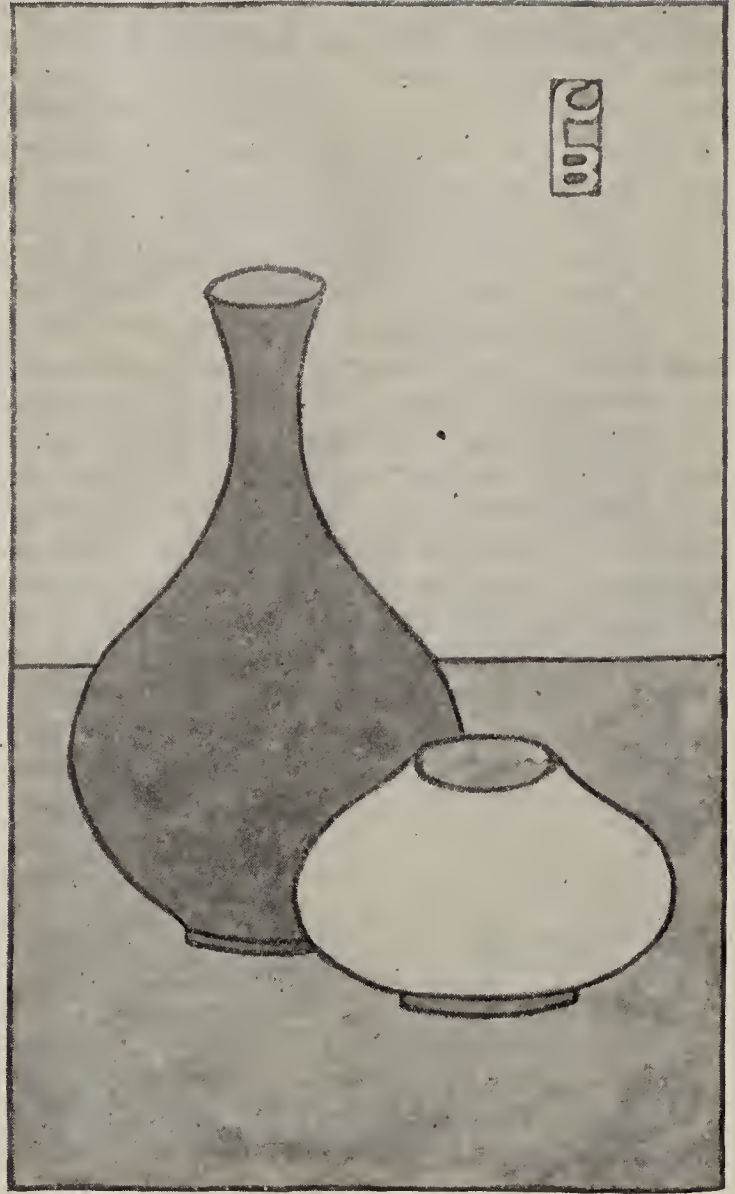
Fourth grade drawings may best be done with colored crayons, either in outline or mass. An alert class, under easy control, may do excellent work with the brush, making drawings with ink in black and white or gray. Later a third tone of gray adds variety and interest to the picture. Drawing directly with the brush, without any pencil sketch, such things as fruit and vegetables is fine practice. It leads to decisive, vigorous productions, and because of the nature of the medium the work cannot become fussy; a brush line cannot be erased.

The pencil sketches of the fifth and sixth grades may be painted in tones as they appear

\* Issues for January and February, 1908.

† Illustrations shown in previous articles indicate this use of the ground line.





in the models themselves, or in flat tones of color (from a given scale of tones), or in tones of gray. Flat tones are more satisfactory than the more complex effect of real color and are sufficient and adequate to show up the several portions of the drawing and produce an attractive design. The first work should be rendered in three tones of gray with equal intervals between tones. (See the illustrations with this paper.) The composition is so finished as to give the best design and relief of adjacent areas. Each area should be outlined with the darkest tone. Color may be used in the same way. This may be done on the original drawing, or on a tracing of it on Japanese paper.

As to subject matter, aside from nature material, which comes later in the year, fruit and vegetables, pottery of good tone and form and all types of vessels, as tea-pots, stew-pans, dishes and oil-cans, are all good. It is chiefly important that the material included in any one

group be related in kind. An orange, a half-orange and a glass partly filled make a consistent group; also fruit or vegetables with an appropriate vessel. Geometric solids, ink bottles, books with vegetables are not consistent.\*

Altho the aim of this kind of work is to clarify certain ideas of drawing processes and not to teach esthetics, it by no means follows that the work should be ugly. Every possible effort should be made to use the choicest forms, and often these are the most common ones. All pottery is not beautiful, much of it is not so attractive as the common yellow Rockingham kitchen bowl. A little care in the selection of material will add to the smooth working of the teaching process.

\* For an excellent discussion of this topic see "School Arts Book," February, 1905. Paper by Frank Alvah Parsons.

## Long Division

By Christiana Mount, New Jersey

Long division is the bugbear of many teachers, but there will be little trouble in teaching it if the work is arranged in steps, and if there is a careful preliminary drill before the teaching of the examples is begun. The multiplication tables are reviewed thoroly, not only in the regular way, but as follows:  $9 \times ? = 72$ ;  $? \times 8 = 96$ ;  $108 = ? \times 12$ ;  $63 = 7 \times ?$ .

After the pupils are able to supply the answers at a glance the real work of long division should begin.

### FIRST STEP.

The examples must be so arranged that the first figure or two figures of the dividend or partial dividend are exactly divisible by the divisor the true number of times.

The quotient is placed above because it takes up less room, shows just what figure has been brought down, and helps in the later work of division of decimals.

Sample Example.—

$$\begin{array}{r} 2121 \\ \hline 33 \overline{) 69993} \end{array}$$

Since 3 into 6 goes twice, 33 into 66 will go twice, etc. The teacher tells the pupils where to set each quotient figure, also the remainder. After giving many examples with two figures in the divisor, and about three-fourths of the class have mastered the step, increase the divisor to three figures. It will produce better results if the teacher works the examples upon the board many times before allowing the children to attempt them on paper. As soon as the majority of the class has gained a knowledge of the step, papers should be given to the class and the pupil should work with the teacher.

Next select those who understand, and send them to the board while the others work upon paper. It is sometimes advisable to allow the bright pupils to help the slow ones. Only care must be taken that the helpers have a very clear idea of the work.

### SECOND STEP.

When two trials are necessary to obtain the quotient.

$$\begin{array}{r} 44 \\ \hline 57 \overline{) 2549} \end{array}$$

The pupil selects 25 for the trial dividend and 5 for the trial divisor; 25 divided by 5 gives 5, but when we multiply 57 by 5 we obtain a larger number than 254; hence we must try again. This time we take the next lower number, and we find that that is the true divisor.

Formula.—Since 5 into 25 goes 5 times, 57 into 254 is contained 5 times. Teach them to multiply the 57 by 5 mentally. When the number is too large we take the next lower number, which is 4.

### THIRD STEP.

Consists in examples which require any number of trials to obtain the true quotient. If the examples are carefully graded, experience will teach the pupils to note the second figure of the divisor, and whether the amount to be carried will make the product larger than the dividend and in time he will become expert in obtaining the true quotient figure by inspection. Carelessness in the selection of the examples will lead the pupils into too many difficulties at once, and confusion will beget dislike for the subject.

If the first step is taught thoroly, the other two steps will not cause any trouble.

# Practical Problems for Primary Arithmetic

By Harriet E. Peet, State Normal, Salem, Mass.



**S**KILL in the manipulation of numbers is of little use to the pupils unless they have acquired the ability to see a problem in the concrete and to apply the principles and processes which they have learned. For this reason it is necessary that we should train the children to see numbers in their environment and to value problems that arise in their own experience. It aids them materially if they are given problems that are connected with school work, such as those that arise in manual training, cooking, geography, and nature study; and if they are encouraged to bring in data for problems from their home life. To facilitate the work and to give the class opportunity for the making of original problems, this data may sometimes be arranged in short tables and written at the board.

Such material as the following may be used for third and fourth grades. Care should be taken to keep the numbers simple and the problems all in one-step.

## The Thermometer

Draw a thermometer on the blackboard large enough so that the figures are readily seen across the room. Mark the boiling point,  $212^{\circ}$ ; freezing,  $32^{\circ}$ ; blood heat,  $98^{\circ}$ ; summer heat,  $72^{\circ}$ ; temperate,  $55^{\circ}$ ; zero,  $0^{\circ}$ .

Ask, or lead the children to ask, such questions as these:—

How many degrees of temperature between the boiling and freezing points? Freezing and summer heat? Blood heat and summer heat? Temperate and summer?  $10^{\circ}$  below zero and temperate heat?  $15^{\circ}$  below and  $45^{\circ}$  above?

If water has a temperature of  $40^{\circ}$  when it is placed upon the stove, how many degrees must it rise before it will boil? How many if it is  $65^{\circ}$ ,  $72^{\circ}$ ,  $84^{\circ}$ ?

If the healthful temperature of a room is  $70^{\circ}$ , how many degrees too warm is a room when the thermometer registers  $84^{\circ}$ ?  $87^{\circ}$ ? How much should it be raised if it registers  $36^{\circ}$ ?  $55^{\circ}$ ?  $67^{\circ}$ ?

## The Weather Record

Allow one or two children to keep the record of the morning temperature and the wind for the week. The rate of the wind may be found in the United States Weather Bulletin and in the newspapers. Let them also keep the number of hours of the day in which the sky is clear. Tabulate this data in such a table as the one below, and use it for problems similar to those in the following:—

## THE WEATHER RECORD FOR THE WEEK ENDING JANUARY 25TH.

	Temperature	Wind Velocity	Cloudiness
		of wind	
Mon.	50	SW 18	6 hrs. cl'dness
Tues.	16	W 12	Clear
Wed.	32	SW 8	Cloudy
Thurs.	-4	NW 24	Clear
Fri.	-2	NW 16	Clear
Sat.	26	W 8	Cloudy

What difference in degrees of temperature between the coldest and the warmest day? Between what days was the greatest change of temperature? The heat? Compare the coldest day with each of the others. Compare the warmest with each of the others. What proportion of the week was the wind northwest? West? Southwest? If a line one inch long represented the time that the wind blew from the west, how long a line would represent the time it blew southwest? Northwest? How would you represent the others if you used a line 7 inches long for the west wind's time?

Compare the rate of Monday's wind with that of the other days; Tuesday's; Wednesday's. When was the greatest change in the rate of the wind? How many miles more swiftly did it blow per hour? When was the least change? How much was it?

What part of the week was cloudy or partly cloudy? What part clear? The sun rose at seven o'clock and set at five. How many hours of light each day? What was the total number of cloudiness for the week? Of sunshine? How many more hours of sunshine than of cloudiness for the week? Draw circles. Color them to show the proportion of cloudiness and sunshine.

## Telegraph Rates

Get the telegraph rates from your own place of residence to a few of the leading cities and average them in tabular form. Use both day and night rates. Calculate the cost of telegrams. Compare the day and night rate for the same message. For variety let the class write original telegrams and count the cost.

### DAY RATES FROM SALEM.

New Orleans	\$.60	for 10 words	..	\$.04	for each extra word
Chicago	..... 0.50	"	..	0.03	" " " "
New York	... 0.25	"	..	0.02	" " " "
San Francisco	1.00	"	..	0.07	" " " "

### PROBLEMS.

How much does it cost to send a telegram of 12 words to Chicago? New York? New Orleans? San Francisco? How much to send one of 24 words to each of the places? Of 16? Of 14?

What would be my bill if I sent two telegrams of 15 words each, one to go to Chicago, the other to New York? If I sent one of 12 words to Chicago, 10 words to New Orleans and 14 to New York?

How many words can I send to New York for 29 cents? To Chicago for 61 cents? New Orleans for 76 cents?

Problems similar to these on telegraphing may be made from telephone, postal and express rates. The following tables may be used:

**Domestic Postage**

Written matter, sealed.....	2c. per	oz.
Newspapers .....	1c. per	4 oz.
Books, circulars .....	1c. per	2 oz.
Me'ch'dise (inclgd. photographs)	1c. per	oz.

**POSTAL MONEY ORDERS.**

Not exceeding \$2.50.....	\$ .03
From \$2.50 to \$5.00.....	.05
From 5.00 to 10.00.....	.08
From 10.00 to 20.00.....	.10
From 20.00 to 30.00.....	.12

**POSTAL DISTANCES AND TIME FROM N. Y. CITY.**

Albany, N. Y.....	142	3½
Boston, Mass.....	217	6
Buffalo, N. Y.....	410	9½
Galveston, Texas.....	1,789	56½
Portland, Me.....	325	12
Chicago, Ill.....	900	23
Washington, D. C.....	228	6
San Francisco, Cal.....	3,250	105

**Gas Rates**

City	Supply Company	Cost per 1,000 feet
Boston	Boston Consolidated...	.80
Somerville	Charlestown & Cambridge	1.50
Quincy	Citizens' Gas Company..	1.50
Chelsea	Chelsea Gas Company...	.95
Newton	Newton Gas Company...	1.00
Cambridge	Cambridge Gas Company	1.00
Walden	Malden Gas Company...	1.00
Everett	Malden Gas Company...	1.00
Melrose	Malden Gas Company...	1.00

From the life immediately in the home there is a fund of data connected with grocery, fuel and drygoods bills, and consequently with money and measures. Cooking and dressmaking problems interest the class when they are real, not fictitious, problems.

**The Cook's Measure**

- 2 teaspoons make a tablespoon.
- 8 tablespoons " " gill.
- 2 gills " " cup.
- 2 cups " " pint.
- 4 cups " " quart.

2 cups of sugar or flour make 1 pound; 16 teaspoons of a liquid equal 1 ounce.

**Bread**

2 lbs. (4 cups) of flour.....	
24 lbs. cost 75c.	
1 yeast cake .....	02

¼ lb. of lard @ 12c. per lb.....	
1½ qts. of milk @ 8c. per qt.....	
Heat 1 hour.....	03

The bread from the above rule makes four 10c. loaves. What was the total cost of the bread? The cost per loaf? How much money per loaf was saved by baking the bread? How much for 4 loaves? How much would a family save in a week by baking their own bread if they used three loaves a day? How much in a month? In a year?

**Fudge**

2 cups of sugar @ 6c. per lb.	
½ cup of milk @ 7c. a qt.	
2 squares of chocolate @ 25c. a cake.	
(a cake contains 8 squares)	
2 teaspoons vanilla @ 30c. an ounce.	
Butter the size of a walnut.....	.01
Heat .....	.02

What was the total cost of the fudge? How much would it cost to make fudge by this rule three times? Four times? The same bought in a candy store would cost 40c. How much would be saved each time by making it at home?

**Sponge Cake**

3 eggs @ 36c. a doz.	
1½ cups of flour @ 4c. per lb.	
2 cups of sugar @ 6c. per lb.	
1½ teaspoons of baking powder.....	.02
1 teaspoon of vanilla @ 30c. per oz. (16 teaspoons)	
1 pinch of salt.	
1 cup of water.	

What was the cost of the eggs? Of the flour? Of the sugar? Of the vanilla? What was the total cost of the cake? What would have been the total cost if the eggs had been 18c. a dozen? 24c.? When eggs are 36c. per dozen how much money is saved by home baking if a similar cake costs 25c. at the baker's? How much is saved when eggs are 18c. a dozen? When they are 24c.?

**A Little Girl's Gingham Dress**

Length of skirt 18 inches plus 6 inches for hem.	
Longest front waist length 15 inches.	
" back " " 12 "	
" sleeve " " 14 "	

**COST.**

Ginghams @ .20c. per yard.	
10 yards of braid @ 6c. per yord.	
1½ dozs. of buttons @ 30c. per dozen.	
1 spool of thread @ 5c. per spool.	

How many inches of goods is needed for three breadths in the skirt? How many yards?

How many inches are needed for the waist and sleeves if one breadth is sufficient for the waist and one other for the sleeves? How many yards?

How many yards of gingham are needed for the entire dress?

What is the cost of the gingham? Of the braid? Of the buttons? What is the entire cost of the dress?



# Dictation Lessons for Second Grade

By Isabel Best, Ohio

These sets of Dictation Exercises are arranged to follow naturally certain oral lessons in nature and story. They include question and statement, the use of required homonyms, capitals, abbreviations, plural nouns and corresponding verb forms.

Care has been taken to make each sentence of such a character that the mastery of the complete thought is quite within the comprehension of the child and will thus induce in him easy independent expression.

The aim in these special exercises has been to make them interesting as well as instructive, and to preserve in each set a unity of thought.

These exercises can be shortened or extended to suit individual classes.

## I.

Mrs. Spring has three children.  
They are March, April, and May.  
March is very windy,  
April brings gentle showers,  
The apple-tree blooms in May.

## II.

We have some seeds in this box;  
Your son John gave them to us.  
We shall plant them.  
The sun and rain will make them grow.

## III.

May put a bean in the ground.  
A vine grew from it.  
The vine had pretty blossoms.  
The blossoms became beans.  
Who likes to eat beans?

## IV.

See the pan on the stove.  
There was water in it at noon.  
Where is the water now?  
It is in the air.  
We call it vapor.

## V.

We cannot see the sun to-day.  
A gray cloud is in the sky.  
Is there rain in the cloud?  
Will the rain wake the seeds?

## VI.

The rain is falling to-day.  
Does it come from the clouds?  
The drops are very large.  
The raincloud is near the earth.

## VII.

Who has seen the rainbow?  
I saw it Monday.  
There are seven colors in it.  
We can see the rainbow in a bubble.  
Can you paint it?

## VIII.

I hear the wind blowing.  
It blew Tom's blue cap away.  
We can see a vane from our window.  
It tells where the wind is.

## IX.

Mr. Gray gave me this Easter lily.  
The leaves are long and narrow.  
It has a thick stem.  
Do you know it came from a bulb?  
It tells us to be pure.

## X.

Have you no flowers?  
No, I haven't one.  
Please give me one of those roses.  
How sweet they smell!

## XI.

Miss Brown and I went to the woods.  
There were many birds singing.  
We saw them in their nests.  
Don't you like to hear them sing?

### Paul Revere's Horse

I enclose a composition written by a third-year pupil after hearing Longfellow's "Paul Revere" read thru twice without comment.

The pupils were asked to write the story impersonating the horse. This child's paper has elicited such favorable comment that I thought the many readers of your valuable magazine would appreciate its originality.

*Illinois.*

JEAN M. SUTHERLAND.

### PAUL REVERE'S HORSE.

In 75 I was rode from Charlestown to Concord. It was 18 miles. By the river side at Charlestown my master and I waited and waited one night. Then about 11 o'clock I saw a light from distant shore. Then my master sprang into the saddle upon my back. Then I saw another light shine out. For what reason the lights were I do not know. But when my master saw the second light He put the spurs to me. I flew like the wind. My master gave a cry of defince at every village house. And every farm house. It was not a cry of fear.

MARY PORTER.

# Pieces for Spring

By Bertha E. Bush, Iowa

## The Haughty Windflower

Upon a hill, a high, high hill,  
A haughty windflower grew,  
And held up proudly to the sky  
Her cup of palest blue.

She looked down at the buttercups  
Beside the common way.  
"I dwell apart," she said with pride;  
"Just common flowers are they."

"The children going by to school  
By handfuls gather them.  
No sticky little childish hand  
Shall pluck *my* downy stem."

She held her proud head stiffly up  
Till she grew wan and fad-y.  
Alas! She died there on the hill,  
A lonely \*Ragged Lady.

\* The children call the windflowers that have gone to seed "Ragged Ladies."

## A Spring Rhyme

Patter, patter, shine, shine, shine.  
Sun and rain together  
Wake the flowers and make them grow  
In the sweet spring weather.

## Waking the Flowers

(A LITTLE DIALOGUE FOR LITTLE PEOPLE)

Characters.

MOTHER NATURE.

THE FLOWERS.

THE BIRDS.

JACK FROST.

The flowers (the smallest children), are discovered asleep on the schoolroom floor. It will add to their enjoyment if each flower child wears a collar of tissue paper cut into the shape of petals, yellow for the buttercups, pale purple for violets and windflowers, pink for mayflowers, and so on.

Enter Mother Nature, a cap on her head and a big apron tied around her waist. She places her arms akimbo, looks around with satisfaction and says:

*Mother Nature.*—Well, I'm glad to say my housecleaning is all done at last. The wind has swept it as clean as can be and aired every corner, and the sun is warming it up beautifully. It is time to call the flower children now. (Calls.) Children, children!

*Jack Frost* (running up to her from behind the door).—Here I am, mother.

*Mother Nature.*—You! You rogue! It is not time for you to wake up, Jack Frost. It is

time for you to go to sleep. You work all winter and you ought to sleep all summer.

*Jack Frost* (coaxingly).—Oh, but I'm not sleepy yet. Please let me call the flower children.

*Mother Nature.*—Well, you may call them, but I'm afraid they won't get up for you.

Seats herself. Jack Frost skips around and tries to wake the flowers by giving a shake there and a punch there, pulling hair, pinching cheeks and nipping noses. All the while he is saying,

*Jack Frost.*—You lazy, lazy, lazy flowers,  
So soundly, soundly sleeping,  
Wake up or I will pinch your  
nose  
And turn your dreams to weep-  
ing.

The flowers do not stir, but Mother Nature rouses and looks at him reprovingly.

*Mother Nature.*—Oh, Jack, Jack, I did not mean to have you try to wake my flower babies that way! You are too rough. Run away now and take your summer's sleep.

Jack runs off with a funny little good-bye gesture. Enter the birds, flying in from the south. They fly about Mother Nature's chair and repeat,

*The Birds.*—We are the birds, the merry birds.  
We come on tireless wing.  
We saw the sun turn to the north,  
And heard the call of spring.  
We come to seek our homes  
again  
And build and nest and sing.

*Mother Nature.*—Welcome, welcome, merry birds! I am glad to see you; and I have something for you to do right away. Won't you wake up my sleeping flowers?

*The Birds.*—Oh, yes, Mother Nature, we would love to do that. The world is lonesome till the flowers wake up.

They fly around the flowers while the following lines are repeated, all saying, "Sweet, sweet, sweet," together, and one at a time.

*The Birds.*—Sweet, sweet, sweet, sweet!  
Don't you feel the warm sun  
beaming?  
Sweet, sweet, sweet, sweet!  
'Tis the time to cease your  
dreaming.  
Sweet, sweet, sweet, sweet!  
Soft the balmy breeze is blow-  
ing.  
Sweet, sweet, sweet, sweet!  
Little flowers, begin your  
growing.

The flowers stir a little, yawn and rub their eyes, but do not open them.

*First Flower* (sleepily).—Didn't you hear something?

*Second Flower*.—Yes, but I think it must have been the snowbirds twittering.

*Third Flower*.—Don't you feel something warm?

*Fourth Flower*.—Yes, it must be the sun shining. But often the sun gets warm in winter. Let's go to sleep again.

They settle down to sleep once more. The birds fly back to Mother Nature.

*First Bird*.—We called them, but it didn't do any good.

*Second Bird*.—We told them the sun was shining, but they wouldn't wake up.

*Mother Nature*.—Well, well, never mind. It takes something beside sunshine to wake up the flowers. I'll make it rain and then they will wake up.

She makes a sign and the children at their seats begin a soft tapping on their desks to imitate rain. The birds hover around the sleeping flowers, again repeating:—

*The Birds*.—Sweet, sweet, sweet, sweet!

Don't you hear the raindrops falling?

Sweet, sweet, sweet, sweet!

Don't you hear our voices calling?

Sweet, sweet, sweet, sweet!

Spring is lonely here without you.

Sweet, sweet, sweet, sweet!

Wake, dear flowers, and look about you.

The flowers open their eyes and begin to grow. First one little hand is lifted, then another. Slowly they rise to their knees and then to their feet. When they are grown to their full height all the characters join together in a spring song.

## Recreative Activities

### Drawn from the Heroic Life of Man

By Belle Raguar Parsons, California



HEROISM, in its broadest sense, includes not only the man who is brave in battle, but also the man of enduring courage, as the settler, the pioneer, the frontiersman. Reproductions of the lives of these men, less glorious in trappings, but equally strong of heart, may appeal to the older children, especially to boys. The younger children, however, will need the outward and visible sign. For them the soldier or the knight presents a truer symbol of the heroic spirit. The knight has one advantage over the soldier. Being farther removed from the experience of the child, this theme offers a better perspective in which to draw the ideal hero.

The subject is chosen from among the child's keenest interests, the world of the prince and the princess, and yet, withal, based on wholesome historic fact. It makes use of the child's natural instincts of imitation, imagination, impersonation, the pleasure of the make believe.

The subject is full of large, free activities, demands judgment, discrimination, and control. Skill, as well as strength, is needed to guide a galloping horse, to hurdle high bars, to catch rings on one's lance when riding at full speed. The eye must be true, the co-ordinations correct.

These games also serve to arouse the interest of the children to historic and literary investigation. They search the library for stories of knights and pictures of trappings and weapons,

thus unconsciously training their artistic sense and appreciation. These mental impressions usually find active vent in the actual making of shields, swords, lances, and pennants. Thus artistic as well as the manual ability is developed.

Again, impersonations of the knight have a strong moral influence. Ideals of strength, skill, courage, bravery, control, courtesy, chivalry, nobility, the protection of the weak by the strong are instilled, without dogma, or cant or vain-glorious self-righteousness.

To make sure that the children approach this subject with the proper spirit, tell them the stories of "King Arthur and the Knights of the Round Table." Let them be thoroly aroused,—inspired before they begin the exercises.

If the children are once interested, their enthusiasm will spread of its own accord to the drawing, painting, hand-work, reading, and perhaps even to the composition work of the class-room.

#### REFERENCES.

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- "The Knights of the Round Table," by William H. Frost.
- "The Court of King Arthur," by William H. Frost.
- "Heroes of Chivalry," by Louise Maitland.
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## ACTIVITIES ON FOOT.

## 1. Drawing swords.

Order: Ready..Draw..Swords!

At command "Ready" take attention position. At command "Draw" place left hand on scabbard, right hand on hilt of sword, right foot forward. At command "Swords" draw swords quickly and stretch them upward and outward to right, head half to right turn, upward stretch, looking at swords.



Hold this position until next command.

## 2. Replacing swords.

Order: Swords..Replace!..Position.  
At command "Swords" turn wrist, directing sword into scabbard and head downward to left twist, eyes looking at scabbard. At command "Replace!" thrust blade into scabbard, holding hand on hilt until command for "Position."

[Repeat these two exercises several times.]

## 3. Hurling short spears.

Order: Ready..( ) 8 times..Position.  
( Out )  
( Back )

At command "Ready" charge forward and outward with left foot, holding lance in right hand, rest it on left hand, left arm, half upward raise from elbow, head turned to left, taking good aim. At command "Out" thrust lance forward as if throwing it at mark. At command "Back" draw lance back to ready position.

With a small class, or out-of-doors, the lances might be thrown at a straw-target or through suspended barrel-hoops.

## 4. Hurling long spears.

Order: Ready..Throw!..Position.

At command "Ready" left foot forward-outward, place, trunk to right twist, right arm outward and backward as if balancing spear, weight on ball of backward foot. At command "Throw!" pretend to hurl spear at target, changing weight to forward foot, body taking forward-outward-to-left-stretch position, right arm forward-outward stretch.

Repeat several times.

Repeat with left hand, right foot forward.

This exercise also suggests an excellent out-of-door game with real spears and a target or suspended barrel-hoop.

## 5. Bow of Allegiance—(to be used just before and just after the game when passing the King).

Order: Ready..Sa-lute!..Position.

At command "Ready" come to attention position. At first syllable, "Sa," of next command lift sword upward and outward with right arm.

At second syllable, "lute!" of second command bend trunk forward and downward, head downward, point of sword touching floor. At command "Position" come to attention position.

## ACTIVITIES WHEN MOUNTED.

## 1. High-stepping horse.

(Right)

Order: Attention..Ready..Step ( )

(Left)

..Position!

At command "Ready" take good position as if sitting upright on horse, left elbow bent as if holding reins in left hand. At command "Step!" begin alternate high knee upward bend, toe pointing toward the floor.

Avoid nervous tension on part of children by such suggestions as: "Remember, your horse has a tender mouth, hold the reins lightly."

Work for good position by such suggestions as: "I am looking for the best riders."

"Who has the proudest horse?"

"I like the way Thomas sits straight on his horse."

Keep order by such reminders as: "The best horsemen can always manage their horses."



2. Raising and lowering lances.

( Up )

Order: Ready..Lance ( ) eight times..Position! (Down)

Ready..Attention..left hand holding reins, right arm bent at elbow, right hand holding lance erect. At command "Lance up!" raise lance, stretching right arm upward, head upward and backward, looking at colors. At command "Down" lower lance to "ready position," head to position.

To keep lances straight, remind children that a knight never drags his colors—"Which knight is proud of his colors?"

3. Hurdling.

Without lance, or with lance tucked under right arm and held in horizontal position in right hand, gallop forward and jump over a wand held by the teacher, or a rope, held loosely by two children, or the regular gymnasium jumping apparatus.

4. Catching rings on lances at full gallop. Galloping forward, one by one, catch on lances rings, that are held or tossed into air by teacher.

5. Returning rings.

- (1) Return, galloping, and toss ring with left hand onto wand held by teacher.
- (2) Return, with slow, high, parade-step and hand ring to teacher, bowing head as teacher takes ring.

- (3) Return, high-stepping, holding ring on end of lance and pause while teacher takes it off, bowing head low as she does so.

A KNIGHTS' TOURNAMENT.

Music: Music for Child World, Vol. II., p. 8. "March of Priests," Mendelssohn, for high-stepping.

"Wild Horseman," Schumann, for gallop.

1. Herald's summons. Bugle-call on piano.
2. Grand entry. Knights on horseback (proud, high-stepping horses), carrying lances, enter in single-file, forming circle.
3. Display of horsemanship—parade step, trotting, galloping.
4. Paying respects to King—Coming back to the high-parade-step form into whatever order the teacher thinks best. One long line, abreast, is effective if possible.

Raise and lower colors in honor to the King.

5. Drawing and replacing swords. See Activities on Foot, Ex. 102 (after laying lances carefully on ground, which gives a good knee-bend exercise).

6. Spear-thrusting. Lances may be used in place of spear and rested on top of shield instead of on left hand, as in Exercise 3 of Activities on Foot.

7. Hurdling.
8. Catching rings.
9. Returning rings.
10. Second grand Exhibit of Riding.
11. High-stepping out of lists, each knight halting in front of King (teacher) and saluting by raising lance.



# Stories from the Primary Rooms

## Experience with Room Four

By MARGARET SMALL DODGE

**I**N the test arithmetic questions sent from the City Hall by the school department, Room Seven showed a class average of 89.5%. When you consider that each member of the forty-eight contributed his mark you may think the result unusual. So thought the teacher of the room below, whose pupils registered 28% on the same questions. But to my mind there was nothing unusual in the record of Room Seven. It was the logical result of my method of teaching arithmetic.

Did you ever have occasion to stand up in audience and feel the eyes of all levelled upon you? Suppose one of the forty-eight is in doubt as to some point in his arithmetic lesson and his teacher tells him to stand beside his chair that she may know of his difficulty and help him. That's about the only way she can know of it,—how can anyone expect to read ignorance in the expression of the forty-eight? Do you think he will stand? Nine chances out of ten he won't. No more do you want to stand in the audience,—an advertisement of your own stupidity. Remember, the forty-eight are apt to be critical. If we leave one step in a problem unsolved we are bound to have trouble with the succeeding ones. We must find a way out or we can't get an average of 89.5%.

We tried a new method in Room Seven. Each morning we discussed together the problems of the day before, which I had corrected and handed back to the children. As each one was taken up all the children who were deficient and had been marked wrong stood. Perhaps ten or a dozen would stand for each problem. A disgrace shared is a disgrace lightened,—there was no embarrassment for Lucy when she saw that Fred and Evangeline were out in the aisle with her. As the explanation began, as fast as the deficient ones understood they were allowed to sit. Not until the class was seated was the next taken up. Does that strike you as a good method to use when you want to teach the "48" arithmetic? Remember our class average was 89.5%.

The principal intimated to me the morning after the test in arithmetic that it might be a feather in my cap. It proved to be so, for at the close of the year I was swung over three rooms. That meant the ground floor and increase of salary, to say nothing of the prestige gained by the promotion.

Room Four was a jog room. By this time the "jog" was no *bete noir* to me. This room was what might be called a tough proposition. It was made up of children from two other

rooms which had been under a substitute for the greater part of the preceding year. A substitute has things in her favor, chief of which is the fact that she leaves the building for good at the end of the year. Instead of her deeds following her, they follow the teacher who takes up the class she has left. Well for her,—what of her successor?

The committeeman had assured me that all the members of the district committee were at my back, that I would be upheld in preserving order if I had to clean out the seats and teach to empty benches. That was a big lift. I needed it. The forty-eight I had this year might well have been called the ninety-six, so big had become my burden of responsibility. Considering that I had in addition new subjects to teach, is it any wonder that I didn't deem the raise in salary a gift?

To add to my embarrassment, my boys were well grown. There was something in big boys that made me nervous. They affected manishness and the like. Perhaps I was too susceptible, but if so, this very susceptibility helped me out. On the first day's papers in the language lesson on regular verbs I discovered twenty-five delicate suggestions—"I shall love my teacher," or "I love my teacher." From that day on I tried to make each boy feel that he was getting on in the art of loving.

Speaking of regular verbs—in Room Four was one Thomas Fogarty. Thomas was one of the well-developed boys. I suspect that to-day Thomas presides over the free lunch counter in one of our cafes, for if ever the adage of the child being father of the man was exemplified, it was in Thomas. Everybody noticed it. Thomas himself already seemed to bear the burden of his ignominious prospective profession, for he had a sort of hang-dog air, altho he affected a swagger in his gait. Thomas wrote verbs. He wrote upon his paper the second day of school the principal parts of the verb "to knit." This is how he wrote it:

Present	Past	Past
Indicative	Indicative	Participle
"nit"	"not"	"no"

Of all the cases of strenuous discipline that Room Four afforded me, none has stayed by me closer than that of Micky Flynn. Micky was an Irish boy. You might suspect as much from his name. But you would never suspect how merry an Irish boy the irresistible Micky was. His face was freckled, he had a turn-up nose and eyes that twinkled as the stars of the firmament. He had a devilish little slouch to his walk and altogether he was quite irresistible.

Micky's mother fell on the ice and fractured her skull. The irresistible thus imparted the

news to me one Monday morning: "Me mudder flopped on de ice an' cracked her nut."

Micky's father was a day-laborer. His mother was the one who co-operated with me with regard to Micky's behavior, for how could any decent body expect Mr. Micky to co-operate with anything after he had swung a pick all day in the trench of the railroad? Each day for the preceding month Micky had been putting inside his hat at the close of school a slip which I had made out, that Mrs. Micky might be informed of the lad's deportment for the day. Sometimes the slips were received with gladness, more often, however, with scowls of anger. But smile or scowl, home they went just the same, and Micky always started in the following morning with the best of resolutions.

You Irish irresistible, what matter if I leaned so often towards mercy when I made out those slips? You little grey-eyed beggar, what harm was there if Mother Micky praised when she should have blamed, and all on account of the lying slips? Why should I be expected to remember only the bad things, Micky, dear? God knows, you deserved some compensation for the joy you brought to Room Four! That was another case where my susceptibility came in. Did I err? I am not so sure that I did—at any rate, I had won the love of Micky. Who is there of us that is not proud to win the affections of an "irresistible"?

With the "cracked nut" Mrs. Micky's daily bulletins were discontinued. As for the emancipated irresistible, he was as one possessed of a thousand devils. I bore with him in silence. I always did hate to acknowledge even to myself that one of my favored ones was "doing me dirt." What's the use of having favorites if you can't take them just as they are—be loyal? But even loyalty may be assailed by the continual dropping that weareth away the stone. And the irresistible was not proof against this common fate. He erred once too often.

The irate principal brought him in from the recess to my door. He had the hapless one clutched tightly by the collar of his roundabout. My heart grew hard as a stone when my irresistible shot an appealing glance. He was terribly scared. Along with anger came to me that hateful hurt that we give ourselves when we tread down our heart's impulse to be generous to the irresistibles and are simply just. Ever felt that hurt? Do you think it pays? Perhaps, but then I sometimes wonder.

Micky had been guilty of "cursin," so the principal forced him to tell me as he released his grip on the child's coat-neck that the words might not be snapped off too short for me to interpret. Now, you will agree with me that the privileges of an irresistible must stop at "cursin," especially if he is a very little boy. I was pained and shocked—I showed it. Micky's lip quivered as he noted my distress.

He was Irish, remember, and did me the honor to love me.

What was to be done? Mrs. Micky of the "cracked nut" could not be disturbed. Send for Mr. Micky? He was hot-tempered. That would never do—no, sir, my Irish lad was too close to my heart for that. Not while I had the ingenuity to let him off without impairing my discipline of the "forty-eight" would I pass the little "cursin" scamp over to Mr. Micky. I talked to Micky with the principal to second my remarks. We reasoned with him. He listened gratefully. In spite of any displeasure I might choose to assume, he knew with that subtle sense possessed by the "irresistibles" that the impulses of my heart were turning in his favor.

Between us, the principal and me, we set forth the sufferings of the mother with the "cracked nut," the double burden of the father with wife so ill and a little boy so very bad. Micky wiped away a tear on his coat-sleeve. We were getting on. We were encouraged. "Micky," the principal wound up, "I should think you'd want to be a pride to your father, a joy to your mother, a comfort to your teacher. Instead of that, what are you, Micky? Each day you have to take home a record to your poor mother—each day your teacher has to be on the lookout for you. Can't you ever be trusted? What kind of a boy are you? What kind of a man will you be? Do you know? I say, sir, do you know?" He shook his finger close to Micky's nose in emphasis.

Looking into the principal's eyes with real feeling, the irresistible delivered himself, "Yas, sir, I knows. I'm goin' to be a joy to me mother."

The principal left Micky and me together and hurried out of sight,—it is bad to be too hilarious when one is principal. I took Micky to his seat and the "joy to me mother" cried on his desk until he had washed out all the woe from his tender Irish heart. I discontinued the slips. When the "cracked nut" was well again Mrs. Micky and I became firm friends. I even went so far as to go down to her kitchen one day and drink strong tea in company with several of her inquisitive neighbors. They dropped in to see "the Protestant darlint that made such a good bye out of that divil of a Micky,—an' all in three months, mind ye."

(To be continued)

## A Charm

In the morning when you rise  
Wash your hands and cleanse your eyes;  
Next, be sure ye have a care  
To disperse the water far;  
For as far as it doth light,  
So far keeps the evil sprite.

—ROBERT HERRICK.

# Hints and Helps

## Plans, Methods, Devices, and Suggestions from the Workshops of Many Teachers

This feature, originally planned for these pages, has proved so popular with teachers that it has been copied by nearly every educational periodical in the country. TEACHERS MAGAZINE will continue to publish the best to be had for this department. The Editor would like nothing better than that he might be able to visit the school-rooms of every one of the hundred thousand teachers who read this Magazine. What an abundance of good things he would find! But that cannot be. The next best thing is to have the teachers aid each other by writing out the devices and plans and thoughts that have proved most helpful to them. Will you not contribute from the store of your experience? A good book will be sent for every contribution accepted for this department.

### Capitol Post Cards

Last summer, after I had found that I was to have a sixth grade in my school this term, I began the collection of State Capitol postal cards of all the States in the Union to be used as an aid in teaching geography.

To do this, I joined a postal card club and sent a card to members residing at the capitals, asking them to answer with a State Capitol card. Almost every time they did as requested.

These cards are very helpful in teaching geography, especially in the lower grades, as it shows the pupil that far-away Vermont is not a yellow-colored State, and Montpelier a star; but that they are real, live places just as are our own State and its cities.

*Nebraska.* GUSTAVE FUCHS.

### A Leaf Chart

At the beginning of the term my first grade pupils commenced to bring me bright leaves. We pasted these upon a large square of cardboard. They named the leaves and were very much interested in searching for new varieties.

After the chart was finished it formed a pleasing addition to our decorations. I have never found any better plan to arouse interest in nature study.

*Kansas.* NELLIE MAHAN.

### "Grains of Sand"

I use the stories given each month, in the "Child World," in this manner: Bend the wire fasteners, and remove from the center of the magazine, the one or two sheets containing the story. Lay the portion removed on a piece of heavy manilla paper the same size as the sheet, and paste or stitch down the center. If paste and narrow strips of thin muslin are used between each sheet, quite a strong little book will be the result. The children enjoy reading these, and I let each read one, after preparing the regular lesson.

Another plan to stimulate outside reading is to let each child read, during opening exercises,

any little story he has learned at home. The little auditors take keen delight in this reading, and even the poorest readers work faithfully over their little books, with apparent improvement in reading lessons.

To aid second grade children in telling time, cut clock and watch pictures from jewelry catalogues, etc. Be sure the face is plain and shows only two hands, as otherwise the little ones are confused. Pupils enjoy telling what time it is by "my watch," and in this way become familiar with the various phases of time, Roman numerals to thirteen, and table of fives.

*Kansas.*

*R. P.*

### Keeping Papers on File

At a cost of sixty-five cents I purchased an indexed letter-file, similar to those used by business men for classifying their correspondence alphabetically, and at the close of each day marked the papers Excellent, Good or Poor and put them in the file.

Friday afternoon the child having the most papers marked "Excellent" was allowed to "Sort the file," that is, to throw away the "Good" and "Poor" papers, saving only those marked "Excellent" and to do the actual filing the next week.

This helps the child in use of the dictionary, and if a visitor wishes to see work of a certain pupil, it may easily be exhibited.

*New York.*

BLANCHE GREENE.

### Reading and Spelling Helps

Perhaps the following may help some teacher who finds that children misspell words pronounced alike, yet with different meanings. This is a lesson we had in the third grade not long ago.

"I am thinking of a color that is something the wind did." Of course the children readily say "blue." Then comes the spelling of the two words. Both then are written on the blackboard in blue crayon.



"I am thinking of a color that is what father did with his paper." This is red and both forms of the word are written in red crayon. And so with "bough, bow," "sew, sow, so," "ought, aught," "see, sea," and scores of others.

This gave beautiful results after one week of drill for perhaps ten minutes of the language period each day.

In reading through our reader the second time, I find that dramatization is a great help. Each day I assign the different parts, and two or three for "story-tellers." This prevents that dull reading which so often results from re-reading a text.

Reading tests once each month have been of great service to me in fixing certain facts in the minds of my pupils. I tell little incidents in the lives of authors mentioned in our book, and also stories not in the book, during the month. Then I ask questions bearing on the subjects, and it is surprising how well the pupils remember.

Have any of you ever tried teaching abstract nouns, names of qualities, rather, by a ten-minute talk each morning? For instance, "Kindness." Monday, Kindness to parents—different ways. Tuesday, Kindness to play-mates; at school and at home. Wednesday, Kindness to animals, even insects. Friday, Kindness to self, what constitutes this,—a very difficult problem for children.

*Georgia.*

ANNIE KIDWELL.

### Reds and Blues in Language Work

After having considerable difficulty in getting my fourth grade pupils interested in carefully preparing their language lessons, I appointed two leaders, for a term of one week, who "chose sides," one side being called the "Reds" and the other the "Blues."

Each paper was carefully inspected, the errors marked, returned to the pupils and the number of errors made by each side placed on the blackboard.

The interest in the work increased, the pupils were anxious to know just where they had made errors, and each lesson showed the result of earnest effort to improve.

*New York.*

A. GERTRUDE KIRKE.

### Roman Numerals and Telling Time

Many pupils find the Roman numbers meaningless and difficult to learn.

My pupils are delighted and anxious to learn to "tell time." I draw the dial of a clock on the board and give a table of the first twelve Roman numbers with their equivalents. They copy and soon learn to read the numbers in any order from memory.

By the third day of this work they can read-

ily "tell time" from the blackboard clock or a watch.

The fourth day my present class drew clocks and located the hands when I told the time.

They were first grade pupils.

*New Jersey.*

MABEL DICKINSON.

### Connected Pronunciation

Instead of the proverbial list of words to be spelled from a reading lesson, try this variation. Pick the list so:

big doll,  
little Anna,  
brown leaves,  
this apple, etc.

It makes the children very flexible in their connected pronunciation, and what is the use of knowing how to spell one word aloud? It surely has a connected meaning with some other word. Help them to see all such relations.

*Penna.*

E. MAIE SEYFERT.

### Happy Old Age

#### MOST LIKELY TO FOLLOW PROPER EATING.

As old age advances, we require less food to replace waste, and food that will not overtax the digestive organs, while supplying true nourishment.

Such an ideal food is found in Grape-Nuts, made of whole wheat and barley by long baking and action of diastase in the barley which changes the starch into sugar.

The phosphates also, placed up under the bran-coat of the wheat, are included in Grape-Nuts, but left out of white flour. They are necessary to the building of brain and nerve cells.

"I have used Grape-Nuts," writes an Iowa man, "for 8 years and feel as good and am stronger than I was ten years ago. I am over 74 years old and attend to my business every day.

"Among my customers I meet a man every day who is 92 years old and attributes his good health to the use of Grape-Nuts and Postum, which he has used for the last 5 years. He mixes Grape-Nuts with Postum and says they go fine together.

"For many years before I began to eat Grape-Nuts, I could not say that I enjoyed life or knew what it was to be able to say 'I am well.' I suffered greatly with constipation, now my habits are as regular as ever in my life.

"Whenever I make extra effort I depend on Grape-Nuts food and it just fills the bill. I can think and write a great deal easier."

"There's a Reason." Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

# Cut-Up Work

## Practice Exercises in Number Work

### Combinations of Eight

1. A girl was carrying 8 books and she dropped 5 of them. How many had she left in her hand?
2. A man shot 3 rabbits in one field, and 5 rabbits in another. How many rabbits did he shoot?
3. I have 4 pencils in each hand, and I put them altogether in a box. How many pencils are there in the box?
4. There are 8 slates on the desk. If I take away 4, how many are left?
5. A man was ill for two months. How many weeks was he ill?
6. I had 4 pairs of pigeons, but 1 pair flew away. How many pigeons had I left?

### Combinations of Nine

1. I bought 7 ducks and then my uncle gave me 2 more. How many ducks have I?
2. Tom has 7 apples, and George has 2 apples. How many apples must I give to each, so that they may have 9 apiece.
3. There were 9 lamps burning in a street. The wind blew out 2 of them. How many were left burning.
4. There are 3 boys and 6 girls in this row. How many children are there in the row?
5. Three girls took 1 cake each from a plate, and then there were 6 left. How many cakes were on the plate at first?

### Combinations of Ten

1. There are 9 books on the desk, and I put 1 with them. How many are there now?
2. After giving away 9 oranges, a boy has 1 left. How many had he?
3. Tom has 10 marbles and George has 9. How many must I give to George so that he shall have as many as Tom?
4. There were 10 birds in a tree, but a little boy frightened 2 of them away. How many were left?
5. There were 10 children at play together; 2 of them were boys. How many girls were there?
6. There were 10 sheep in a field, and a

man came and took out 2. How many did he leave in the field?

7. George has 10 nuts and his brother has 8. How many must George give to Tom so that they may each have the same number?

### Combination of Eleven

8. A man took 11 sheep to market and sold 9 of them. How many sheep did he bring back?
9. I have 11 apples but I give away 8 of them. How many do I keep?
10. A man had 8 horses, then he bought 3 more. How many horses had he then?
11. Four of these 11 slates are broken. How many are not broken?

(Continued on page 368)

---

## Growing Stronger

### APPARENTLY, WITH ADVANCING AGE.

"In 1896, at the age of 50 years, I collapsed from excessive coffee drinking," writes a man in Missouri. "For four years I shambled about with the aid of crutches or cane, most of the time unable to dress myself without help.

"My feet were greatly swollen, my right arm was shrunken and twisted inward, the fingers of my right hand were clenched and could not be extended except with great effort and pain. Nothing seemed to give me more than temporary relief.

"Now during all this time and for about 30 years previously, I drank daily an average of 6 cups of strong coffee—rarely missing a meal.

"My wife at last took my case into her own hands and bought some Postum. She made it according to directions and I liked it fully as well as the best high-grade coffee.

"Improvement set in at once. In about 6 months I began to work a little, and in less than a year I was very much better, improving rapidly from day to day. I am now in far better health than most men of my age and apparently growing stronger with advancing age.

"I am busy every day at some kind of work and am able to keep up with the procession without a cane. The arm and hand that were once almost useless, now keep far ahead in rapidity of movement and beauty of penmanship."

"There's a Reason." Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

---

Pimples, blotches and all other spring troubles are cured by Hood's Sarsaparilla—the most effective of all spring medicines.

# A Visit to Miss Seyfert's School

"Good Morning!"

Children appreciate formality and ceremony greatly when it is used to bring out the dignity of an occasion. You should see the little man or woman swell with importance when I shake his or her hand each morning and say, "Good-morning, boys and girls!"

The little representative of the whole school is chosen for a week at a time, and the condensed greeting is very satisfactory to every one. He stands by my desk when all have taken their seats after the bell rings, and we have as formal a handshake as two dignitaries of state.

Then he takes his place among his classmates, feeling that the day has been begun agreeably for himself and schoolmates.

It is a little thing, but I believe will make a valuable impression.

## An Attractive Pastime

For your little people who ever and anon want something new to do, try this:

Cut from the stiff backs of tablets, shapes of a square, rectangle, triangle and a circle, about the size of a penny match box. Pass these to the children, commenting on and comparing the various shapes. Let the little folks trace around the shape on a piece of paper and fill the interior with either a word to be learned or a number combination. The papers will look quite ornamental and the work not be so "prosy" for them.

Eventually you will notice that the children will speak of things as being shaped like a square, rectangle, triangle or circle, and they will like to air their knowledge in this direction.

Also let them handle, blindfolded, one of these shapes at a time and tell which shape they have.

## A School Reading Circle

There are "Reading Circles" everywhere else, and why not in school? There are hundreds of country teachers who have to face the problem of letting the children read thru a reader over and over again, because there is no supplementary reading provided.

We are fortunate enough to have the *Youths' Companion* and several other juvenile journals sent to us each week. These I quite often distribute among second and third year pupils and tell them to look for something I have read to them, or told them. (How they search, and find it, too!)

Again they read a new story and it is surprising how they can stand up and *tell* the essence of the story to the rest of the class. At first it was rather tedious to listen to the long-

drawn-out details punctuated with so many "ands" and "buts," but I often followed such a recital with my own boiled-down description and they took notice.

Sometimes they write a list of words that are not to be found in the school reader, and I help to pronounce them.

It shows well in their composition work, too. My table is piled with books that the children bring me, lying there with promised stories to be read at what I deem an opportune moment.

Don't be afraid of books not on the text list! They have their own broadening value. Choose them well.

## Shorthand

My little people enjoy this exercise in connection with their number work. We call it a shorthand course.

If we are studying a combination of four, we take a word composed of four letters and dissect it. As,

$$\begin{array}{c} \text{leaf} \\ 2 + 2 = 4 \\ \text{or} \end{array}$$

$$\begin{array}{c} \text{leaf} \\ 3 + 1 = 4 \\ \text{or} \end{array}$$

$$\begin{array}{c} \text{leaf} \\ 1 + 3 = 4 \end{array}$$

carrying the same principle into effect for words of five, six and seven letters. Try it! You will be surprised at the analytic work of their little minds.

*Pennsylvania.*

E. MAIE SEYFERT.

## Spring Medicine

is made a yearly necessity by a yearly certainty—the return in the spring of such troubles as pimples, blotches and other eruptions, biliousness, headache, loss of appetite, and that tired feeling.


The perfect Spring Medicine is Hood's Sarsaparilla—it cures all these troubles, strengthens and builds up the whole system.

"I was all worn out in the spring. I was led to take Hood's Sarsaparilla. It gave me strength and appetite and I was soon restored to perfect health."

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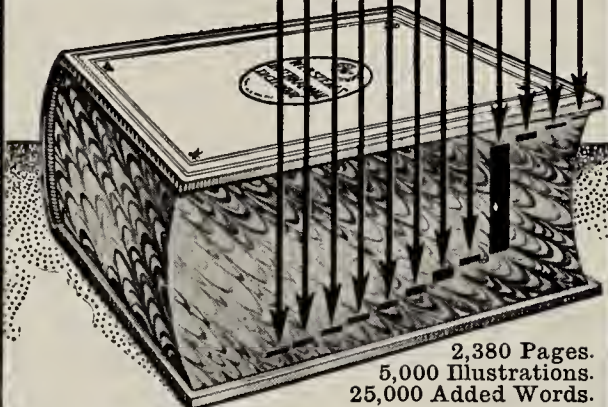


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**G. & C. MERRIAM CO., Springfield, Mass.**

## Cut-Up Work

### Practical Exercises in Number Work

(Continued from page 366)

12. Here are 5 slates. Now I put 6 more slates by the side of them. How many slates are there?

#### Combinations of Twelve

1. There are 12 biscuits on a plate but 3 girls took 1 each. How many were left on the plate?

2. I have 12 thimbles. If I give 1 each to 9 girls, how many shall I have then?

3. A boy had 12 rabbits and sold 8 of them. How many had he left?

4. Four of my 12 nuts were bad. How many good ones had I?

5. A man gave 6 cherries to his little boy and 6 to his little girl. How many cherries did he give away?

#### Combinations of Thirteen

1. Here are 12 pieces of pencil. I put with them 1 more piece. How many pieces are there?

2. A farmer has 13 pigs and wants to keep

3. How many must he sell?

3. If I take away 5 of these 13 pencils, how many do I leave?

4. A man has 5 hens, and buys 8 hens. How many has he?

5. A boy has 10 nuts in one pocket, and 3 in the other. How many nuts has he?

6. Thirteen boys put a penny each into a money box. How many pennies are in the box?

7. There are 2 rows of pictures, 6 in each row, and 1 picture is down here. How many are there?

#### Combinations of Fifteen

1. If there are 15 apples in a bag, how many girls could each take out 10?

2. I have 6 pencils in one hand and 9 in the other. If I put them together, how many pencils have I?

3. Here are 9 books, and here are 6 books. How many are there in each lot now?

4. I gave 7 books to one man, and 8 books to another. How many books did I give away?

5. Seven boys and 8 girls were playing in a field. How many children were there in the field?



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SUZANNE HUYGENS

**Poems of Fairy Folk**

The fairy poems given below can be given in connection with the May Day entertainment, especially the part described last month, or they may be used separately.

**By the Moon We Sport and Play**

By the moon we sport and play,  
With the night begins our day;  
As we dance the dew doth fall;  
Trip it, little urchins all!  
Two by two, and three by three,  
And about go we, and about go we!

—JOHN LYLY.

**The Life of a Fairy**

Come follow, follow me,  
You fairy elves that be,  
Which circle on the green;  
Hand in hand, let's dance around,  
For this place is fairy ground.

Upon a mushroom's head  
Our tablecloth we spread;  
A grain of rye or wheat;  
Is manchet, which we eat;  
Pearly drops of dew we drink  
In acorn-cups fill'd to the brink.

The grasshopper, gnat, and fly  
Serve for our minstrelsy;  
Grace said, we dance awhile,  
And so the time beguile;  
And if the moon doth hide her head,  
The glow-worm lights us home to bed.

On the tops of dewy grass  
So nimbly do we pass,  
The young and tender stalk  
Ne'er bends when we do walk;  
Yet in the morning may be seen  
Where we the night before have been.

**The Fairies**

Up the airy mountain,  
Down the rushy glen,  
We daren't go a-hunting,  
For fear of little men;  
Wee folk, good folk,  
Trooping all together;  
Green jacket, red cap,  
And white owl's feather!

Down along the rocky shore  
Some make their home,  
They live on crispy pancakes  
Of yellow tide-foam;  
Some in the reeds  
Of the black mountain-lake,  
With frogs for their watch-dogs,  
All night awake.

High on the hill-top  
The old King sits;  
He is now so old and gray,  
He's nigh lost his wits.  
With a bridge of white mist  
Columkill he crosses,  
On his stately journeys  
From Slieveleague to Rosses;  
Or going up with music  
On cold, starry nights,

To sup with the Queen  
Of the gay Northern Lights.

They stole little Bridget  
For seven years long;  
When she came down again,  
Her friends were all gone.  
They took her lightly back,  
Between the night and morrow,

They thought that she was fast asleep,  
But she was dead with sorrow.  
They have kept her ever since  
Deep within the lake,  
On a bed of flag-leaves,  
Watching till she wake.

By the craggy hill-side,—  
Thru the mosses bare,  
They have planted thorn-trees  
For pleasure here and there.  
Is any man so daring  
As dig them up in spite,  
He shall find their sharpest thorns  
In his bed at night.

Up the airy mountain,  
Down the rushy glen,  
We daren't go a-hunting,  
For fear of little men;  
Wee folk, good folk,  
Trooping all together;  
Green jacket, red cap,  
And white owl's feather!  
—WILLIAM ALLINGHAM.

WE ARE MORE THAN PLEASSED WITH THEM

This was said of

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### Fairies' Recall

While the blue is richest  
In the starry sky,  
While the softest shadows

On the greensward lie,  
While the moonlight  
slumbers

In the lily's urn,  
Bright elves of the wild  
wood!

Oh! return, return!

Round the forest foun-  
tains,

On the river shore,  
Let your silvery laughter  
Echo yet once more,  
While the joyous bound-  
ing

Of dewy feet  
Rings to that old chorus:  
"The daisy is so  
sweet!"

—FELICIA HE-MANS.

### The Fairy Tempter

A fair girl was sitting  
in the greenwood  
shade,

List'ning to the music  
the spring birds  
made;

When sweeter by far  
than the birds on  
the tree,

A voice murmured near  
her,

"Oh, come, love, with me—  
With a star for thy  
home, in a palace  
of light,

Thou wilt add a fresh  
grace to the beauty  
of night;

Or, if wealth be thy wish, thine  
are treasures untold,  
I will show thee the birthplace  
of jewels and gold—

And pearly caves  
Beneath the waves,  
All these, all these are thine,  
If thou wilt be mine."

Thus whispered a fairy to tempt  
the fair girl,

But vain was the promise of  
gold and of pearl;

For she said, "Tho' thy gifts to  
a poor girl were dear,

My father, my mother, my sis-  
ters are here:

Oh! what would be

Thy gifts to me.

Of earth, and sea, and air

If my heart were not there?"

—SAMUEL LOVER.

## The New Kenmore

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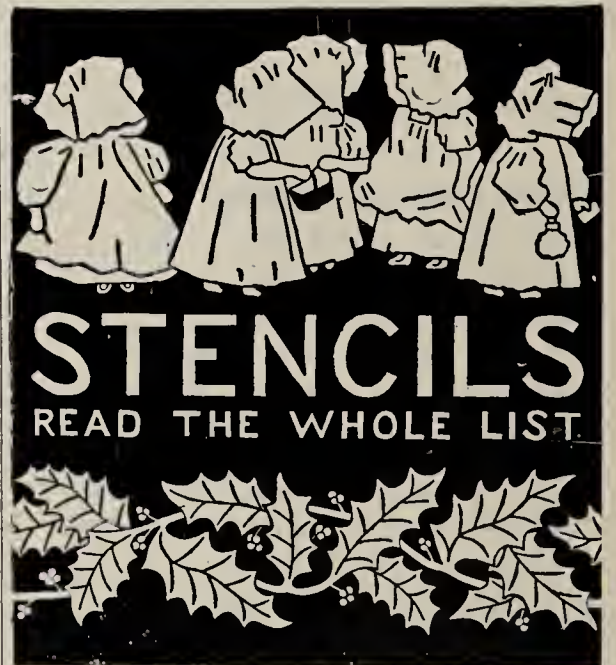
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JOHN LATTA Box 44, Cedar Falls, Iowa

### Mrs. Speckle

For this game a basket, containing nine eggs, and a picture of a hen and her chicks, may be used to advantage, but can be dispensed with, as the chickens are represented by children. A bigger girl pretends to be Mrs. Speckle, spreads out her arms for wings, and clucks gently or excitedly to suit the words spoken by the class.

#### RECITATION.

Wise Mrs. Speckle

<sup>1</sup> Sat on her nest;

Nine eggs were hidden,

Nine of the best.

<sup>2</sup> Nine bonny brown eggs,

Cosy and warm;

<sup>3</sup> Kind Mrs. Speckle

Kept them from harm.

<sup>4</sup> How would you like it,

<sup>5</sup> Shut in a shell?

If the chicks minded

No one could tell.

One April morning

<sup>6</sup> Crack went the eggs!

<sup>7</sup> Nine chicks came creeping (a)

Out on their legs. (b)

Wise Mrs. Speckle

<sup>8</sup> Spread out her wings,

Sheltered them safely,

Dear little things!

#### ACTIONS FOR CLASS.

1. Spread out arms in front to represent wings.
2. Move forefinger of right hand to emphasize each word in the line.
3. Point to "Mrs. Speckle."
4. Turn to each other, forming pairs.
5. Form an oval shape with both hands.
6. Clap hands gently at the word "crack!"
7. Point to little "chicks."
8. Spread out arms in front.

#### ACTIONS FOR "NINE LITTLE CHICKS."

- (a) Run out from behind "Mrs. Speckle" and cluster round her.
- (b) Cluck loudly.

As the last verse is finished the whole class count very slowly from 1 to 9, at the same time forming the figures in the air. At the word *one* the first little

chick trots off out of sight; at *two* the second takes flight; the third one disappears at *three*, and each of the others in turn, till at last only Mrs. Speckle is left. She clucks and waves her arms wildly as she then follows her chicks.—*The Teachers' Aid.*

### The Blacking Brigade

Any number of boys, with aprons and boot-cleaning materials. They stand in a row, each with pair of dirty boots; last one in row a pair of dirty shoes. They go thru process of boot-cleaning as they recite, with plenty of actions.

Here you see a busy, busy band,  
And we haven't any time to play,

For we clean, clean, clean, clean  
Boots and shoes all day.

\*Boots, boots, boots, boots, boots,  
boots and shoes.

And now we've made the leather  
very clean,

(You can see if you look this way),

We shall black, black, black,  
black

Boots and shoes all day.

And this is a job that requires  
much care,

(If you look this way you'll see),

For the blacking must not be in  
patches—oh, no,

It must lie quite evenly.

Now we've cleaned our boots,  
and blacked our boots,

Still, there's something else,  
you'll say—

Yes; we shine, shine, shine,  
shine

Boots and shoes all day.

Shall we tell you the secret of  
our success?

Before our rhyme we cease;  
Well, it's nothing new, but it's  
very true—

Why,—we've used our elbow-  
grease!

\*Each boy repeats "boots" alone all down the line, holding up boots in turn to audience; last boy pair of shoes.

—*The Teachers Aid.*

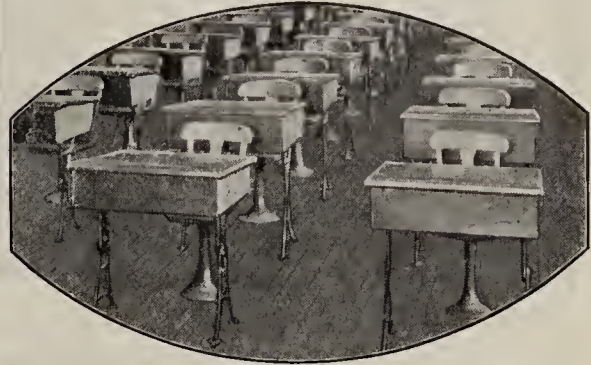
## PREVENTION OF DISEASE CONTAGION AMONG SCHOOL CHILDREN.

### How It Can Be Accomplished.

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Dusty floors simply teem with these micro-organisms. Sweeping will not dispose of them. The action of the broom merely swishes the dust and germs into the air and affords an opportunity for them to circulate with every current of air. We must, then, regard dry-sweeping as particularly dangerous, and there should be a crusade in every school, every store, in every public building against the practice.



Standard Floor Dressing has proved the most effective dust collector and floor preservative yet discovered. It does not evaporate, and floors on which it is used require but three or four treatments a year to secure gratifying results.

Where Standard Floor Dressing is used the dust adheres to the floor and may be collected and disposed of without polluting the atmosphere, so that the dangers from dry-sweeping may be now entirely eliminated.

There are thousands of schools throughout the country using Standard Floor Dressing with remarkable success, and it is a fact that the health of many communities has been advanced by the use of this preparation on the floors of schools, stores, and public buildings.

Standard Floor Dressing is not, however, intended for household use, and no one should attempt to apply it to home floors.

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To prove that our claims for Standard Floor Dressing are capable of actual demonstration, we are making an offer to officials in charge of public buildings and schools. We will treat the floor of one room or corridor free of all cost, so that you can personally see that the Standard Floor Dressing will most effectually keep down the dust and thus lessen the danger of contagion.

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(Incorporated)



### The Baby-Class Tree

We little folks planted a wee,  
wee, tree,  
The tiniest tree of all;  
Right here by the schoolhouse  
door it stands,  
With two little leaves like baby's  
hands,  
So crumpled and soft and  
small.

And I really believe it is ever so  
glad  
That we planted it there to  
grow,  
And knows us and loves us and  
understands,  
For it claps them just like two  
little hands,  
Whenever the west winds  
blow.

—*The Youth's Companion.*

### Jenny Wren

A winsome little lady  
Has lately come to town;  
I saw her in my summer house,  
All clad in russet brown.

A pretty little story  
My fancy round her weaves,  
As I watch her moving swiftly  
Among the shining leaves.

Who is this little lady?  
You ask me. Listen, then,  
And you will know her when I  
say  
We call her Jenny Wren.

She dwells amid the woodlands  
The long bright summer thru,  
And when the autumn winds  
blow chill  
Returns to town and you.  
—*The Teachers Aid.*

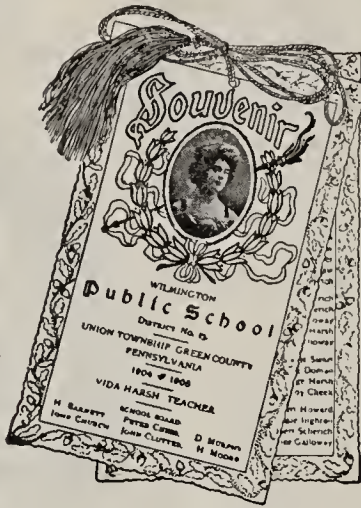
### Fido's Story

They said it was Arbor day,  
Harry and Lee,  
And they planted a stick on  
the street,  
And I just thought I would run  
to see  
If 'twas anything good to eat.  
It tasted so nice I chewed it all  
up,  
And then—oh, dear! dear me!  
They came and called me a  
naughty pup,  
And they chained me tight to  
this tree!  
—*The Youth's Companion.*

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If

If I were a bird,  
I should go to rest  
High up in a tree  
In a little nest!  
Isn't that absurd?

If I were a bunny,  
Then I should be found  
In a little hole  
Underneath the ground!  
Wouldn't that be funny?

If I were a sole  
Deep down in the sea,  
I should swim about;  
Fancy little me!  
Wouldn't that be droll?

If I were a billy  
Or a nanny goat,  
I should have some horns  
And a furry coat!  
Wouldn't that be silly?

If I were a Cupid,  
I should, with my bow  
And my arrow, shoot  
People's hearts, you know!  
Wouldn't that be stupid?

If I were to change,  
Someone else to be,  
Think that I should feel  
Not at all like me!  
Wouldn't that be strange?

Think I'd better rest  
As I am, you see;  
Mightn't like the change,  
Better still be me!  
Wouldn't that be best?

—CONSTANCE M. LOWE, in *Cassell's Little Folks*.

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How do the robins build their nest?

Robin Redbreast told me—  
First a wisp of yellow hay  
In a pretty round they lay;  
Then some shreds of downy floss,  
Feathers too, and bits of moss,  
Woven with a sweet, sweet song,  
This way, that way, and across!  
That's what Robin told me.

Where do the robins hide their nest?

Robin Redbreast told me—  
Up among the leaves so deep,  
Where the sunbeams rarely creep,

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Long before the winds are cold,  
 Long before the leaves are gold,  
 Bright-eyed stars will peep and see

Baby robins—one, two, three!  
 That's what Robin told me.

## The Birds

OWL:

I am an owl, and of course  
 you've heard

That the owl is really the  
*wisest* bird,

I sit all day inside this tree,  
 And when it's dark I begin to see.

The light of the sun I cannot  
 bear,

But at the moon I love to  
 stare.

SPARROW:

I am a sparrow, as everyone  
 knows,

And when owls are awake I  
 always doze.

How funny to fly about at  
 night!

I prefer to work in the light.  
 My nest is made in a roof or  
 tree,

Of feathers and straw, as you  
 can see.

ROBIN:

I am the robin; from the east  
 to the west

Everyone knows *my* pretty red  
 breast.

When the beautiful snow is  
 on the ground,

At the window I shall be hop-  
 ping around.

Some people say I've a very  
 nice voice,

But that of course is a mat-  
 ter of choice.

THRUSH:

I am a thrush, with a speckled  
 breast,

And a speckled blue egg in my  
 warm, brown nest.

I'm fond of ripe cherries, and  
 snails for a treat,

But people forgive *me*, my  
 voice is so sweet.

BLACKBIRD:

I am a blackbird, with long  
 yellow beak;

The ripest of plums and  
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My voice is a very sweet one I'm told, But the farmer says I am very bold.

I am a swallow. Just look at my dress!

It's very pretty, I'm sure you'll confess.

In summer I come to see how you are;

When winter comes I fly away far.

Just under your roof my nest I'll make;

When you hear me at work it's time to awake.

—BEATRICE E. OGLE, in The Teachers' Aid.

A Song for Flag Day

Your Flag and my Flag!

And how it flies to-day

In your land and my land

And half a world away!

Rose-red and blood red

The stripes forever gleam;

Snow-white and soul-white—

The good forefather's dream;

Sky-blue and true-blue, with stars to gleam aright—

The gloried guidon of the day; a shelter thru the night.

Your Flag and my Flag!

And, oh, how much it holds—

Your land and my land—

Secure within its folds!

Your heart and my heart

Beat quicker at the sight:

Sun-kissed and wind-tossed.

Red and blue and white.

The one Flag—the great Flag—

the Flag for me and you—

Glorified all else beside—the red and white and blue!

Your Flag and my Flag!

To every star and stripe

The drums beat as hearts beat

And fifers shrilly pipe!

Your Flag and my Flag—

A blessing in the sky;

Your hope and my hope—

It never hid a lie!

Home land and far land and

half the world around,

Old Glory hears our glad salute

and ripples to the sound!

—WILBUR D. NESBIT.

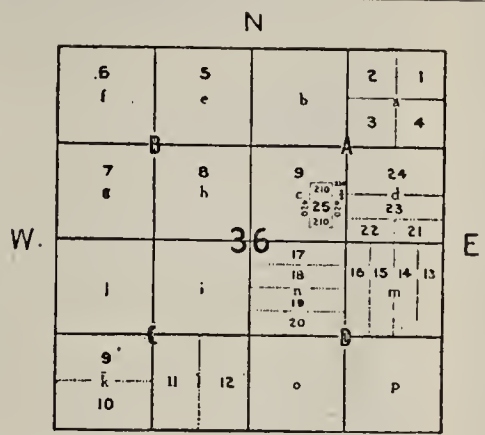


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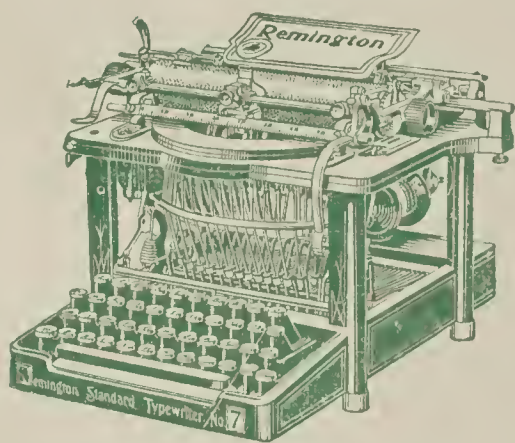
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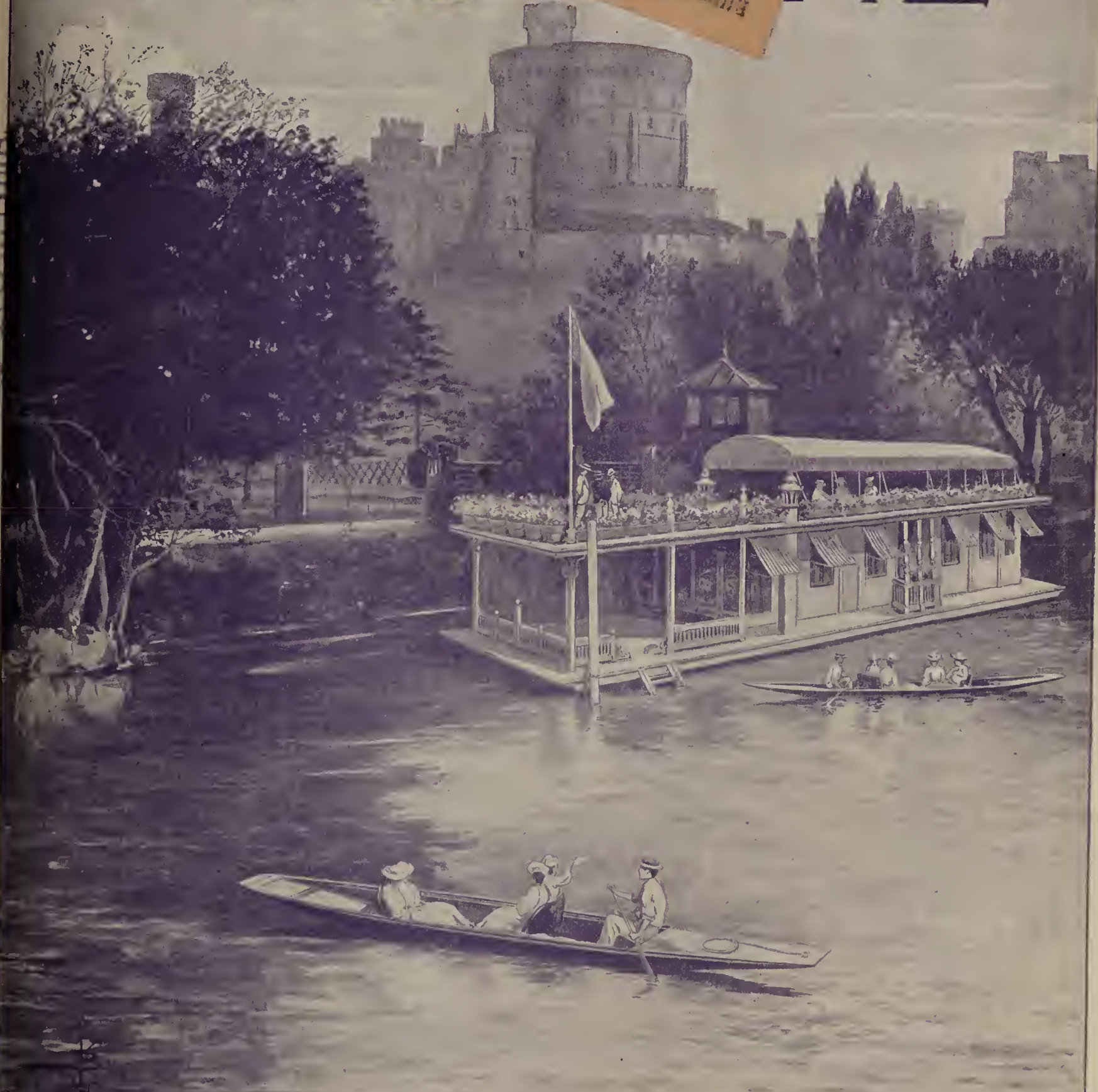
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# Teachers Magazine

May, 1908

## Contents

THE CALL OF OUT OF DOORS—Ossian Lang	369	NATURE STORIES—Lillian C. Flint	390
A MAY CELEBRATION—Bertha E. Bush	370	THE CHILD WORLD—Florence M. Dowden	391
BLACKBOARD CALENDAR—G. H. Shorey	371	PRIMARY NUMBER WORK AND MANUAL TRAINING—Harriet E. Peet	395
HOW THE FLOWERS TELL TIME OF DAY— Alice E. Allen	372	HOW ARITHMETIC IS TAUGHT IN ONE SCHOOL—M. S. Brown	398
DOLLS OF MANY LANDS—Anna J. Linchan	374	LESSONS IN DESIGN—Cheshire Lowton Boone	400
SONG MUSIC—Alys E. Bentley	376	STORIES OF THE BOYHOOD OF GREAT MEN— Marion Wathen	403
PROGRESSIVE BLACKBOARD PICTURE FOR MAY —G. Howard Hilder	378	TELLING TIME BY THE FLOWERS—Florence V. Farmer	405
FOLK LORE AND FOLK DANCES IN SCHOOL— Caroline Crawford	379	STORIES FROM THE PRIMARY ROOMS—Mar- garet Small Dodge	406
THE GROUP SYSTEM—Olive M. Jones	382	HINTS AND HELPS	408
ROCHESTER READING LESSONS—Ada Van Stone Harris	388		

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Vol. XXX. No. 9

A. S. BARNES & COMPANY  
Henry B. Barnes      Courtlandt D. Barnes

May, 1908

## The Call of the Out-of-Doors

“**I** AM glad this day is over. I don't know what ailed the children. They behaved like wild Indians. There was whispering and shuffling of feet and general disorder from early morning till dismissal.” So spoke Miss A. on May 15th.

“Miss A. was cross to-day. She fussed and scolded all day long. Twelve children had to stay after school.” Thus reported the children on May 15th.

Who is to blame?

Spring is a trying time in school. The strain of the long winter months, of the four-fifths of the school year that have passed, has had its effect upon the teacher's nerves. And shall we begrudge the children the wish to be out-of-doors rather than at their studies, when brooks and birds and all nature are calling?

The wise teacher resolves every morning in the spring-time that she will not let the little things trouble her and that there shall be good cheer in the schoolroom whatever the weather.

Whispering is not as great a crime, after all, as tired nerves would have us believe it is. The silence of sepulchral halls is not the right atmosphere for a workshop. The bee-hive is a better model.

One bright teacher has asked her children to mark their own lapses from discipline in the minor matters, such as whispering and dropping of books. Every Friday afternoon the three children having the smallest number of marks are permitted to enter their names on the blackboard roll of honor. The plan is simple and effective. If it does not stop whispering altogether it reduces it sufficiently for all practical purposes. Moreover, it does away with a considerable amount of the teacher's oral reproofs and assures that much more quiet.

Now that the days are getting longer, the teacher of little children must see that the pupils have occasionally a few minutes of relaxation between tasks. Drinking water should be passed around at least once every half hour. Every child should be out-of-doors during recess on all pleasant days. The children need

the fresh air and the exercise, and the room needs the sweetening of thoro ventilation. It is a poor plan to keep children in at recess for punishment. A breath of outdoor air is more likely to infuse goodness in the culprit than the moping at the desk. Moreover, it is not right to the other children to have the sweetness of the schoolroom air reduced by the presence of even a single breathing being.

How much school work might be done out-doors if teachers and school authorities could only look at the subject in the right way! Colonel Parker, following in the footsteps of Froebel, would have used the schoolroom only in inclement and unpleasant weather and for such work as could not possibly be done elsewhere. The children might observe the blacksmith and carpenter and the farmer at work. They might visit the shops and museums. Geography can be made real only outdoors. To be sure, city teachers are restricted in their outdoor opportunities, but even they can do much if only their attitude is favorable.

There is one thing which I wish every primary school would possess, and that is a sand-pile. It ought to be a part of the outdoor equipment of every school. Children can get more pleasure — and more instruction, too — from playing in a sand-pile than from any other “busy work” I know of.

Bookishness has been the cardinal sin of the primary school of the past. How many eyes have been spoiled and how much health has been undermined by it! The new school considers that the child is more than eyes and that life is more than reading and writing and ciphering and sitting still. The symbol of the old school was the Nuremburg funnel, that famous old instrument thru which knowledge could be poured into passive heads. The new school is a workshop, where head and heart and hand are given things to do. The whole world is made to contribute to the education of the children. Whatever cannot be brought into the schoolroom may be worth studying in its own place. Springtime is the season for out-of-door work.

# A May Celebration

By Bertha E. Bush, Iowa



MAYDAY is not a day for May-parties in the woods in this climate. Rain and wind and damp and cold are quite as likely to be its portion as springing flowers and warm sunshine. But there is a deal of pleasure and certainly some profit in crowning a May-queen in the schoolroom. One of the writer's dearest recollections is of such a May-party in a schoolroom, planned altogether by the pupils, but assisted by a blessed young teacher who gave up her Saturday for it so sweetly that we never dreamed that it could be anything but a pleasure to her. Remembering the joy of that May-party, the writer hopes that the plan may be tried in many schools of little people and that it may help them to perceive the beauty of goodness and the gladness of the May. Of course, it is not necessary to hold the ceremony on the first of May. Some time when the flowers about are abundant will be best.

## Crowning the May-Queen

The teacher goes to the back of the room. The little pupil who is to act as presiding officer steps up to her desk and taps lightly to call the meeting to order.

*Presiding Officer.*

The happy May is coming in  
And we must choose our Maytime queen.  
Let each who wishes rise and say  
Whom he would choose for queen of May.

*First Speaker.*

I want a queen whose face is fair,  
With eyes of blue and golden hair;  
A queen who's lovely as the May;  
That is the queen I'd choose to-day.

*Second Speaker.*

I want a queen whose eyes are brown;  
A dark-haired maiden I would crown;  
A girl who's merry, bright and gay;  
That is the queen I'd choose to-day.

*Third Speaker.*

I want a queen with rosy cheeks;

*Fourth Speaker.*

I want a queen who's tall.

*Fifth Speaker.*

I want a dainty little queen.

*Presiding Officer* (shaking his head in perplexity).

We cannot please you all.

*Sixth Speaker.*

I'd like to rise and say my say  
About the queen we choose to-day.  
The queen we want is helpful, sweet,  
And kind to each one she may meet.

What matter if she's dark or fair,  
Or short or tall? We do not care.

We'll choose her for her loving heart,  
And each one gladly do his part.

*All.* Yes, yes! Let's vote!

A little secretary passes around ballots and the children vote for the one who is to be queen. The votes are counted and the presiding officer announces the result of the election. He then appoints a committee to take the queen into the next room and prepare her to be crowned and another committee to bring in the throne, which is made by covering the teacher's chair with drapery and looping up the drapings with bunches of flowers or leaves. As soon as the throne is placed, a herald enters.

*Herald.* The queen of May is coming.

All garlanded with flowers,  
Let all who love her hasten  
To crown this queen of ours.

The herald and the committee escort the queen to the throne. The rest of the school take each one a green branch and advance to form a circle around the throne. A little crown-bearer puts the crown of flowers on her head. Then all the children make a low bow of obeisance and sing, suiting the action to the words.

## We'll Crown Our Queen

(Tune: Maryland, my Maryland.)

We'll crown with joy our bonny queen,  
Queen of May, our queen of May;  
And wave for her our branches green,  
Queen of May, our queen of May.  
'Tis not because her eyes are bright  
But that they're filled with loving light  
That we have chosen her to-day  
Queen of May, our queen of May.  
We'll dance around our bonny queen,  
Queen of May, our queen of May,  
And wave for her our branches green,  
Queen of May, our queen of May.  
We hail her with a loyal mind  
Because she's loving, true, and kind;  
We bow before her throne to-day,  
Queen of May, our queen of May.

After this the queen may announce the rest of the exercises for the afternoon, or do anything that seems

## In May.

The birds are all happy these bright days in  
May;

They are building, each one, a soft nest;  
They are busily working from first peep of day  
Till the bright sun drops down in the west.

And at night how they rock in the tall, leafy  
trees

That drowsily, sleepily sway!  
You hear their soft chirping, "Good-night, oh,  
good-night!"

Then they sleep till the dawn of the day.

MAY



S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

# How the Flowers Tell Time of Day

## And Other May Time Exercises

By Alice E. Allen, New York

[Read also the article on page 405 in connection with this exercise.]



FOR seven groups of children, representing Dandelions, Water Lilies, Garden Pinks, Garden Lilies, Sunflowers, Four O'clocks, and Evening Primroses. One each of the Dandelions, Pinks, Sunflowers, Four O'clocks, and Evening Primroses carries a round clock-face, the hands of which tell the hour (as suggested by the verses). This clock-face may be sketched on heavy pasteboard. It may be wreathed by real blossoms, if obtainable. If not, flowers may be sketched and prettily colored. If desirable, a large paper dandelion, or pink, or sunflower may be made, and the clock-face fitted into its center.

Children carry real or artificial flowers. If desirable, with pretty caps or costumes, they, themselves, may be made to look like real blossoms.

All kneel in groups on stage, faces hidden.

*Dandelions* (Springing up, smiling. One lifts clock-face high, while others cluster about).

*Five-Thirty:* In the quiet fields  
And all the sunny places,  
The golden dandelions awake,  
And show their smiling faces.

### MORNING SONG.

(Air: "Lightly Row.")

*Dandelions* (Gaily).

O'er the hills, o'er the rills,  
Happy winds begin to blow,  
It is day, and some way,  
Dandelions know.  
Little birds begin to sing,  
Little flower-bells softly ring,  
It is day, and some way,  
Dandelions know.

*Water Lilies* (Waking prettily, one after another).

Down on the pond, on pillows green,  
The lily-buds wake up,  
A golden sunbeam each one holds  
Within her snowy cup.

*Pinks* (Waking and showing clock-face).

*At Eight,* the sleepy garden pinks  
Shake out their silken fringes,

*Garden Lilies* (Waking).

And pollen, every lily white  
With yellow gold-dust tinges.

*Sunflowers* (Standing very straight, clock-face lifted high in their midst, all looking at it).

*High Noon:* The sunflowers' loving eyes  
Flinch not to meet the sun,  
(Water Lilies and Pinks nod drowsily)  
But water lilies drowse and dream  
And pinks nod, one by one.

### NOON SONG.

(Air: "Flag of the Free," or "March" from Lohengrin.)

*Dandelions, Garden Lilies and Sunflowers*  
(With pretty motions of filling cups, and drinking toasts).

Pause in your flight,  
Hours made of light,  
Flowers everywhere sing their welcome to noon,  
"Here's to the noon,  
Fragrant with June,—  
Here's to the noon, to the glorious noon!  
Now, every flower-cup, fragile and fair,  
Brims o'er with nectar precious and rare,—  
Here's to the noon,  
Brilliant with June,  
Here's to the noon, to the glorious noon!"

*Four O'clocks* (showing clock-face, and dancing daintily about it).

*At Four,* the pretty four o'clocks,  
Wake in the garden shady,  
Then dances to a merry air  
Each dainty little lady.

*Evening Primroses* (showing clock-face, while all other flowers fall asleep in attractive poses).

*At Eight,* the evening primrose wakes,  
The other flowers all sleep,  
With happy stars the long night thru,  
She loving watch will keep.

*Evening Primroses* (sing softly—others all in sleeping attitudes).

### NIGHT SONG.

(Air: "Good-night, Ladies")

Good-night, blossoms,  
Good-night, blossoms,  
Good-night, blossoms,  
Good-night and happy dreams.

To the murmur of the streams,  
To the light of pale moonbeams,  
Sleep and dream your little dreams,—  
Dream your happy dreams.



## Violet Song

A little motion song for seven little girls, to be sung to music of "Upidee."

1. Upon the hillside bright with dew,  
Hid from view, violets grew,
2. And three were white and four were blue,—  
Violets white and blue.  
Below her pretty ruffled hood,  
Each blossom smiled as blossoms should.

### CHORUS.

3. One, two, three, four, five, six, seven,—  
Violets white, violets blue,  
One, two, three, four, five, six, seven,—  
Violets white and blue.

4. Upon the hillside where they grew,  
Breezes slow, come and go,  
They find the blossoms hidden low,—  
Hidden deep and low.
5. And to each breeze, each blossom fair  
Gives whiffs of perfume rich and rare.

Chorus.

Along the hillside warm with May,  
Glad and gay, breezes play,  
They whisper all along their way,—  
All their happy way,—

6. "Some violets so shy and sweet  
Are hidden in a still retreat." Chorus.

Upon the hillside now are seen  
Ruth, Irene, Maud, and Jean,  
With Madge and May and Gwendoline,—  
Little Gwendoline.

7. They clap their hands and laugh and shout:  
"They're out—the violets are out!"

Chorus.

### MOTIONS

1. Four taller girls, in blue sunbonnets, take places, with three smaller ones, in white sunbonnets, in front.  
Stand with heads drooped a little to one side, so that faces are partially hidden.
2. Three, in white sunbonnets sing, with dainty courtesy, first four words; four others, with courtesy, last four words.
3. Use any pretty counting motions for each chorus. Three, with white sunbonnets, sing "Violets white" in second line; four others, "Violets blue," each time.
4. Sway as if blown lightly by breezes.
5. Lift faces, smile, and hold out both hands as if giving something.
6. Right hands curved about mouths as if whispering. Other hands lifted as if saying, "Hush!"
7. Clap hands joyously. Circle round and round in dainty dance in last chorus.

## What Dorothy Did

The following exercise may be given in either of two ways, as most convenient. First, on blackboard, in colored crayons, sketch Dorothy, the acorn, the sprout, the oak, and in pretty letters write or print — ARBOR DAY, 1908. Choose five children to recite verses, and let each point out corresponding sketch as he does so.

Second, let all the school give the exercise out-of-doors under an oak. Choose one little girl, who, in quaint old-time gown and bonnet, represents Dorothy. As other children recite, she shows sprout and acorn, and points to oak. In last stanza, children form circle and dance gaily about Dorothy and the oak. Follow exercise with any well-known Arbor Day song.

1. This is DOROTHY primly gowned.
2. This was the ACORN Dorothy found  
And planted deep in the rich dark ground.
3. This was the SPROUT that upward bound  
Sprang from the acorn Dorothy found  
And planted deep in the rich dark ground.
4. This is the OAK with green leaves crowned  
That grew from the sprout that upward bound  
Sprang from the acorn Dorothy found  
And planted deep in the rich dark ground.
5. This is the DAY when we dance around  
The grand old oak with green leaves crowned  
That grew from the sprout that upward bound  
Sprang from the acorn Dorothy found  
And planted deep in the dark rich ground.

## Dandelions

A May poem.

By BERTHA E. BUSH

A million little dandelions,  
They opened with the light;  
They looked like wee suns shining;  
It was the prettiest sight!

They starred the grass-plot over  
As full as it could hold.  
I thought I'd gather hundreds  
And trim my house with gold.

But when the sun beat hotly  
They hung their golden heads;  
They shut up all their shining eyes  
And curled down in their beds.

And when our school was over  
I couldn't find a one.  
The foolish flowers had gone to sleep  
Before the set of sun.

But when I told my mother  
She said that was just right;  
If they didn't go to bed so soon  
They could not be so bright.

# Dolls of Many Lands

By Anna J. Linehan

## Scotch Lassie and Laddie



THE costume for the boy consists of jacket and vest of black or green velvet or cloth, tartan kilt, tartan shoulder scarf, Scotch wool or velveteen Glengarry cap, animal leather or hair sporran, clan check hose, brogues (low shoes) of leather or patent leather. In addition a white turn-over collar and black tie are worn; and cap crests, shoulder brooches and dirks are used as decorations.

The kilt skirt of the boy and girl are similar, tho the skirt of the boy is shorter.

The girl's head-gear is a Tam-O'Shanter, and a soft white blouse and laced bodice complete the costume of the Highland Lassie.

Dear to the heart of the Scotsman is the tartan of his clan. It is associated with the Highlander as far back as the history of the people is known. During the eighteenth century, as punishment for rebellion against England, all tartans were ordered destroyed, and bitter indeed was the outcry against this edict. After some years the act was revoked and the plaids were worn again, much to the joy of the people.

Most interesting are these plaids in their native dyes, and rich indeed are the colors. Each clan had its own plaid, and each family of the clan its own individual tartan. Then again many of the clans had from one to five different tartans, such as the common tartan, the chief's tartan worn by himself and his heir, the dress tartan, the hunting tartan, and the mourning tartan. The clergy also had their distinctive plaid.

Originally tartans were worn only by the natives inhabiting the Highlands, and these are the most distinctly Scotch, for those dwelling in the Lowlands or Border countries had so mingled with the dwellers of England that they gradually adopted their manners and customs.

A regiment in Highland costume produces a very picturesque effect, especially as the soldiers are generally men of large stature.

The history of Scotland is brimming with romance; boys and girls of all ages thrill at the adventures of the dwellers of this mountainous country, as told in Scott's novels.

The thistle is the flower chosen by Scotland as an emblem, but all who have traveled thru the Scotch mountains bring back a memory of the purple heather covering the hills.

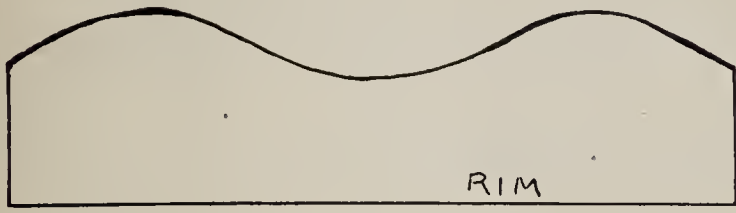
For a doll five or six inches tall, it will require a piece of goods ten inches by two inches (this allows for a narrow hem), for the kilt. The coat may be cut in one piece, shoulder seams joined, then the sleeves set in. Three rows of tiny silver or gilt buttons may be used to decorate the front of the jacket. The rim of the cap is first joined, then the crown in the shape of an ellipse is joined to it.

The rim is creased so that this folds in. Ribbons at the back add to the jauntiness, and a flat silk rosette at the side may be added. The shoulder scarf is of the same material as the kilt.

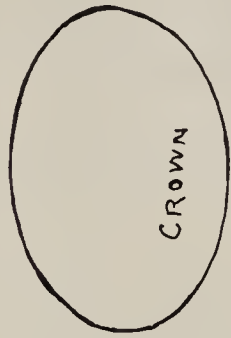
The girl's blouse is cut in one piece, the under arm and sleeves joined, then gathered at the



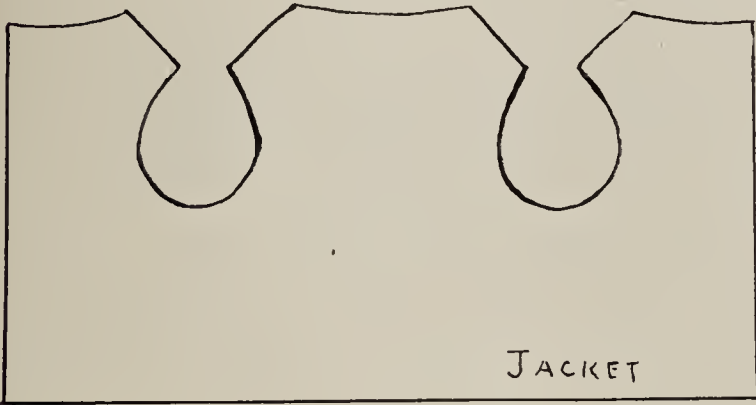
neck and waist to give the desired fulness. The bodice should be cut in two pieces, and laced back and front. The crown of the hat should be cut in a circle, then the edge gathered to fit on the rim. A quill at one side adds to the effect. The hat and bodice may be of the same color.



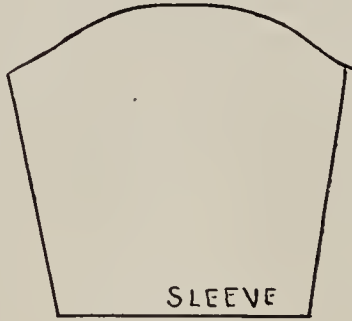
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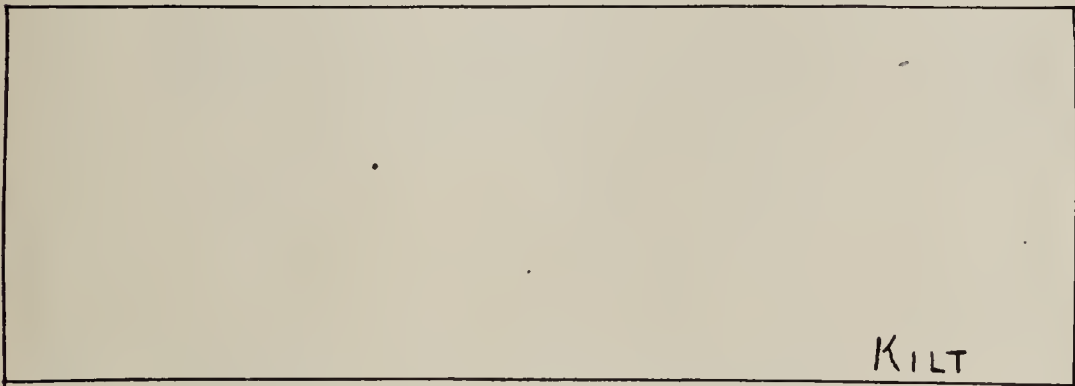
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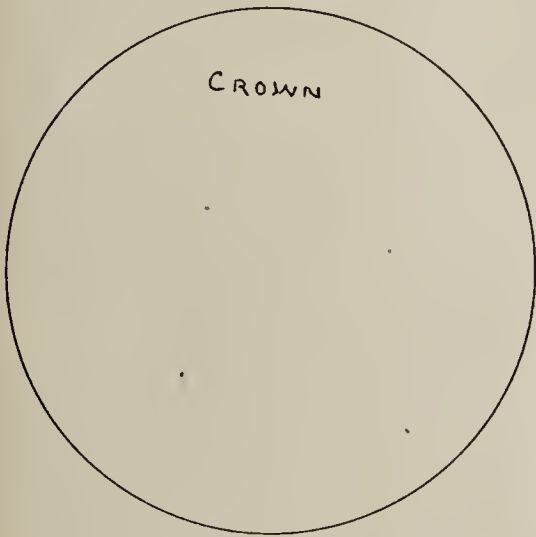
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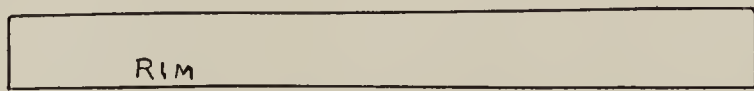
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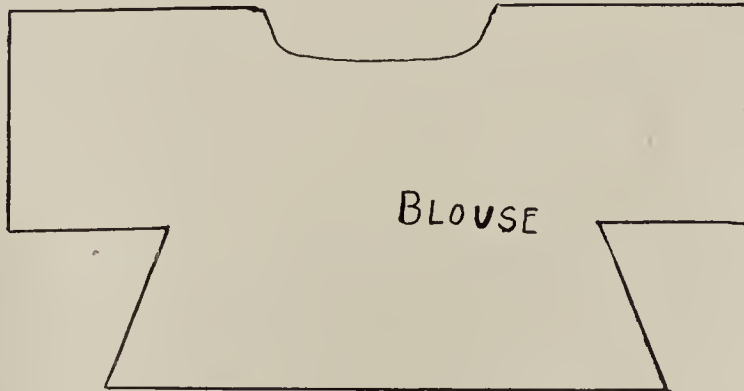
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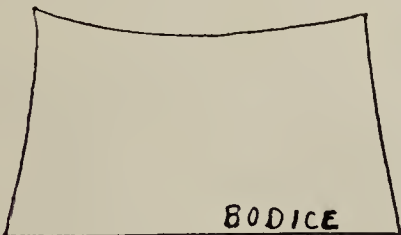
CROWN



RIM



BLOUSE



BODICE



# Song Music

## Training the Child's Voice for Reading

By Alys E. Bentley, Director of Music, Washington, D. C.



THE traditional sports of spring are full of suggestions for our work. There is the rhythm of the jumping rope, of the bounding ball, of the rolling hoop, and of the spinning top.

You can add to these from your own experience. Perhaps the swing, or the see-saw, or the giant stride, or the stilts in your playground will serve you for material.

Children are naturally dramatic, and can easily be led to express themselves dramatically, until such a time as they become self-conscious.

The utmost tact and keenest sympathy should be exercised by the teacher to avoid bringing into her relation with the child this embarrassment. Perhaps the only absolutely safe course is that thru the field of the child's own natural interests and activities. Few children feel any self-consciousness in talking or singing about a play they love.

Watch the play of very little children. You will find the tiniest ones dropping out of the games of the older children, and starting little individual games where each one is "it." The desire for personal activity in the play is the dominating motive.

Little children will follow for a short time only, then their interest wanes, for they lack continuity; they have no power of sustained effort.

All this we must remember in gathering their songs and reading material. Only the smallest songs should be used and these must compress within their few lines the suggestion that will kindle interest, inflame the imagination, and induce a spontaneous desire to express the awakened emotion.

The song or reading lesson must interest the whole child. When we fail to do this, it is not always because of any lack in the teacher, but the difficulty has rested in the fact that the material used was from its nature productive of little or no emotional reaction in the child. "I see the *big* apple" would stir little or no interest in the average child. To most children the material used is more or less commonplace, and because of this we hear the gentle, insistent or insinuating voice of the teacher suggesting, "Mary is not looking," or "I see a little boy who is not thinking." Then again we get the slavish imitation of the stress suggested in the teacher's voice, "I see the **BIG** apple," and again the wandering eyes of the child to whom the words have no conjuring power.

It is the same old story of the necessity for the child to work out from his own experience, and to express, if we would have his reading and singing take on any emotional quality, that which he sincerely feels. Far better is the monotonous, colorless, drawled "I - see - a - pretty - maple - leaf," than the flippant imitation of the teacher's "I see a *pretty* maple leaf." The first at least represents a conscious mental effort on the child's part, barren as the result may be; while the second is but the slavish imitation of his teacher, and absolutely devoid of thought.

Let us look for material that is more closely related to the child's activity. Take, for example, the song given in this number. Even the little girls, who would be terrified at the thought of mounting these stilts, can feel, sympathetically, the jolt of body with each "thump! thump!" of the verse. Try whether you can suppress their dramatic expression of this song. You will find that you cannot do it. No one can! They will roll out the explosive "thumps" with gusto, and there will be no need of suggestive stress on the part of the teacher. Singing the song, over and over, as they will love to do, will fix the vocabulary, so that when you come to read the verse as text, all the mechanics will have been overcome.

Now let us see what we have as preparation for the reading lesson:

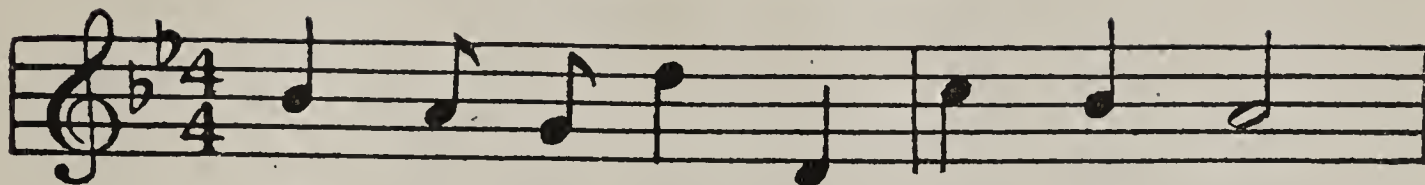
A vocabulary, familiarized, not thru a stultifying drill, but thru repetition in song; a quickened imagination; a desire on every child's part to imitate the actual experience described; and a clear enunciation, as evolved thru the suggestibility of the words themselves in their rhythmic and melodic setting.

Please note the special significance of the melodic and rhythmic setting of these words. The song sings itself! *I am a giant, see me stride.* The emphasis on "giant" is inseparable from the interval of the octave, and the dignity of "see me stride" is suggested by the movement of that phrase in the song.

The half notes in themselves suggest the heavy step of the stilts, while the intervals in the line, "The steps I take are very wide," actually visualize the stagger.

Again, in the phrase, "I'll tumble over if I don't take care," the melody and quick movement are identical with the toppling sensation. This is a song you will teach without effort.

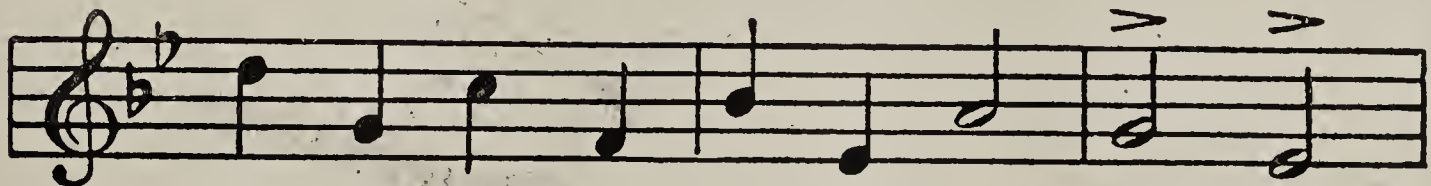
### WALKING ON STILTS



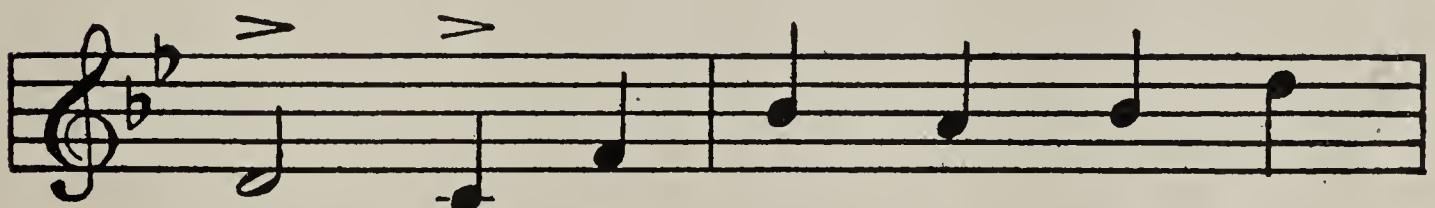
I am a gi - ant, see me stride,



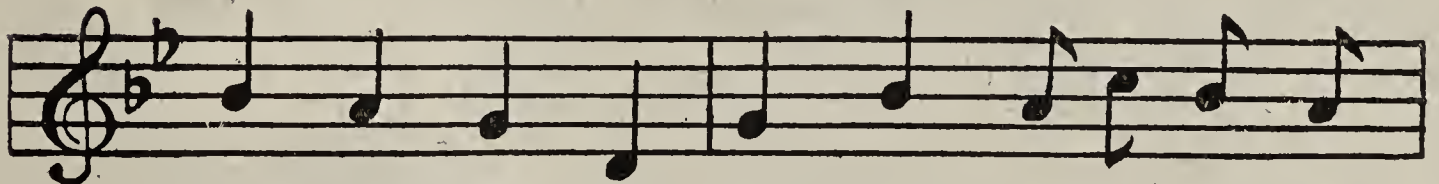
Thump! Thump! Thump! Thump! The



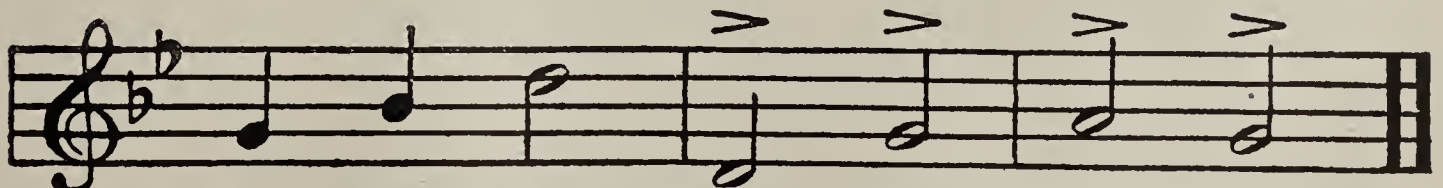
steps I take are ver - y wide, Thump! Thump!



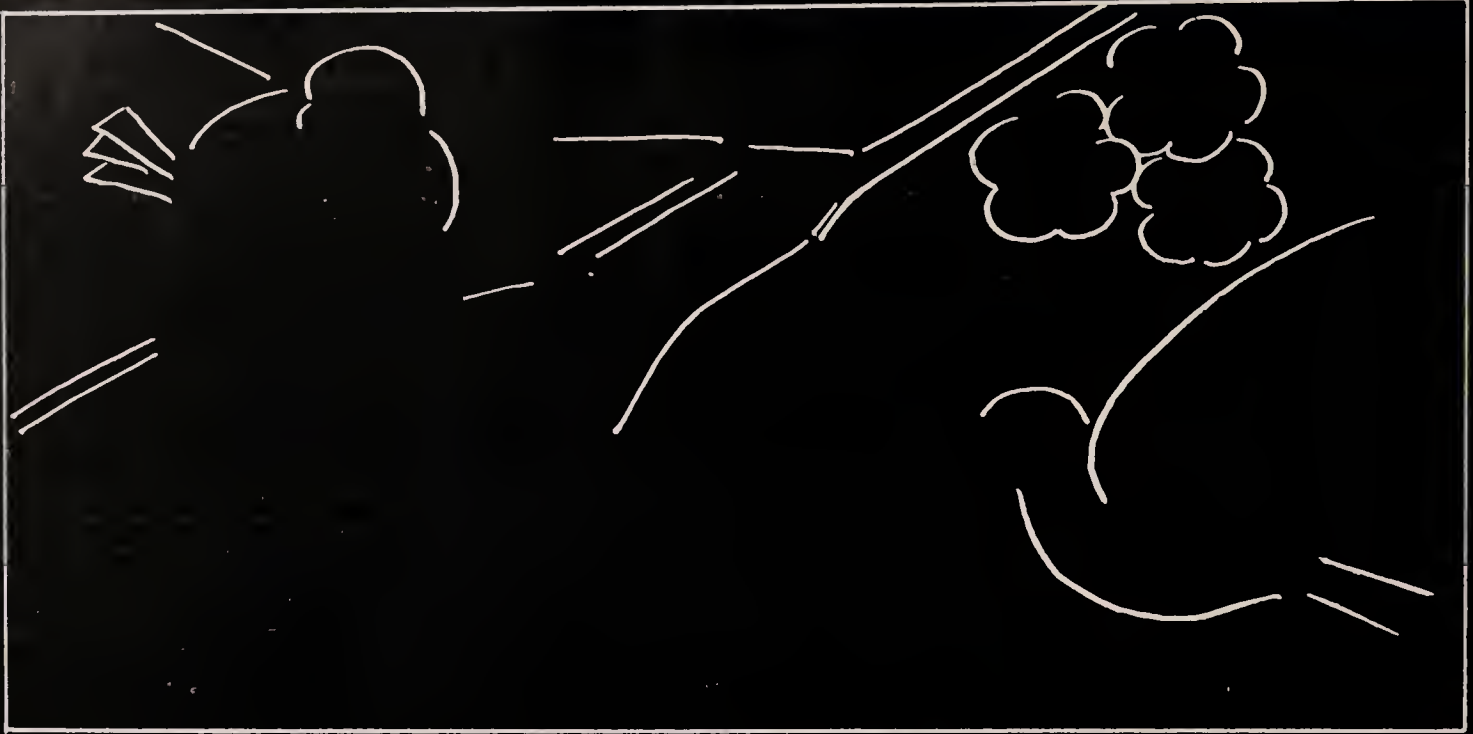
Thump! Thump! It's hard to walk high



in the air, I'll tum - ble o - ver if I



don't take care, Thump! Thump! Thump! Thump!



Progressive Blackboard Picture for May, by Howard G. Hilder.

# Folk Lore and Folk Dances in School

By Caroline Crawford, Teachers College, New York

As a part of the celebration of the May-Day Festival, the suggestion was made in *TEACHERS MAGAZINE* for April that instead of the old English Morris dances, which are too difficult for little children to execute, a version of the May dance found in the Isle of Man be used. A description of this dance follows. It can be danced to the music for the Morris dance, "Shepherd's Hey," also given herewith.

The song for the May-Day processional described last month, "Now is the Month of Maying," also appears in this number.

## MAY DANCE OF THE ISLE OF MAN.

Introduction: — The dancers representing

Summer skip from one part of the green, those representing Winter from another part, the sets form in two lines facing each other.

A1. Both lines skip forward toward the center during the first four measures, skip backward to place. Repeat the movement. (Measures 4-8.)

B1. The Winter line advances, while the Summer line turns about and skips away four measures, the Summer line turns about and skips forward four measures, while the Winter line retreats. (Repeat.)

A2. Both lines skip forward with great vigor for four measures; neither line will retreat. Both step backward to place. Repeat.

## NOW IS THE MONTH OF MAYING.

THOMAS MORLEY.

Now is the month of May - ing, When mer - ry lads are play - ing, Fa, la, la, la, la, la,

la, la, la, Fa, la, la, la, la, la, la. Each with his bon - ny lass, Up -

on the green - y grass, Fa, la, la, la, la, Fa, la, la, la, la, la, la, la, la, la, la.

B2. Both lines skip forward four measures. The Winter line skips backward, Summer forward, two measures; Winter skips forward, Summer backward two measures; Winter skips backward, Summer forward, two measures;

Winter forward and Summer backward, two measures; both lines then skip backward to place.

A3. The Summer line now faces forward quickly and skips around the Winter line, re-

# SHEPHERDS' HEY.

STICK or HAND-CLAPPING DANCE.

## INTRODUCTION. (Once to yourself.)

*♩ = 100.*

## A1 DANCE.

*To be played 3 times.*

### B1



turning to place. The music repeats as marked, the Summer line turns and charges toward the Winter line. The Winter line turns and retreats. The Summer dancers skip very lightly,

the Winter dancers keep close to the ground. The music is again repeated, the Summer dancers pursue the others until they retreat to some corner of the green.

A 2

B 2

*Dal Segno*  $\text{\$}$

A 3 (Second time, presto.)

*Fine.*

# The Group System

## How to Work It

A Department Conducted by Olive M. Jones, Principal of Public School 120, New York City

This series of articles will explain various methods of classification into groups, adapted to varying conditions in city and country schools. Specimen programs will be provided, showing how daily plans may be arranged so as to allow the best use of the group system in either a graded or an ungraded school. How to teach one group and at the same time keep the rest of the class employed in profitable study will be explained and illustrated under the caption of "Self-reliant Study," each month. Special effort will be made to meet the needs of the graded school teacher who is endeavoring to use the group system in a crowded classroom and under a specified course of study.

Suggestions and questions are urgently requested. Full credit will be given for all suggestions used.

Address: Miss Olive M. Jones, care TEACHERS MAGAZINE.

### Reading and English

#### Exercise 1.

*Preparation and Method.*—Have the children supplied with as large a number of books for use in supplementary and individual reading as the money at command will allow. Allow the children to have one or more of these books in their desks and train them to take the books out and read at all times when their attention to class exercises is not essential. Have the work that they are to read definitely assigned them so that it cannot consist simply of desultory glancing thru a book and looking at the pictures. It is a good plan to arrange sets of questions on cards, answers to the questions to be found in definitely assigned parts of the book. Paste these cards inside the book covers or place them in envelopes and paste the envelope inside the book cover.

*Aim and Value.*—It is impossible to estimate the value of such an exercise as this in making intelligent readers of the children. Many children and many adults in consequence are unable to read intelligently for themselves. By reading intelligently, I mean to get the gist—the essentials—of what is read unaided either by topics or by the guidance of some other person who has already read the book. This supplementary reading can also be used to give the child a broader knowledge of special subjects than he can get from the lessons given in class or that the teacher has time to give him. This is particularly true of the work in nature study, geography or history. These exercises can be used in any class from the second year up thru the school.

#### Exercise 2.

*Aim and Value.*—After a reading lesson has been given out and the regular recitation exercise on that reading lesson has been completed, the teacher will find that there are still children who either read the lesson badly or read it without comprehension of the subject matter. The following exercise is intended for use with this

type of child. It can also be used for children of another type; that is, the child who reads quickly and correctly, but either reads the words only and does not grasp the content fully, or does not retain in memory the ideas or thoughts read. For both these types of children the following exercise, used as board work, is very valuable. It provides a drill on a lesson already given, or it may be used as preparation for a new lesson.

*Preparation and Method.*—The teacher prepares a card, or possibly several cards, containing questions on the reading lesson. One card for the entire lesson if the lesson is short, or several cards if the lesson is a long one to be read in parts. The cards are distributed to the children, who are to find the answers from the reading lesson assigned—the readers, of course, are open on their desks. The method of using the cards is to be the same whether the teacher's purpose is aiding one or the other of the two types of children described. When the busy work exercise is intended as a preparation for a new lesson, especially in the lower grades, it is advisable to have suggestions for the answers written on the cards as well as the questions. The children need not necessarily know that the exercise is taken from a forthcoming lesson in reading. Their interest in the reading lesson is not in any way disturbed, because, as every teacher knows, a child's interest in the reading lesson is often vivified by his discovery in it of some familiar thought.

#### Exercise 3.

*Aim and Value.*—This exercise provides drill in spelling and in the recognition of the new words of a reading lesson.

*Preparation and Method.*—Make hektographed or mimeographed copies of questions from the day's reading lesson. Omit the words you desire to have the child notice particularly. Allow the children to use their readers to find the sentences and discover the omitted words. Then let them write each word in its place on the hektographed sheet given them.

Exercise 4.

*Aim and Value.*—It provides drill in the recognition of new words in reading, in sentence-structure and in grasping the thought of what is read.

*Preparation and Method.*—The teacher hektographs or mimeographs on a sheet of paper (oak tag preferably) a lesson, or a portion of a lesson, from a reader. She then cuts it up into phrases and individual words—never into complete sentences. The cut-up slips are then placed in envelopes.

He said, "Oh, how good they look"

He said, "I think I can get them, if I jump high enough."

So he ran and jumped as high as he could.

but he could not jump high enough.

He saw some ripe grapes

- ripe
- high
- Is he
- pretty
- foxes
- very
- fox
- are
- climb
- enough
- name
- hungry
- vine
- not
- went
- sour
- bright
- grapes
- don't
- to eat.
- They
- So
- he
- but
- some
- jumped
- Who
- fellow
- It is
- into

- and
- I must have
- into a garden.
- must
- could
- on a vine.
- His
- garden
- some of them

Who is this?

His name is Fox.

The vine was very high,

He jumped and jumped,

A hungry fox went

It is not a wolf.

foxes can not climb.

They are sour

It is not a dog.

Then he went away and said, "I don't like grapes.

Is he not a bright, pretty fellow?

During the busy work period, the children must construct on their desks the entire lesson by arranging the cut-up phrases and individual words in their proper order. It is a good plan to make them take out their readers after they have finished and compare what they have constructed on their desks with the lesson in the reader.

Exercise 5.

*Aim and Value.*—The irregular verbs are often greatly misused not only by children, but by all uneducated people. A great deal of the difficulty with the children can be removed by giving them exercises which require the use of the irregular verbs. The exercises should be so planned that the children will not see or have the opportunity to use the wrong form of the verb. By having only the right form of the verb, the child unconsciously becomes habituated in correct usage.

*Preparation and Method.*—The teacher distributes to the class slips of paper on which sentences are written, omitting the verb from each sentence. The correct forms of the verb to be used for each sentence are also written on the sheet in a column at one side. Another way of using the same exercise is to write the sentence and the column of verbs from which the children are to make the selection of forms on a large sheet of oak tag or wrapping paper, thus forming a chart. The chart can be hung in view of the entire group that is to use the exercise as busy work. This saves the teacher labor somewhat, but requires a little bit more care in man-

agement in order to secure individual work from the children.

EXAMPLE.

A number of illustrations of such exercises follow.

Copy the following sentences and fill the blank with the correct form of "Write":

1. May has——two letters.
2. She had——her name on her paper before she discovered her.
3. The doctor——the prescription.
4. The girls have to——to their father.
5. Mrs. Stowe——Uncle Tom's Cabin.
6. ——as you would speak.
7. The pupils were——their lessons.
8. Will you——to me?

Exercise 5b

Copy the following sentences, filling in the blanks with was or were:

Pit-Pat's coat——like black satin.

His vest——snow-white and so——his feet.

His fore-feet——very pretty.

They——like soft white velvet.

Pit-Pat——very proud of them and he——very proud of his satin coat and white vest.

His eyes——green.

Exercise 5c

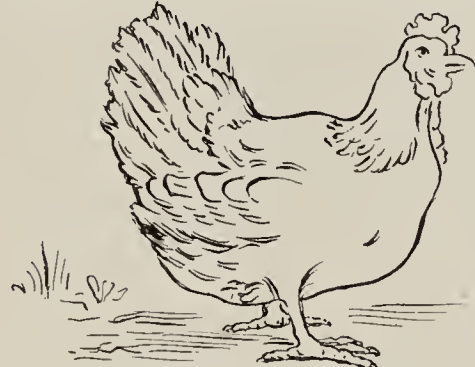
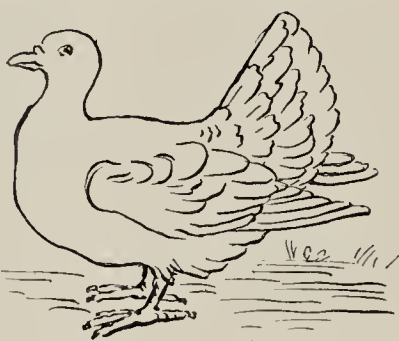
Copy the following sentences, filling in the blanks with some form of the verb lay or lie:

Lay    laid    laying    laid  
lie    lay    lying    lain

Lie means to rest or recline.

Lay means to put in place.

1. ——the music on the piano.
2. The rain has——the dust.
3. He——down to rest.
4. He has——there an hour.
5. She——the book on the desk.
6. The book was——by the fire.
7. ——the books on the table.
8. ——the books on the lounge.

					My
					My
					dove
My dove says coo, coo.					hen
My hen says cluck, cluck.					says
My dove says coo, coo.					says
					coo
My hen says cluck, cluck.					coo
My	dove	says	coo,	coo.	cluck
My	hen	says	cluck,	cluck.	cluck

- 9. ———on the lounge.
- 10. The rugs were———on the floor.
- 11. The gentle race of flowers,  
Are———in their little beds  
With the fair and good of ours.

Exercise 5d

Copy the following sentences and fill in the blank spaces with some form of the verb is or are:

- 1. Old Speckle Top has a large brood of chickens. Their names——Downy, Fluffy, Plunk and Blackie.
- 2. Downy———a little yellow chick.
- 3. Plunk and Blackie———white.
- 4. The other chicks ———brown and white.
- 5. Old Speckle Top———a brown hen.

Exercise 5e

A conversation lesson precedes the exercise, during which questions and answers involve

the use of the verbs brought and drove. The desired sentences are obtained and written on the blackboard, then read by the pupils. The teacher has prepared, in a manner similar to that described in previous exercises, envelopes containing these sentences cut up into separate words. The pupils build on their desks as many of these sentences as they can remember.

Exercise 6

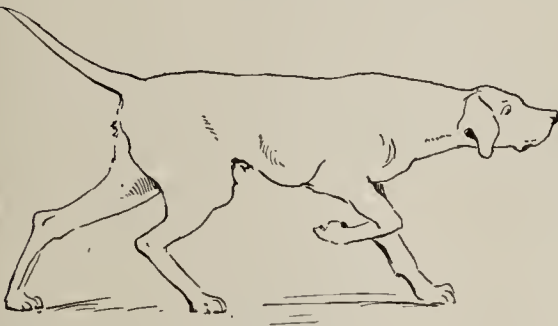
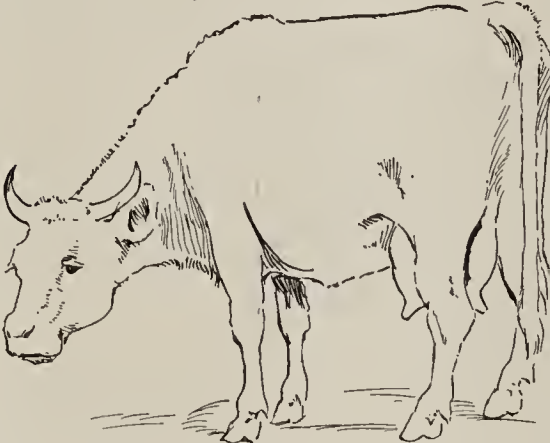
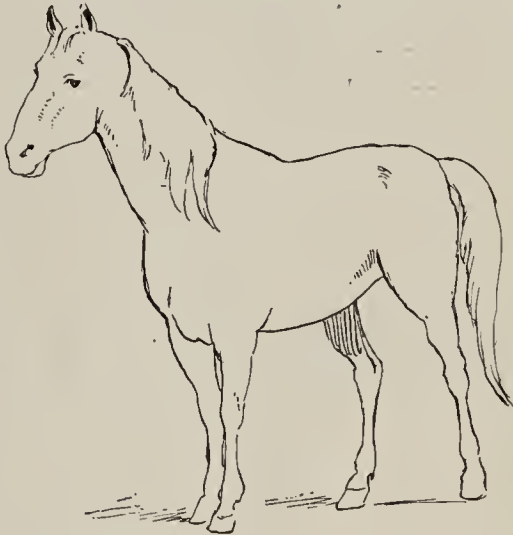
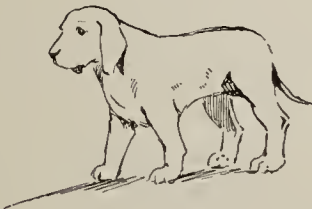
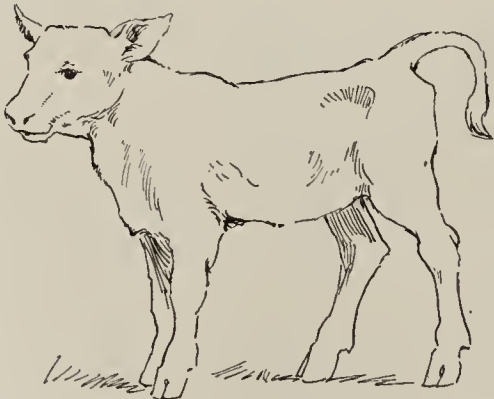
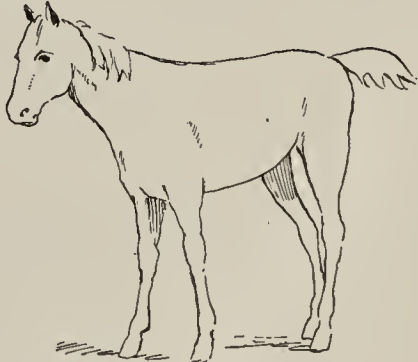
*Aim and Value.*—As given for Exercise 4, the difference being merely that pronouns are involved instead of verbs.

*Preparation and Method.*—As just described for Exercise 5.

Exercise 7

Copy the following sentences, filling in the blanks with pronouns.

- 1. Then the little Hiawatha  
Learned of every bird———language.  
Learned —— names and all ——  
secrets.

		
dog	cow	horse
<b>dog</b>	<b>cow</b>	<b>horse</b>
		
puppy	calf	colt
<b>puppy</b>	<b>calf</b>	<b>colt</b>

- How ——— build ——— nests in summer,  
 Where———hide themselves in winter.
2. ——— wish —— would come with ——into the garden.
  3. Next week———are going with——— to Boston.
  4. The man took———little daughter in ——arms and kissed———.
  5. "Give———the book,"——— cried.

Exercise 8

*Aim and Value.*—The use of the text-book. Nothing can be more valuable and nothing needs such constant drilling as teaching children how to use a text-book so as to learn from it all that is of value. The following exercise is selected from Maxwell's "First Book in English."

*Preparation and Method.*—The teacher writes on the card the name of the text-book across the top, and then writes specific directions for the work to be done by the children, giving the page and lesson number. The card will look somewhat as follows:

Maxwell's First Book in English.

Page 11, lesson 6.

Story of the Flower.

Change from question to statement.

Page 13, lesson 8.

Use of was and were.

The windows ——covered with pictures

Page 19, lesson 13.

Mr., Mrs., Miss, Aunt, Uncle.

My mother is called Mrs. ——.

My sister is called Miss ——, etc.







Page 28, lesson 23.

Quality sentences.

Do as the book tells you to do.

Manual Training

The various forms of manual work offer the most obvious means of providing the class with busy work, since they are the easiest to plan and the surest to keep children quiet. Teachers,

therefore, need to be warned against the use of manual work as busy work to the neglect or exclusion of exercises which will give definite training in self-reliant study.

The best way to use manual work as busy work is to allow the child to have certain exercises which he begins under the teacher's instruction and can thereafter continue to completion without instruction, but with some supervision to see that it is correctly done. In this way, children are able frequently to make some large pieces of real practical value to themselves or their homes and withdrawal of the privilege of working upon it is a much-felt punishment for slighting other work.

Each child's basket or design, his weaving, knitting or constructive work, is kept where he can get at it readily and he may continue it whenever he has a leisure moment. Exercises which are permissible are: Weaving, spool-knitting, basketry, sewing, whittling pegs and sticks or tablet forms to be arranged, folding, cutting, stringing beads and berries, drawing, cardboard construction, illustrative drawing, and many exercises which will suggest themselves in correlation with other lessons, particularly arithmetic

### First Year

#### Exercise 1

*Materials.*—Pegs and sticks.

*Preparation and Method.*—See the exercise in Miss Arnold's book, on page 14, of which those to be recommended especially are Exercises 1, 2, 5, 6, 21 and 24.

#### Exercise 2

*Materials.*—Tablet Forms.

*Preparation and Method.*—See Arnold's book, page 16. The exercises to be especially recommended are 1, 2, 3 and 4.

#### Exercise 3

##### FOLDING.

*Material.*—Paper, colored and plain, and cardboard.

Exercises to be specially recommended, same book, page 17, exercises 1, 2, 3, 4 and 5.

#### Exercise 4

##### STRINGING BEADS AND BERRIES.

This exercise is particularly valuable when it is used in connection with work in arithmetic. After the children have learned to count from one to ten, for example, give them a number of strings with beads, berries, and any other material that comes to hand, suitable for stringing. Tell them to string ten on each string given to them.

### Second Year

#### Exercise 1

*Aim and Value.*—The children are taught to use their hands; to be accurate, are given practice in the handling of their tools, such as pencils, rulers, and are made to see that the ex-

ercise has a practical value and an association with their other lessons.

*Preparation and Method.*—Certain tablet forms will be required by the teacher for exercises with the same or some other group. As busy work, the children are required to draw these forms to a given size, using their rulers. They are then required to cut them and arrange them according to directions given.

#### Exercise 2

*Preparation and Method.*—Model forms are given to the child, possibly forms prepared by some other group, as described in the preceding exercise. The children are required to construct on their desks in smaller form and size, with pegs or sticks or strings or peas.

#### Exercise 3

Some of the exercises given for arithmetic last month mentioned the use of dominoes. As busy work exercise in manual training, the children can be required to construct these dominoes from cardboard or similar material at the teacher's command.

#### Exercise 4

Many of the exercises given in busy work in all the various subjects necessitate a great deal of cutting. The teacher can save herself labor by training the children to do this cutting for her during the busy work period. It is at the same time a valuable exercise for the children, as any teacher who has tried knows, for scarcely any children can cut to a line, and many adults fail to do it well.

### Any Year

#### ILLUSTRATIVE DRAWING

*Aim and Value.*—The children are given practice in pencil handling and in drawing. They are taught another form of expression of their ideas, a form which is often surer and clearer than words, particularly for the child. He expresses his ideas for himself, without unavoidable suggestion from a teacher, which often occurs in language expression. A child's work in illustrative drawing gives the teacher a very sure means of tracing the progress of the child's mind.

In the use of illustrative drawing, either as a lesson or as study work, the teacher must be very careful never to ridicule or show amusement at crude work, since the result is self-consciousness and consequent failure to secure honest expression from a child.

Exercises in illustrative drawing can be used in any year. The teacher can use as the material, pegs, pencils, crayon, chalk, brush and color. Let the children illustrate the subjects talked of in the general lessons—reading, history, language, geography, or nature study. Let them reproduce a scene or an object with such additions as their imaginations may dictate.

# Rochester Reading Lessons

Prepared by Ada Van Stone Harris

Supervisor of Kindergartens and Primary Schools at Rochester, N. Y., for the use  
of the Children in the First School Years

## Lesson 1

I touch baby.  
I touch mother.  
I touch father.

## Lesson 2

I get the baby.  
I hold the baby.  
I rock the baby.

## Lesson 3

I put baby in the cradle.  
I rock the cradle.  
I sing to baby.  
Baby sleeps.

## Lesson 4

Baby is awake.  
Mother bathes baby.  
Mother dresses baby.  
Baby laughs.

## Lesson 5

I stand.  
I get the baby.  
I sit down.  
I hold the baby.  
I rock the baby.

## Lesson 6

I get the cradle.  
I get the baby.  
I put the baby in the cradle.  
I rock the cradle.

## Lesson 7

I get the ball.  
I roll the ball.  
I throw the ball.  
Mother catches the ball.

## Lesson 8

Mother gets the ball.  
Mother rolls the ball to baby.  
Baby throws the ball.  
I catch the ball.

## Lesson 9

Baby gets the ball.  
Baby tosses the ball.  
Frank catches it.  
Frank throws the ball up.  
He throws the ball down.  
Baby catches it.

## Lesson 10

Baby runs and gets the ball.  
Helen tosses the ball to baby.  
Baby tosses it to Helen.  
Helen sits on the floor.  
She rolls it to Frank.  
Frank bounds the ball.  
The ball goes down and up.

## Lesson 11

It is morning.  
Frank is awake.  
He gets up.  
He closes the window.  
He takes a bath.



## Lesson 12

He puts on his underclothing.  
 He puts on his stockings and shoes.  
 He puts on his shirt and trousers.  
 He puts on his coat.  
 Frank is dressed.

## Lesson 13

Helen gets up.  
 She takes a bath.  
 She dresses herself.  
 First she puts on her underclothing.  
 Then she puts on her stockings and shoes.  
 She puts on her skirt.  
 She puts on her dress.  
 Helen is all dressed.  
 She says, "Mother, may I help you?"

## Lesson 14

Helen goes to the cupboard.  
 She opens the door.  
 She opens the cupboard drawer.  
 She takes out the table cloth.  
 She unfolds the table cloth.  
 She puts it on the table.

## Lesson 15

Helen goes to the cupboard.  
 She gets four plates.  
 She sets the plates on the table.  
 She sets four cups and four saucers on the table.  
 She gets the sugar bowl.  
 She gets the cream pitcher.  
 She fills it with cream.  
 She sets it on the table.

## Lesson 16

Helen gets four knives.  
 She puts a knife on the right side of the plate.  
 She puts a fork on the left side of the plate.  
 She takes four spoons out of the drawer.  
 She lays a spoon near each plate.  
 She lays a napkin near each plate.

## Lesson 17

Helen gets the bread-knife.  
 She cuts the bread and puts it on a plate.  
 She sets the plate on the table.  
 She puts the butter on the table.  
 She gets a glass of milk for Frank.  
 She gets a glass of milk for herself.  
 The table is set for breakfast.

## Lesson 18

Frank gets the coal-hod.  
 He takes it down cellar.  
 He fills the coal-hod with coal.  
 It is very heavy.  
 Frank is strong.  
 He carries the coal upstairs for his mother.  
 He puts the coal in the stove.  
 Mother says, "Thank you, Frank."  
 Frank says, "You are welcome, mother."

## Lesson 19

Mother cooks the breakfast.  
 Helen sets the table.  
 Helen places a chair for father.  
 She places a chair for mother.  
 She places a chair for Frank and one for herself.  
 All sit down at the table.  
 All eat breakfast.  
 Mother cooks a good breakfast.

## Lesson 20

Helen clears the table.  
 She gets the dish-pan.  
 She gets the draining-pan.  
 She pours warm water in the dish-pan.  
 Helen washes the dishes.  
 Helen dries the dishes.  
 She sets the dishes in the cupboard.  
 She washes the towels.  
 She hangs up the towels to dry.  
 She hangs up the dish-pan and the draining-pan.

# Nature Stories

## For the Primary School

By Lillian C. Flint, Minnesota

### Buds.

I have a twig in my hand.  
 It came from a tree.  
 There are little brown buds on the twig.  
 The leaves are wrapped up in the little buds.  
 I can pick brown scales from my buds.  
 The scales are coats for the little green leaves inside.  
 The coats keep the buds warm and dry in winter.  
 The outside coats are the thickest.  
 There is sticky stuff on the outside of a bud.  
 The sticky stuff holds the little coats on.  
 Our coats fasten with buttons.  
 The tree fastens the little coats of the buds with glue.  
 The glue keeps the rain out.  
 There is a warm wool coat under the brown one.  
 Some twigs have buds with brown coats, trimmed with fur and lined with wool.  
 The part inside the little brown scales is green.  
 The buds take off their thick winter coats in the spring.  
 We, too, take off our thick winter coats in the spring.  
 The coats of the buds are of many pieces.  
 Our coat is only one piece.  
 Sometimes there are flowers inside the little brown coats.  
 The tree made the little buds last summer.  
 They slept on the twig all winter.  
 The wind rocked them to sleep.  
 In the spring the warm rain waked up the little buds.

The little leaves swelled inside and pushed the coats off.

The little green leaves grew larger and larger.

Now they have no little brown coats to keep them warm.

They do not need any coat.

The bright, warm sun will keep them warm.

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### Spring Gardens.

In the spring we make gardens.  
 My father gave me a little piece of ground for a garden.  
 He told me to dig the dirt to make it soft.  
 I dug with a hoe and made the earth fine and soft.  
 My father gave me a red water-can.  
 I put water in the can, then I poured it on my garden.  
 My father gave me some flower seeds.  
 I made little holes in the ground.  
 The holes were an inch deep.  
 I planted nasturtium seeds.  
 I put one seed in each hole.  
 Then I put a little earth over the seeds.  
 The sun shone warm on the garden.  
 I poured water on the garden every other day.  
 In two weeks I saw little green leaves above the ground.  
 The little leaves were my nasturtiums coming up.  
 I gave them more water.  
 They will grow all summer.  
 They will have yellow blossoms on them.

# THE CHILD WORLD



## The Birds of Killingworth

Adapted for Supplementary Reading by Florence M. Dowden, Washington

Many years ago, in a little town across the sea, there were a great many birds.

The farmers did not like them.

“They have eaten all my fruit,” said one.

“They have eaten all my corn,” said another.

“We must get rid of them,” said all.

So they drove away the robins, the larks, the doves and the bluebirds. Not one was left.

Little brown-eyed Jean cried when her pet robin came no more to her window, and called “Sweet—sweet—sweet!”

Pretty soon the summer came. Nothing could be heard but the chirp of the grasshopper.

One day the caterpillar said to Mr. Locust, “My dear, is not this grand? Since the farmers drove the birds away, I have grown so fat I can hardly crawl.

“To-morrow there will be a great feast in the orchard. All my friends are coming. Won’t you come and bring your family? All your friends will be welcome.”

“Thank you,” said the locust. “We will be there bright and early. We went on a picnic yesterday. We had great fun hiding our eggs in Mr. Brown’s chestnut trees.”

When autumn came, the farmers had no fruit. The children had no nuts.



**Scotch Dolls—For Use With the Language Group**

These may also be used as models in dressing Scotch Dolls

[See the article on page 374]



**Scotch Dolls**—For Use With the Language Group

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[See the article on page 374]

The worms and the bugs had eaten everything. The farmers felt very sorry that they had driven away the birds. "We must get them back. We cannot get along without them" they said. "How are we to catch them?" said Farmer Brown.

At last they thought of a plan. It was this.

They got some large flat wagons. Then they put a great many little trees on the wagons. They stood them up like little Christmas trees. On the trees were hung large bird cages. Crusts of bread were tied on the outside of each cage. Little bunches of wheat were tied on, too.

On the bottom of each cage were many nice fat worms.

Then the farmers drove into the woods. The men hid in the bushes. They did not want the birds to see them.

As it was very early in the morning the birds were hungry. They came in flocks to the wagons. Soon they were busy eating. Then one by one they hopped into the cages. They wanted the fat worms inside. The men tipped up and quietly shut the cage doors. Then they started off home.

There were robins, larks, Jennie Wrens, and bluebirds. They even brought Mr. Crow along, too.

The children clapped their hands to see the dear birds once more.

That very night they were sung to sleep by the soft twitter of the birds in the branches. The mothers and fathers looked at each other and smiled as they heard the hoarse caw, caw, caw, of the crows.



# Primary Number Work and Manual Training

By Harriet E. Peet, Massachusetts

**T**HE more the number work of the primary school is interwoven with the active interests of the children, the greater will be their appreciation of its value and their eagerness to acquire skill in it. It is this use of numbers which gives the vitalizing touch to the study and leads the class to an active attitude of mind toward it. For this reason the lines of work which involve such an inter-relation deserve more time and attention in the teaching of the subject.

The one interest which lends itself to number work better than any other is, perhaps, the paper, cardboard and woodwork connected with manual training and drawing. The possibilities for number in connection with the making of plans, calculating amount of material, measuring and comparing dimensions, are almost unlimited, but the work gives not only opportunity for computations; it otherwise serves as an excellent basis for the subject. The work is concrete. It gives the children knowledge of geometric form and mathematical relations, but better still, independence and skill in the application of number; that is, thru it, the children gain the ability to see a problem in the concrete, to deduce a method of procedure and to work out a solution. It makes them see the necessity for accuracy in computations, for if a child makes a mistake, he must suffer for his own error. He spoils what he is making and must begin over again. But above all these advantages is the fact that such work gives a pupil a motive for his number work. Thru it his arithmetic loses its pigeon-holed, isolated character and becomes part of his real life. It is looked upon as the valuable tool by which he can reach his own ends.

There is, however, a danger of letting the number work, based upon manual training, become haphazard and unorganized, unless care is taken. The work must be adapted to the class and schemes invented to insure repetition and rapid work. The objects chosen to be made must be such as to interest the class and at the same time be within the children's power of computation. The class will enjoy working upon things connected with their play, toy furniture, boxes, carts and games.

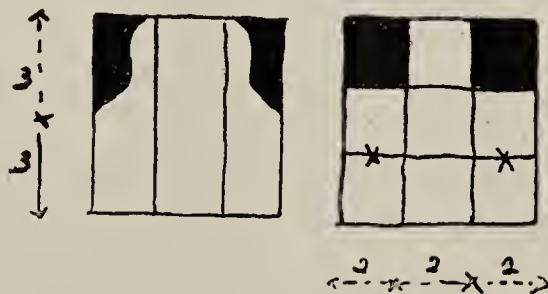
The ways of approaching the work are varied. The class may work from a model, calculating the size and arrangements of the parts; they may work from a working-drawing placed upon the blackboard, calculating the size of parts in the pattern, an economical arrangement of the pattern on the material, and the quantity of material; they may make similar

calculations from a working drawing made to a scale; they may make their own drawings and calculations from dimensions given them, or from a dictation lesson; or lastly, plan and calculate the whole from their own original ideas.

The ideal way of conducting the work is, of course, to connect it with what the class is doing in construction or drawing. However, if this is not feasible, the class may make the computations and drawings at school as a part of the arithmetic work and do the cutting and pasting at home. Manila paper of medium weight may be used for the toy furniture, and most of the other work here outlined, if no other is to be had. Begin the work with the simplest possible exercise, such as the making of a tent by cutting out a rectangle of paper and folding it in the middle; and increase the difficulty of the work by gradual steps. Avoid all fractions at first, but the work will sooner or later involve the simpler ones. The children are able to manage these by making their computations on their rulers.

## AN EXERCISE FROM A WORKING DRAWING. A Doll's Arm-Chair.

Draw a plan for a simple chair, using one part to go around the sides and back, and another for a stool-like seat to be pasted within



Doll's Armchair

the first piece. Make this plan two, three, or four times as large as the children are to make theirs. Have them compute the proportions of their own drawings from the larger drawings and then draw, cut out and paste.

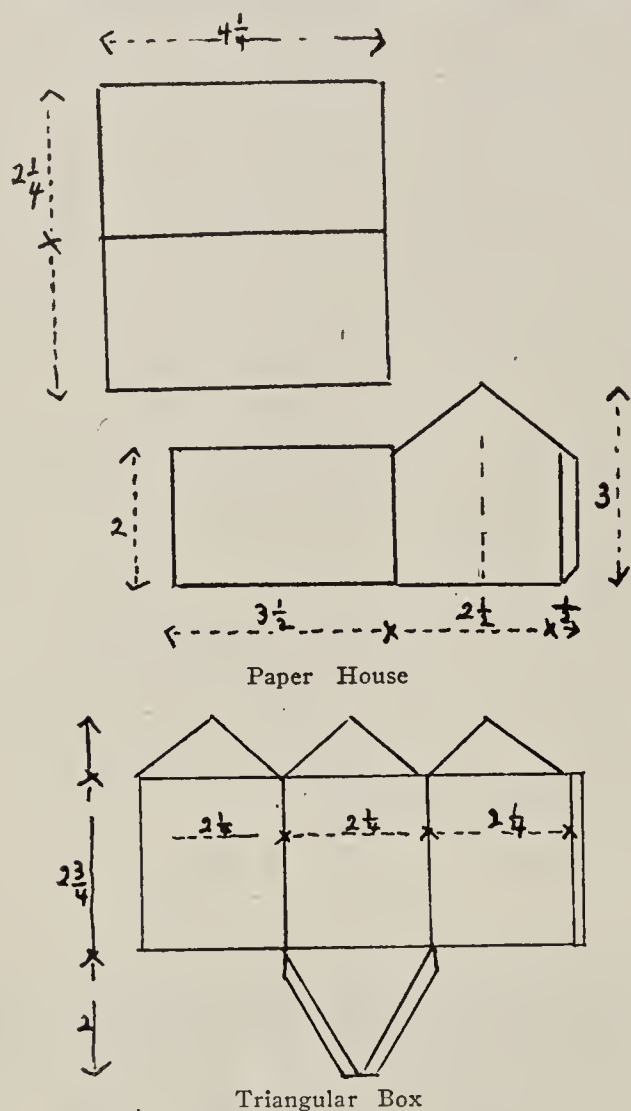
A paper house, or any other desired toy, may be used in a similar manner. If a house is used the work may be kept simple, or if it is desired, it may be made exceedingly complex thru the addition of chimneys, doors and windows.

## AN EXERCISE FROM A WORKING DRAWING. A Triangular Box.

Draw at the board a rectangle to represent  $2\frac{3}{4} \times 7$ ". Divide it into three parts, each representing  $2\frac{1}{4} \times 2\frac{3}{4}$ "; and a fourth part for a lap,  $2\frac{3}{4} \times \frac{1}{4}$ ". Erect triangles one inch in altitude

above each rectangle, using the upper edge of each for the respective bases. Draw a triangle with an altitude of 2 inches below the middle rectangle, using its lower base as one side of the triangle. Make laps on the two exposed sides of this triangle.

Have the class calculate dimensions of whole and parts and then compute size when each di-



Paper House

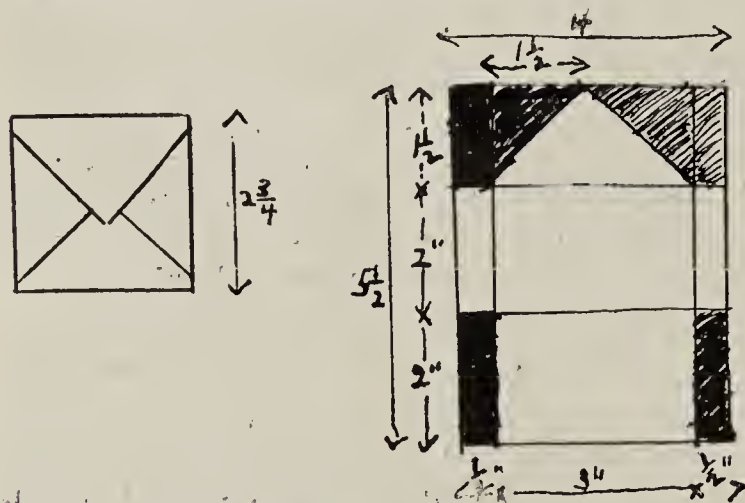
Triangular Box

mension (except diagonals) is increased by itself once, twice or four times.

AN EXERCISE FROM A MODEL I.

A Toy Envelope.

Cut out and fold an envelope which, when finished, measures about two inches by three inches. Show it to the children. Have them estimate and then measure the size of the faces and the laps, and then calculate the size of the



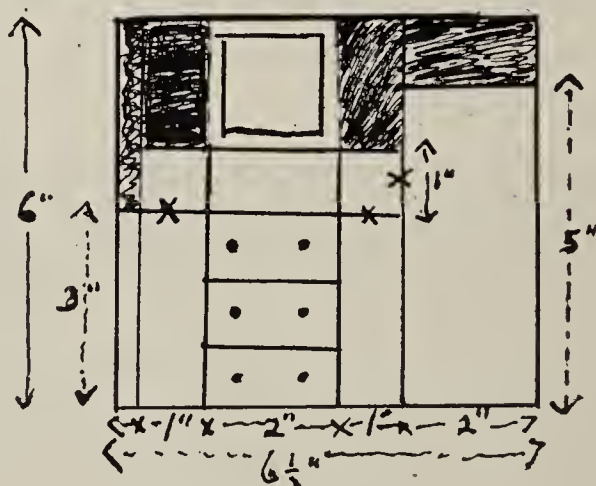
A Toy Envelope

paper from which a similar one could be made. Decide upon a scale for a blackboard drawing of the plan for the envelope, perhaps four inches to one, and have the class work out and dictate the dimensions of the working drawing which you put upon the board. Let them calculate the dimensions of plans for envelopes drawn to different scales. Ask for the dimensions of one whose dimensions (this does not include diagonals) were each half as long; twice or three times as long, and so on. Let them decide upon the scale to which they will make their own drawings, calculate the dimensions and then draw and cut out their envelopes.

AN EXERCISE FROM A MODEL II.

A Doll's Chiffonier.

Make a doll's chiffonier of stiff paper in the following manner: Draw a rectangle 6 x 6 1/2 inches. Beginning from the left on the 6 1/2-inch lines (the upper and lower ones), divide the lines by dots the following distances apart: 1/2 inch, 1 inch, 2 inches, 1 inch, 2 inches. Connect the upper and lower dots with vertical lines. Divide the left vertical edge and the fifth line over into three lengths, beginning at the top 2 inches, 1 inch, 3 inches. Connect these with horizontal lines. Measure down one inch from the top on the fifth and sixth vertical lines. Connect these points with a horizontal



A Doll's Chiffonier

line. Mark off drawers in the third lower rectangle and a mirror frame in the third upper one. Cut away the first, second, fourth and fifth upper rectangles. Make slits necessary on two sides of second and fourth middle rectangles. Fold and paste. Silver paper may be used for glass in the mirror.

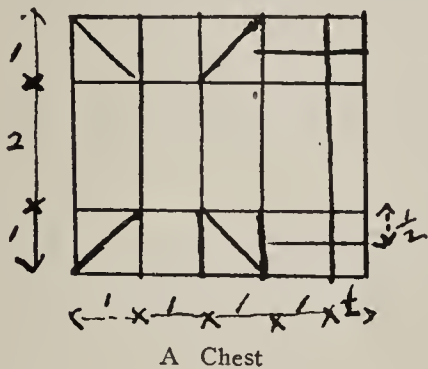
Show your class the model which you have made. Let them measure the sides of each face and calculate: (1) the length and width of paper necessary to make a similar chiffonier, and (2) the distances in to draw lines for folding and to enclose the spaces which are to be cut away. Let the children dictate the dimensions of each part for a working drawing at the board made to a scale of 6 to 1 inches. They will then be ready to deduce the proportions for their own drawings, to make drawings and to cut out work.



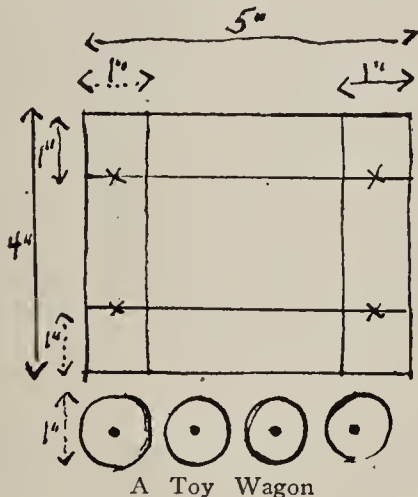
AN EXERCISE FROM DIMENSIONS.

A Chest.

Give the dimensions for the chest, 2 x 1 x 1 inch. Let the pupils calculate the number and size of faces and their arrangement. With the



first exercise of this kind omit cover. Let the children then dictate a plan of procedure for the pattern of the box, deciding upon the laps that will be necessary, and then draw, cut out and paste the chest.

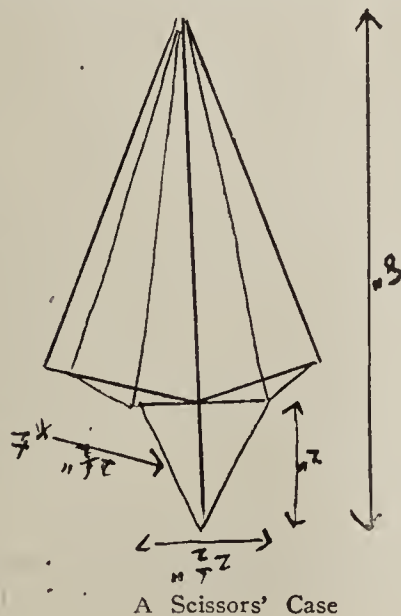


A toy wagon is simple enough to be used in a similar way. The box of the wagon may be 2 x 3 x 1 inch; the wheels 1 inch in diameter. Use toothpicks for axles.

EXERCISES FROM ORIGINAL PLANNING.

A Scissors Case.

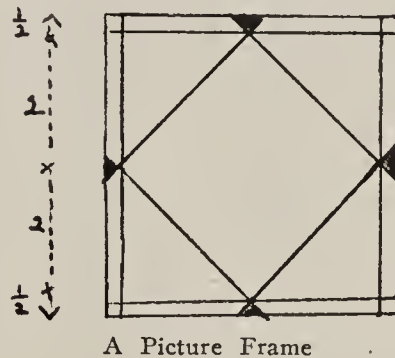
Measure scissors, decide upon way of making case and the necessary dimensions of each part. Plan and work out drawing. If the case is to be made from one piece of felt the pattern may be started from a triangle with the width



of scissors, plus an allowance of one-half inch for the base and the length plus an allowance for the altitude. Add half of this triangle to each side and allow for flap at the top.

A Picture Frame.

Measure picture to be framed in cardboard covered with grasscloth or paper. Decide upon



width of frame. Compute size of cardboard from which it could be cut. Calculate the size of covering for cardboard, allowing a portion to turn over; and then the size of aperture in the center, allowing here also for a portion to be turned back. Decide upon lining for the back. Make a working drawing, mark material, cut out and paste or glue.

Addition of Fractions

(Given to a 5-B class by Miss Agnes C. Finn, Ann Street school, Newark, New Jersey.)

Teacher: Can you add 3 oranges and 2 apples? Five hats and 6 strings? Why not?

Pupil: We cannot add things that are different.

Teacher: Then we cannot add fractions unless they are the same. (Draws circle on board, divided by four lines into eight parts.) Into how many parts have I divided this circle? Suppose it were a pie, which would you rather have,  $\frac{1}{2}$  or  $\frac{4}{8}$  of it?

Pupil: I would just as lieve have either.

Teacher: Why?

Pupil: Because  $\frac{1}{2} = \frac{4}{8}$ .

Teacher: Would you rather have  $\frac{2}{3}$  or  $\frac{4}{6}$ ?

Pupil:  $\frac{2}{3} = \frac{4}{6}$ .

Teacher: Look at  $\frac{2}{3}$ ; then look at  $\frac{4}{6}$ . What did you do to change  $\frac{2}{3}$  to  $\frac{4}{6}$ ?

Pupil: We multiplied the numerator and denominator by two.

Teacher: Give me another fraction that is equal to  $\frac{2}{3}$ . Another. Another. Give me a fraction equal to  $\frac{1}{2}$ . To  $\frac{4}{5}$ . To  $\frac{1}{3}$ . We call these equivalent fractions. Give me an equivalent fraction for  $\frac{3}{4}$ . Another. An equivalent fraction for  $\frac{2}{3}$ ,  $\frac{5}{9}$ ,  $\frac{4}{5}$ ,  $\frac{5}{6}$ ,

(Teacher writes on board :  $\frac{2}{3}$ ,  $\frac{3}{4}$ ,  $\frac{5}{6}$ )

Can I add these fractions as they are? What shall I have to do to them?

Pupil: You will have to change them so that they all may have the same denominator.

The class was then led to find the common denominator and to add the fractions.

# How Arithmetic Is Taught in One School

By M. S. BROWN, New York



WHEN I came to Schaghticoke last year, I found that the grade work in arithmetic was not up to the standard, and that something should be done to improve it.

I adopted the following plan with great success, and I feel certain that any teacher who tries it will get excellent results:

The pupils' names are written on the board in a convenient place, and opposite their names is a place for each day of the week.

The names and blank places appear as below:

Names	Mon.	Tues.	Wed.	Thur.	Fri.	Total
Mary						
James						
John						
Celia						
Total						

The pupils have study periods, and cannot commence studying arithmetic until the beginning of the allotted period. The teacher puts the lesson on the board in a place that may be seen by all. When the period begins the pupils start work. The one who finishes the lesson first places his paper on a table or desk at the front of the room. The next one thru places his paper on that of the first, the third on that of the second, and so on thru the class.

It will be seen that the pile of papers, when completed, has at the bottom the paper of the pupil who worked the fastest; next to the bottom the paper of the one who finished his work next; and so on, the top paper being written by the slowest pupil.

The papers are left on the table until the recitation period, when the work is recorded as follows:

The teacher sends a pupil to the board to do the recording. Beginning at the top of the pile, she distributes the papers to the members of the class, taking care not to give anyone his own paper. In doing this, as she hands back the top paper, she calls the name of the pupil who wrote it, and gives a value, 1, to the paper, which the pupil at the board records. The next paper she gives a value 2, the next 3, and so on; the pupil at the board writing the proper number opposite each pupil's name as the teacher speaks it.

When all the papers are distributed the record will be as below:

Names	Mon.	Tues.	Wed.	Thur.	Fri.	Total
Mary	3					
James	1					
John	4					
Celia	2					
Total						

The above record shows that John was the first one thru, Mary next, Celia next and James last.

Then the teacher reads the answers to the examples, each pupil marking the number of correct answers on the paper distributed to him. Next she passes to the board, calls Mary's name and the pupil having Mary's paper gives the number of correct answers on the paper.

Suppose Mary has 10 correct answers; the teacher writes 10 opposite Mary's name after the 3, with the sign of multiplication between the two numbers. The rest are recorded in the same way. The product of the two numbers gives the number of credits earned by each pupil.

Below is a complete record for one week, the first column of figures giving credit for rapidity and the second column for accuracy; the product for both:

Names	Mon.	Tues.	Wed.	Thur.	Fri.	Total
Mary	3x10=30	4x 9=36	3x11=33	3x10=30	4x11=44	173
James	1x12=12	2x11=22	4x 4=16	2x12=24	3x10=30	104
John	4x 7=28	3x12=36	2x13=26	4x 9=36	1x12=12	138
Celia	2x 9=18	1x10=10	1x11=11	1x12=12	2x10=20	71
Total	88	104	86	102	106	486

It will be seen that this method gives credit for and stimulates rapidity as well as accuracy. It is a daily contest, and each pupil can see just how many credits he earns each day, and Mary knows which gets the more, she or James. To further interest, we have the children choose sides, the two having the most credits the previous time being the leaders who choose. Also the teachers keep a record of the totals of each week, and the five pupils earning the most credits in each grade, for the month, have their names published in the village paper.

Another excellent feature is that not only the teacher, but the principal as well, can at any time, by looking at the board, determine just how many examples each pupil had correct each day, and how rapidly he worked.

Because of giving credit for rapidity the pupils soon get so that they will do two or three

times as much work as they will if they do not have credit for doing their work quickly.

One might think that it would take considerable time to record the work, but it does not when both teacher and pupils become accustomed to it. One second grade teacher with a class of twenty-two does it in about ten minutes.

The remainder of the period is used for oral work. All pupils who are not thru get marked 1 for rapidity.

Below is a complete record and examples for one week of the second grade in the Schaghticoke school. These pupils could add but little at the beginning of the year, and this record is for the second week of December. Their study period is thirty-five minutes, in which they copy and do their examples:

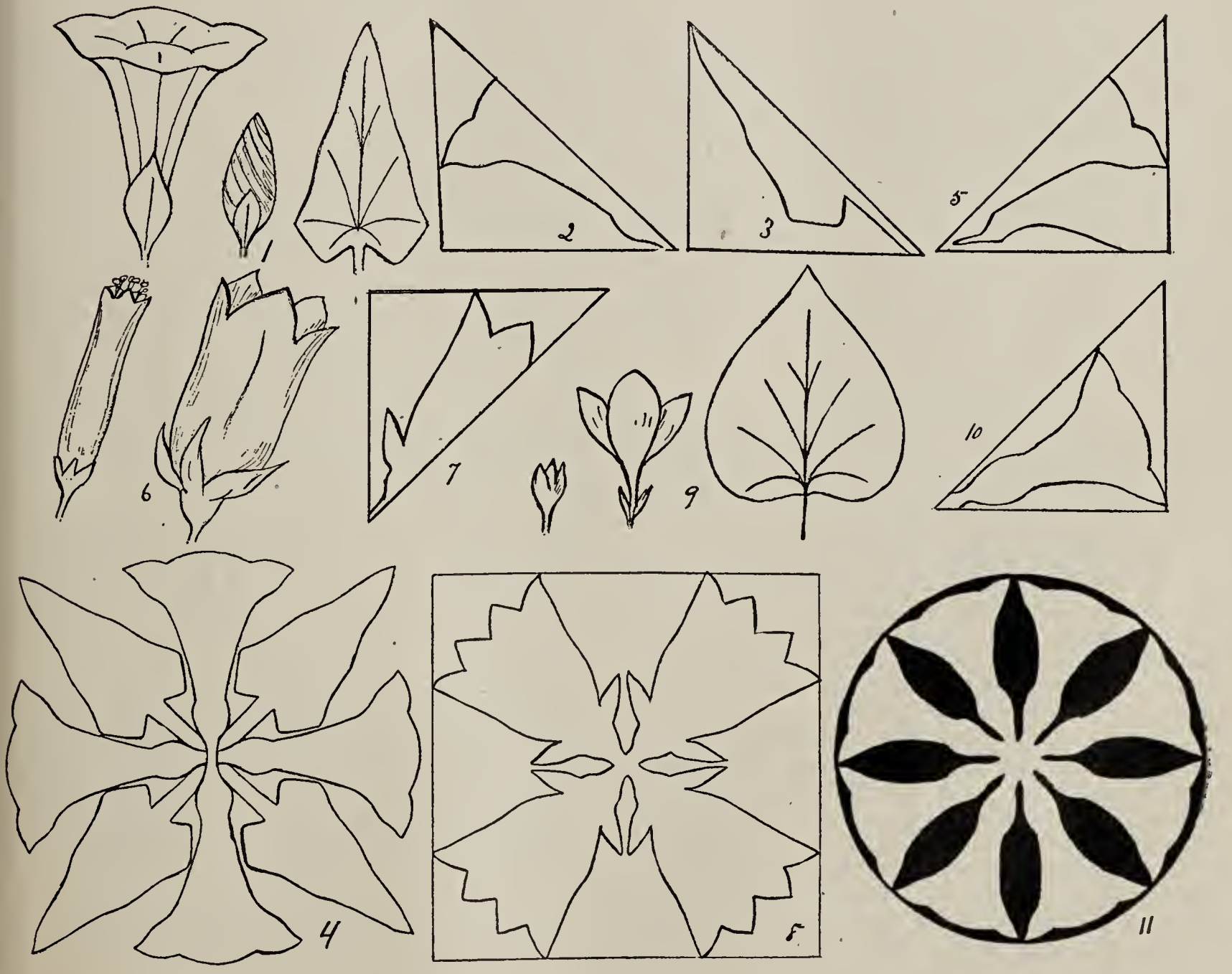
LESSON FOR ONE WEEK.

1. 46321	2. 643	3. 432	4. 6153
64245	324	623	4342
33543	125	564	4124
42464	412	441	7113
51145	321	752	4542
_____	555	323	_____
	447		

			Subtract
5. 3243	6. 6734654	7. 546753	
1234	4423213	233421	
4123	_____	_____	
5433	8. 8734623	9. 126324	
3234	4213412	113213	
5124	_____	_____	
10. 32515	11. 6443	12. 342	13. 3 × 6 =
43213	4315	435	2 × 9 =
51716	4652	631	3 × 4 =
55544	3434	232	3 × 5 =
24452	1325	444	3 × 8 =
	4144	323	3 × 1 =
	_____	_____	3 × 9 =
			6 × 3 =
			8 × 3 =
			5 × 3 =

The teacher leaves these examples on the board for a week, changing two or three figures in each to make new examples for each day.

It will be noticed that this work is far in advance of that required by the Regents' Syllabus for the second grade.



# Lessons in Design

By Cheshire Lowton Boone



IT is the purpose of this paper, and of one or more which will follow, to illustrate certain phases of design teaching which are of real, enduring worth in the elementary school. In order to make the discussion as concrete and definite as possible, in each case typical crafts, or forms of constructive work, will be chosen, and a proper method of approach suggested.

## TILES AND POTTERY.

Before pupils attempt to design for or in clay, they should have worked in that material long enough to know how it can be handled, and long enough to know at least one kind of design which is appropriate from both the technical and esthetic sides. Up to the time when children begin to create their own forms and ornament, the teacher should furnish the decoration and dictate the dimensions, form and execution of the object made.

### A.—TILES AND FLAT SURFACE.

The type of decoration most suitable to clay in the hands of elementary pupils, is the *incised line* or *stamped* designs. The lines should be firm, bold ones, cut into the damp clay with a wooden or metal tool (Plate A-a and d). Other ornament of similar character can be stamped into the clay with sticks cut any desired shape at the ends. These tools can be devised by the pupils and cut from soft pine or white wood. They should be chisel shaped for cutting lines, and at least one-eighth inch broad. Smaller lines tend to fill up if the pottery is afterward glazed.

### B.—EMBELLISHMENT.

Tiles can be embellished in so many ways, and present so tempting a surface for decoration, that enthusiasm tends to lead both teacher and pupil into strange, dangerous doings!

The design may be derived from a division of the tile area or it may be a border.

To handle the division of the square. First efforts should be along geometric lines. The square (these designs are first made on paper) should contain its diameters and diagonals and bases from which to work. These next steps are important:—

1. Have the outside line in every case represent the *edge* of the *tile*. Inside this—about one-half inch for a six-inch tile—draw a second rectangle to indicate the outside boundary of the design.

2. The separation of the four corners or sides by doubling the division lines gives a good foundation. (Figures 2 and 4. Plate C.) The introduction of a central rectangle adds interest

to the pattern. (Figs. 3-5-7.) The central square may be turned in opposition to the main form. (Fig. 8.)

If the several parts are not entirely separated, but left slightly attached at the center or outside edge, these modifications become attractive and useful in proportion to their structure and spacing.

Structure has to do with the harmony in form between the design proper and the inclosing edge. The decoration as a whole must conform to the shape and the background and fill it comfortably, or seem to do so. In these designs the various parts ought to fit together with all the precision of a cut-up puzzle!

3. For tile decoration there should not be many small areas or spaces, which would, when filled with glaze, become indistinct and lose their pattern. There should not be several spaces of the same width or size. If the boundary be  $\frac{1}{2}$ " from the edge of the tile the first division inside should not be  $\frac{1}{2}$ ".

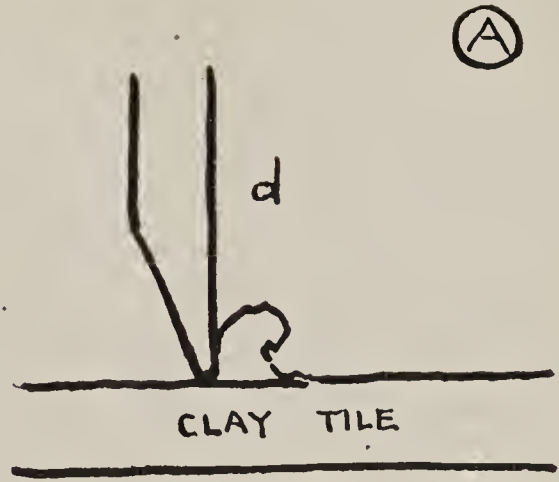
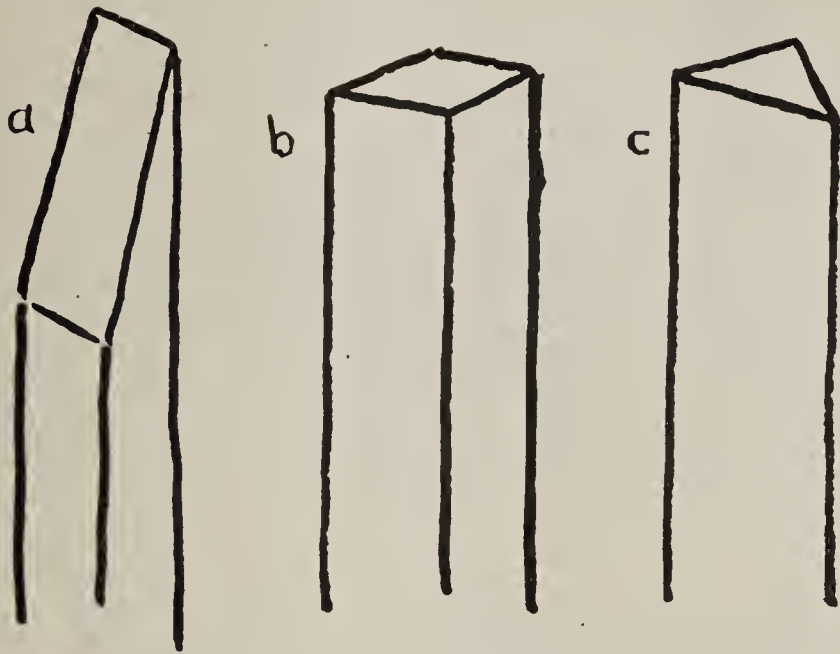
4. The above practice can be followed for any geometric form. It applies to the rectangular sides of square fern-boxes. (Plate B.) Applied to small circular tiles it produces charming paper weights.

5. The use of stamped decoration is quite as common and as valuable where the clay can be ornamented while partly moist.

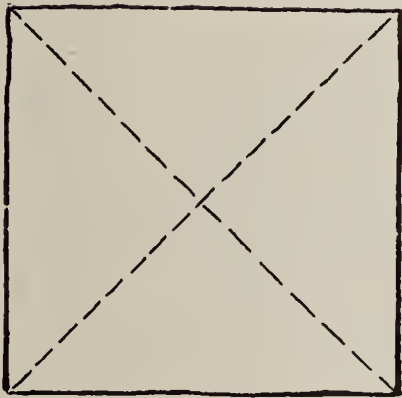
Sticks cut to any desired form at the end are used to furnish a motif which, repeated and combined with others, works into some very good units. Plate B.,\* Figs. 6 and 7, shows two borders using the triangular and square stamps. The broad lines shown can be made with a chisel-shaped stick or stamped. This kind of decoration, if properly studied and prepared beforehand, can be applied very rapidly. It is best to teach the pupils the composition of such decoration thru the use of strips of clay on which they can invent designs until good ones are produced. These borders can be applied to bowls very easily. If used on tiles, the corners may be difficult. Here the design should be started in the middle of each side and worked toward the corners, which can then be filled more easily.

6. The motifs here suggested are very simple and plain. They must be so. It is the kind of design which children of the fourth or fifth grade can really use intelligently. It is characteristic of the material: one wishes to introduce under the glaze, not complex pattern, but merely a variation in surface.

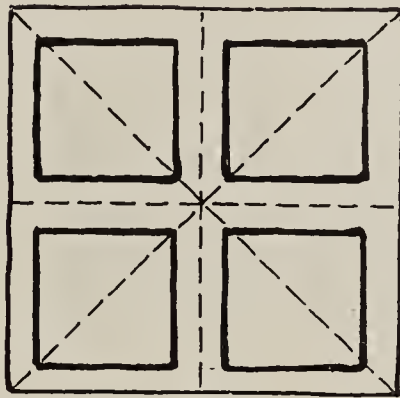
\* Plate B. is a reproduction of the regular sheet issued to the fourth grade in construction.



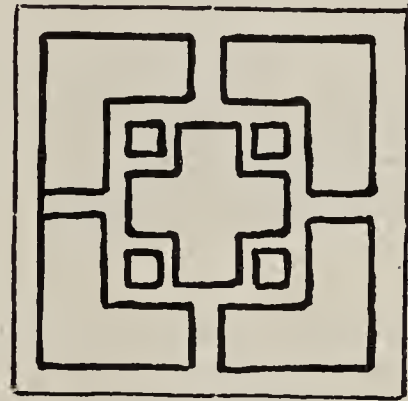
POSITION OF TOOL  
IN CUTTING AN  
INCISED LINE



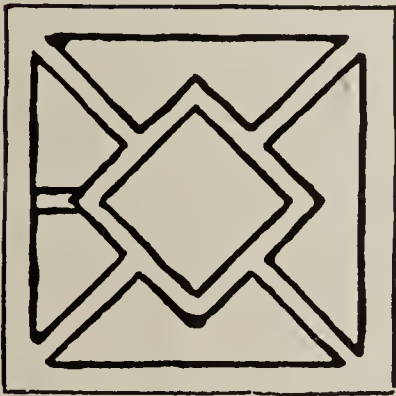
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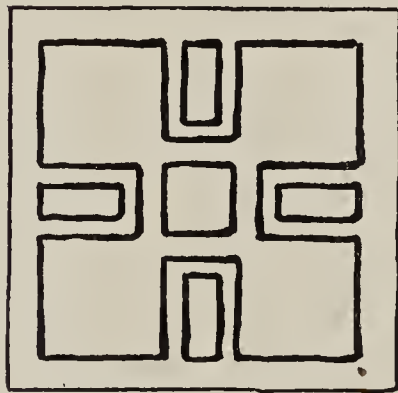
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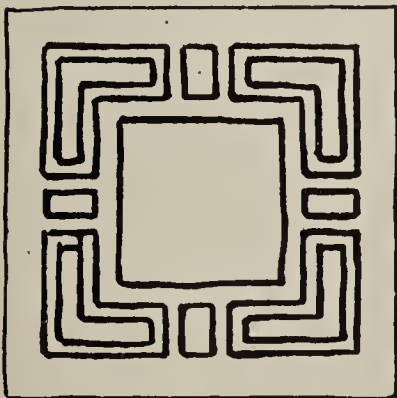
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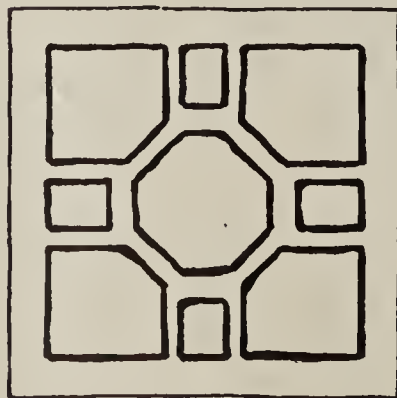
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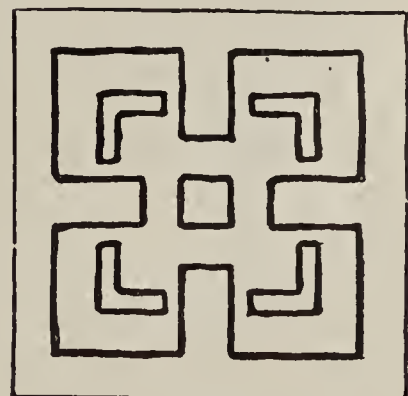
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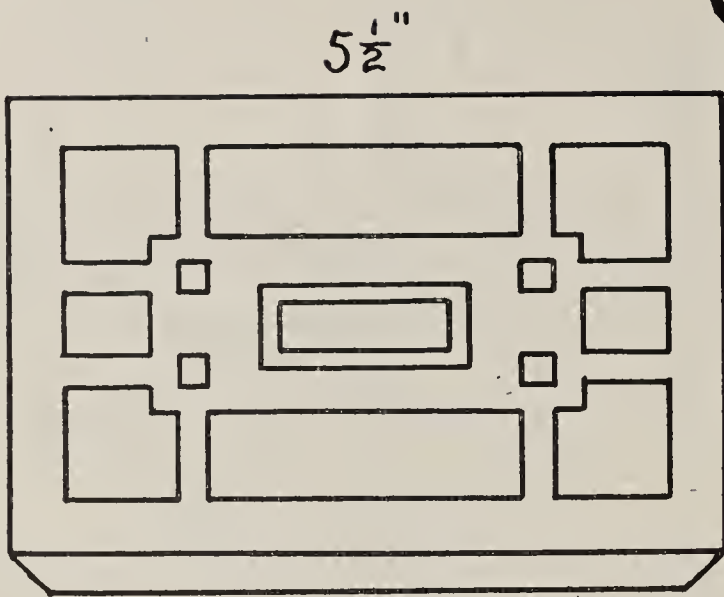


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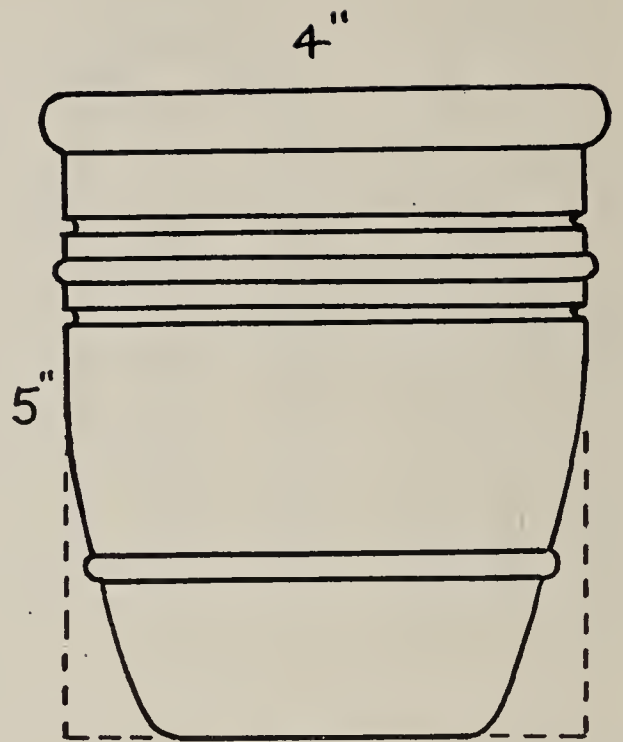
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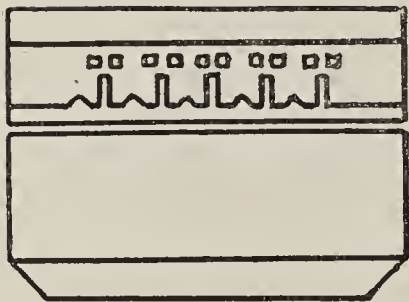
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FERN BOX WITH INCISED DECORATION

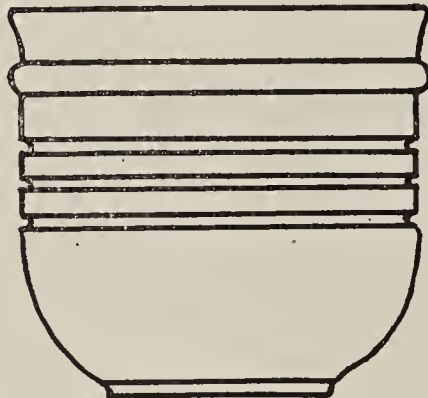


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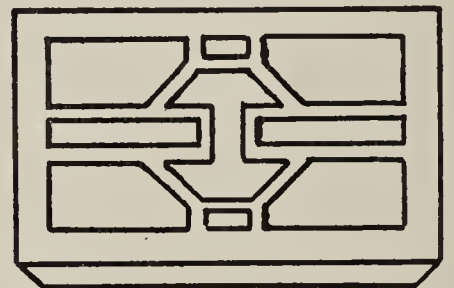
FLOWER POT



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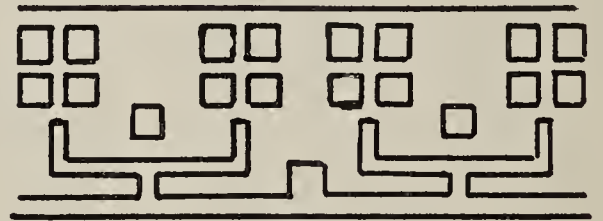


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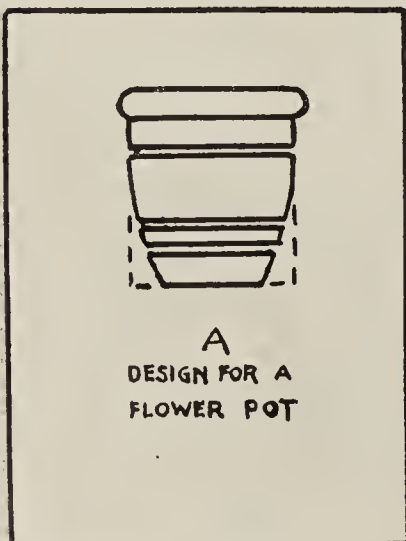
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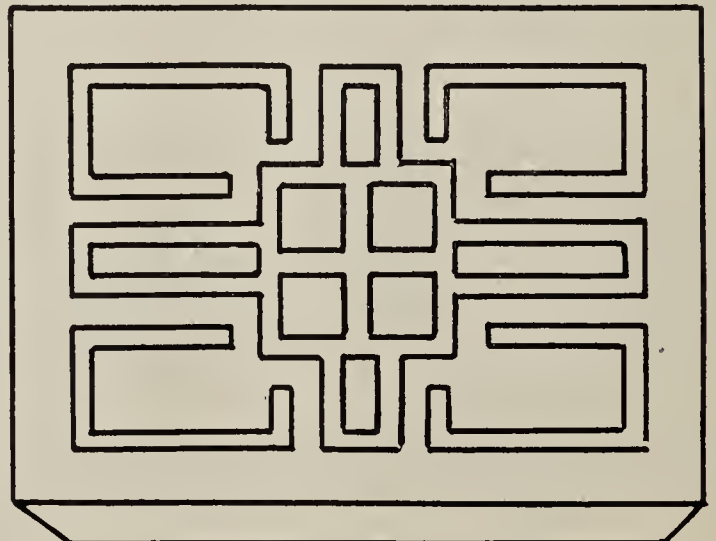
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BORDERS



A  
DESIGN FOR A  
FLOWER POT

← SHOWING THE EXECUTION OF A DESIGN ON PAPER.



⑧

b. There is a second class of objects which admit quite another treatment. Flower pots, especially round ones, look their best when the form is strengthened thru emphasis of the top and of the roundness. For several years the writer has experimented with this problem, with the desire to have pupils produce beautiful forms. Plate B. shows the type of flower pot now made. The raised bands or mouldings are quite easy to execute and add immensely to the beauty and strength of the pot. Slight incised lines used with the raised bands help the relief and add more refinement to the design.

1. These pots are composed in a rectangle which determines the dimensions, exclusive of the raised bands. A flower pot must of neces-

sity be large at the top. The problem consists in making the best of a very restricted number of forms and placing bands.

2. It is to be noted that a rounded edge at the base, or the introduction of a foot (Fig. 4) adds to the beauty of the design. Sharp edges break easily, too.

c. The problems here offered, tiles, bowls and flower pot, are three types of great practical worth. They are unique in that children can understand them from beginning to end and can grasp the reasons for each step. The limitations of use and technique are not hard to see and learn. It is direct, straightforward designing which counts.

*Copyrighted 1908.*

## Stories of the Boyhood of Great Men

### The Picture Boy

By MARION WATHEN, Canada.



WAY across the sea is a country called Spain. In this country is a beautiful city named Seville. Its houses are nearly all built of white stone, which glistens like snow in the beautiful sunlight. All about the city are little hills sloping down towards a sparkling river which flows thru the city and winds about it like a beautiful silver ribbon. Fragrant orange trees with their yellow fruit looking like golden balls in the sunlight, and groves of olive and cyprus trees cover the sunny hillside. Above the city the sky is nearly always blue—so blue, and the days in Seville are nearly all sunlit and clear and warm—gently warm. No wonder people sometimes call Seville “the dream city.”

At the time of our story there were some beautiful houses in Seville—even a king’s palace and a grand cathedral. Some of the houses were very old. There was one that used to be, years before, part of a big convent. Now it was getting old and parts of it were almost falling to pieces. But one day a poor working man and his wife coaxed the people who owned the house to let them live in it. They could not pay much for it, but said they would look after it and keep it in repair if they would let them live there. So soon the old house was a happy home, and one morning a dear little boy was born there. The father and mother called him such a queer name—Bartolome Esteban Murillo; but of course the people there did not think the name “queer,” for in Spain the names are very different from ours.

When little Murillo grew big enough his father and mother gave him playthings, but what he liked best of all to do was just to “make marks.” When his father came home from work at night the little fellow would climb on his knee and say “Draw picture, please,—draw

picture, please.” When the picture was drawn the baby would clap his hands and say, “Me, too,—me, too,” and soon he could make quite a good picture of oranges and grapes—he tried to draw these because he saw them every day. They grew on trees and vines near his home.

When Murillo grew older he said, “When I’m big I’ll be an artist and draw beautiful pictures like the ones in the big cathedral—I’d rather be an artist than a soldier or even a king.”

His father said, “My boy, I would love to have you become a great artist, but to be that you will have to take many drawing lessons, and drawing lessons cost a great deal of money—you know we are poor; but wait till you are a little older and, maybe—who can tell?—but we shall see—we shall see!”

After awhile Murillo became old enough to go to school, and soon all the margins of the leaves of his school-books were covered with pictures he had drawn. His teacher did not scold him very much, for his pictures were so wonderful that he said, “I should not wonder if Murillo is not a great artist some day.”

When there came a holiday Murillo spent it in such a queer way for a boy to do: He gathered up all the scraps of paper he could find, took his pencil and went away alone and sat down on one of the beautiful hillsides with the oranges and olive trees all about him, and for a while looked down at the beautiful white city glistening in the golden sunlight—he saw the beautiful river winding in and out; he saw the blue sky overhead; he felt the balmy air gently fan him; he smelled the sweet fragrance of the oranges and spice trees and then—he took his pencil and tried to draw some of it. After a while he would leave the hillside and wander off to the beautiful old cathedral and look at the pictures on its walls. “Oh, if I could only paint pictures like those—if I only could!” he sighed. Then he would try to copy them. The ones he liked best of all were those of the

Christ-child and of Mary his mother. "When I'm big I'll paint pictures of the Christ-child," he said.

When Murillo was eleven years old something sad happened to him—his father and mother died. Then Murillo went to live with his uncle. His uncle soon found out how fond he was of drawing, so he sent him to live with another uncle who was an artist. There he learned all about mixing colors, cleaning brushes, and how to draw and paint well. But after a while his uncle wanted to move to another city to live and Murillo stayed in Seville and tried to earn his own living by painting pictures.

There were many beggars in the streets of Seville, and poor girls and boys selling flowers and fruit. Murillo was much interested in these girls and boys and liked to make pictures of them. One day he saw two ragged boys with a basket of melons. They were sitting on the side of the street, eating the melons and having great fun, so he painted their pictures just like that and called it "The Melon Eaters." Then he took the picture to the big market in Seville. A man saw it and liked it so well that he bought it. But Murillo did not always sell his pictures and was sometimes very poor. At last, however, he saved enough money to take him to a large city, where he learned much more about painting and was soon able to make pictures so wonderful and beautiful that rich men heard about them and came to buy.

Everywhere Murillo went he made many friends, for he was so kind and good, and the people loved him, too, for his beautiful pictures. Once he stayed a long time at a convent painting some pictures for its walls, and the people there became so fond of him that when he was leaving a cook said, "Oh, please, Murillo, paint me just a tiny picture to remember you by." But Murillo answered, "I have not a scrap of canvas left." Then the cook presented him with a table-napkin, and, altho it was only for a poor cook, Murillo painted a beautiful picture of the Christ-child and his mother on the napkin.

Murillo had a friend called Anthony. He was so good that people called him *Saint Anthony*. Saint Anthony was always doing some kind deed for someone. One day Murillo was thinking about Saint Anthony and all his good deeds and he said, "I shall paint a picture of him." Then he thought this beautiful story for his picture.

One day Saint Anthony was on his knees praying. His heart was so full of love for God and men that the Christ-child was drawn from Heaven to Earth. He came gliding down thru a beautiful light from a host of angels, and Saint Anthony reached out and clasped the Child in his arms. Murillo called the picture "Saint Anthony of Padua."

When the people saw the picture they loved it and said, "Murillo is the painter of Heaven."

They gave him a great deal of money for his beautiful picture and placed it on a wall of the old cathedral in Seville,—the very one he had loved to visit when a boy.

But he painted a picture thought by many to be even more wonderful and beautiful than this—a picture full of little child-angels and of the Madonna. Rich men bought this picture for \$120,000—enough to buy many houses.

Murillo, of course, soon became very rich, and so the little boy who "loved to make marks" became the greatest artist in the land.

One day Murillo was in a church painting a beautiful picture. He was just going to paint an angel's face when he looked up and saw a lovely lady coming in to pray. Her face was so pure and beautiful that he said, "It will do for the face of my angel." So he painted her face for the angels. Afterwards he became acquainted with the lady and found she was as good as she was beautiful, so he loved her and she became his wife, and they had a beautiful, happy home in sunny Seville.

### The Caterpillar

Good-morning, Mr. Caterpillar, with your coat of brown,  
Where are you going this fine day, to walk about the town?

You do not in a hurry seem, I think you're rather slow,  
If I had sixteen legs I should a little faster go.

But then you're dressed so very warm you can not travel fast;

How very glad you'll be, I'm sure, to put away at last,  
That shaggy coat of black and brown which all the time you wear,

Why, just to see you in that fur makes me warm, I declare;

But one fine day when you a lovely butterfly will be,  
You'll surely hardly know yourself, or so it seems to me.

—A. S., in *Child Garden*.

### Two Students

A little boy sat on the shore of a pond  
While a bullfrog sat in the pool;  
And each one gazed on the other one  
Like scholars in a school.

Then at last the little boy spoke and said:  
"Why, Frog, do you gaze at me?  
Pray swim or jump, that I may learn  
Some Natural History!"

The frog he croaked out this reply:  
"That's what I'm here for, too,  
I'm studying Boys, and their curious ways,  
For I've nothing else to do!"

Then the boy he turned and went away,  
And the frog he sank below;  
While circling ripples on the pool,  
Were all that was left of the show.

—BENJAMIN WEBSTER, in *St. Nicholas*.



# Telling Time by the Flowers

By Florence V. Farmer, New Jersey

Among the commonest of our wild and cultivated flowers, we find many that have a tendency to open and close at, or about, the same time each day, unless this tendency is disturbed by some external interference, either of weather or man.

A few flowers have so impressed men with their peculiar habit of opening and closing, that they have gained for themselves names which indicate the exact hour or period at which they open their petals or hide their bright faces. Some open every morning and close at night, irrespective of the weather; others will only open when the sun shines, while others come forth at night, or close their petals at mid-day, if the sun is very warm and bright.

The daisy opens its bright little eye to the early beams of the rising sun and closes it again toward evening.

Men by reason will it calle may  
The Daisie, or else the Eye of Day,  
The Emprise and the flowre of flowres all.

—Chaucer.

This flower not only closes its petals at night, but they are also carefully folded over the yellow disc in rainy weather. It has thus the power of preserving the parts needed for the formation of fruit from the rains of day and the dews of night.

The morning-glory and the water-lily open their sweet-scented blossoms at the break of day and close them again before the sun has risen high.

Dandelion, with globe of down,  
The school-boy's clock in every town.

opens between five and six o'clock in the morning and closes at sundown or soon after. This flower possesses a very peculiar power of sheltering itself from the heat of the sun, as it closes whenever the warmth becomes excessive.

The goat's beard, or noon flower, opens its star-shaped blossom in the early morning and shuts it again at twelve o'clock precisely, the moment of the sun's highest altitude. It has thus gained for itself the name "Go-to-bed-at-noon." Farm laborers still take their dinner hour from this little field flower.

A species of mallow has been given the name "Good-Night-at-Noon," because its beautiful flower opens at eight in the morning and, having received the early rays of the sun, closes again at noon.

It has been noticed that the sunflower and other plants whose flowers are compound and yellow, in shape and appearance like the orb of day, always turn their flowers toward the sun—to the east in the morning, to the south at noon, and to the west towards evening. Shakespeare tells us of

The marigold that goes to bed with the sun,  
And with him rises weeping.

Because the tiny scarlet pimpernel closes its blossoms about two o'clock, it has gained the name "Shepherd's Clock." Old-fashioned country people placed more reliance upon this plant than upon the barometer. They prognosticated fine or wet weather by noticing whether the flowers were open or closed. If they expanded fully in the morning, there would, to a certainty, be no rain of any consequence on that day.

The anemone curls its petals up and goes to sleep at nightfall. In the "good old times," when people firmly believed in the existence of fairies, it was thought that this was the work of the little people who nestled inside the flower and drew the curtains gently around them.

Our garden flower, the four-o'clock, is a native of the Malay Archipelago, and gained its name from the peculiar habit of opening its flowers at four o'clock in the afternoon and keeping them open till the early morning. This plant is sometimes taken from the woods and placed in a conspicuous place in the gardens of the natives, that it may answer the purpose of a dial or clock, especially in cloudy weather, when observations cannot be taken by the sun, upon which people destitute of watches and clocks very largely depend.

You Evening Primrose, when day has fled,

Open your pallid flowers, by dews and moonlight fed.

Here and there a primrose blossom may sometimes be seen fully expanded in the daytime, but the majority of flowers do not open till six or seven o'clock in the evening, and then they are slightly fragrant. This is a beautiful characteristic of many night-blooming flowers. It would seem that as they open during a period when beauty of appearance would be disregarded on account of the darkness, they make up for the disadvantage by the diffusion of the choicest odors.

So we find many flowers

That keep

Their odor to themselves all day;  
But when the sunlight dies away,  
Let the delicious secret out  
To every breeze that roams about.

The moonflower is a large, pure-white, fragrant blossom opening in the evening and remaining open until noon the following day.

One of the most beautiful of the flowers that bloom only at night is the night-blooming cereus. The flowers begin to expand about seven or eight o'clock in the evening, and are fully blown about midnight. Before morning the flowers are quite decayed, but during its short life there is scarcely any flower known which

possesses greater attractions. The calyx, when open, measures nearly a foot in diameter. The outer sepals are of dark brown color; the inner, of a splendid yellow, gradually shaded into the petals, which are a pure and brilliant white.

A famous floral clock was constructed by the great botanist Linnæus, which indicated the hours of the day by the opening and closing of the different flowers. The plants were carefully arranged in a semi-circle, so that any hour of

the day could be told, by the great master, at a glance.

A little space in our school gardens might be given to some of the flowers that have regular times for opening and closing. We may not be able to carry out the idea in such a perfect way as did the botanist, but we could have a few plants whose flowers open in the early morning; a few that open at noon; some for the late afternoon, and some for the evening.

## Stories from the Primary Rooms

### Experience with Room Four

By MARGARET SMALL DODGE

(Continued from last month)

Along with Micky's case comes that of Edgar, the Italian boy's. He was a big, beautiful boy, but he never appealed to me. He was becoming spoiled, however, for the girls were making too much of him. He *did* have fine eyes. I think it's generally conceded that fine eyes are quite fetching, especially if they are large and brown and soft and one knows how to use them. Edgar knew. He didn't flash them at you,—my Edgar was no amateur. When Edgar turned his eyes upon you he looked straight into your heart with a tender, softened expression, suggestive of warmth and gladness.

But Edgar must be humbled—he was getting too overbearing. If he were unchecked I should be having trouble in the ranks.

One day I intercepted a loving note which was being shifted down the aisle to a girl in the front seat. Ever know how artistically the forty-eight can shift notes? Splendid method, that,—it's great. I never found out how they really did it. I knew very well that Uncle Sam was being robbed of postage every day in Room Four, but so effective was the rival delivery system that I seldom got any evidence against it. But one day as I was walking down Edgar's aisle I saw that Florence Markham was bending most studiously over her geography. Florence was not a student. The act, in itself so simple, was proof to me that something was wrong. It is a sort of gift to be able to sense trouble among the forty-eight. I do not think it can be acquired. Perhaps those of us who are successful in this respect should not be too proud of it—it may signify that we are ourselves possessed of the imp of the perverse to so readily detect it in others.

I, too, bent over Florence's geography; I, too, studied the map of Africa; I'll wager that my interest in the Congo States which blazed at me in blue and scarlet was as genuine as that of my pink-cheeked Florence,—her cheeks were getting pinker and pinker all the time.

"What have you there, dear?" I asked quietly. I saw the folded slip of paper sticking up from behind the page of the geography. The false-

hood was checked on the child's lips as she looked into my eyes. She saw nothing there to fear, I am sure, for the wise teacher never inspires fear. When a member of the forty-eight has a guilty secret that is tearing at his vitals and would fain be rid of it and have his peace again, it is good to look into the eyes of his teacher and to realize that he will find forgiveness, even if punishment stand sentinel at the door.

The little girl handed me the slip. She put her head on her desk and burst into tears. I left her and went to my desk. The note was not addressed to Florence, she was but a link in the chain of the postal system that obtained in her aisle. It was meant for the bold-eyed Portuguese girl in the front seat. I read it. It was sufficient to show me that Edgar was decidedly spoiled. It was one of those offhand, brutal affairs affected by members of the male sex who have been so fooled by excess of attention that they begin to believe they really amount to something.

By the note I could see that Edgar had been cold to the Portuguese maid,—also that he had not always been cold. The poor mite had evidently begged for a return of the fickle one's favor. I really ought to have given her the note, for I'll wager if I had she would not have been supporting a worthless husband to-day and taking abuse into the bargain.

I said nothing about it till the close of school. Then I haled Edgar to the front of the room. Knowing not what evidence I had against him, he gave me a languishing glance. When he saw what I held in my hand he went white with rage. For a moment I was alarmed. I never liked to see a big boy in a passion, especially an excitable Edgar. I rang for the principal, for I was learning it was well to have him within reach in some cases of discipline. Edgar was very stubborn. I did not touch upon the nature of the note, but I dwelt upon the disobedience of sending it. That was my only card. He showed no signs of remorse. He stood and glared straight in a stolid sort of way. I turned to my desk with an air of finality.

The principal was taking only a listening part in the affair. He stood at the window, looking out. I picked up a blue pencil and be-

gan to correct an examination paper. After each lesson it was the custom in Room Four to collect the writing- and drawing-books and put them into the cabinet drawers. It took Edgar a long time to find his book, it was near the bottom of the pile. He brought it to me.

"Very well, Edgar, you may get your drawing-book." He did so and brought it to my desk. "You may take these to your desk and pack up your belongings," I observed, bending low over my examination papers.

Now Edgar knew that when a pupil of Room Four was told to "pack his belongings" it meant that he was to be sent away. He began to pack, the principal looked out of the window, I corrected my papers.

I was outwardly calm, but I was beginning to get uneasy. Unless Edgar should break down I must send him away, and I knew that I'd have a hard time of it with the committee for sending a child away for the trifling offence of passing a note. I thought that Italian boy never would finish packing his belongings. It seemed hours that I marked with that blue pencil while the principal gazed out of the window. But all things come to an end, and so they did in Room Four. My work came to an end. The principal's looking out of the window came to an end. That Italian boy's bravado came to an end.

He suddenly burst into a yell of despair. He raced down the aisle and grabbed both my hands, while his words tripped on his tongue and fell out in a jumble of sounds. Then the principal came to the rescue. He took the lad by the arm and talked with him seriously. It was easy work now. Edgar had capitulated unconditionally. He wept and wailed until his great eyes looked like puddles.

"Are you ready to make it right with your teacher?" the principal concluded. The boy acquiesced in the politest English. If there was one thing I hated it was to have a member of the forty-eight make it "right" with me. When Edgar stood first on one foot and then shifted to the other I felt as if I'd like to stand up beside him and do the same thing, just to help things along and get rid of it all. But the lad said nothing. It seemed as if he were playing fast and loose with us.

I began to get angry. As for the principal, what with his looking out of the window and his waiting for the Italian boy to make it "right" he was quite out of patience. "Well, sir," he roared at the boy, "what are you standing there for? What are you going to say?"

And right then and there that Italian boy taught me one of the best lessons it has ever been the privilege of a member of the forty-eight to teach. He turned to the principal with a look of distress and gasped, "Say? What does she want me to say? I'll say anything she wants me to say. I don't know what she wants me to say. I'll say anything she wants me to," he wailed miserably.

He said what I wanted him to; he remained in Room Four; I know he operated his mail system right under my nose, altho I never caught him at it again. His "I'll say anything she wants me to," remains with me still.

Remember the episode of Edgar, the Italian boy, and the lesson it teaches. It's a good one. How many of us would be glad to say anything, once we knew what the other fellow wanted us to say! How many heartburnings and misunderstandings we would be spared if we had the frankness of the Italian boy to find out what to say and to say it without reserve!

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### Maytime

Maytime, Maytime!  
That's the happy playtime!  
Apple blossoms everywhere,  
Plum trees white as snow.  
Maytime, Maytime!  
That's the happy playtime!  
Nothing could be sweeter  
Than a day in May, we know.

BERTHA E. BUSH.

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### Built Right

BRAIN AND NERVES RESTORED BY GRAPE-NUTS FOOD.

The number of persons whose ailments were such that no other food could be retained at all, is large and reports are on the increase.

"For 12 years I suffered from dyspepsia, finding no food that did not distress me," writes a Wis. lady. "I was reduced from 145 to 90 lbs., gradually growing weaker until I could leave my bed only a short while at a time, and became unable to speak aloud.

"Three years ago I was attracted by an article on Grape-Nuts and decided to try it.

"My stomach was so weak I could not take cream, but I used Grape-Nuts with milk and lime water. It helped me from the first, building up my system in a manner most astonishing to the friends who had thought my recovery impossible.

"Soon I was able to take Grape-Nuts and cream for breakfast, and lunch at night, with an egg and Grape-Nuts for dinner.

"I am now able to eat fruit, meat and nearly all vegetables for dinner, but fondly continue Grape-Nuts for breakfast and supper.

"At the time of beginning Grape-Nuts I could scarcely speak a sentence without changing words around or 'talking crooked' in some way, but my brain and nerves have become so strengthened that I no longer have that trouble." "There's a Reason." Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

# Hints and Helps

## Plans, Methods, Devices, and Suggestions from the Workshops of Many Teachers

This feature, originally planned for these pages, has proved so popular with teachers that it has been copied by nearly every educational periodical in the country. *TEACHERS MAGAZINE* will continue to publish the best to be had for this department. The Editor would like nothing better than that he might be able to visit the school-rooms of every one of the hundred thousand teachers who read this Magazine. What an abundance of good things he would find! But that cannot be. The next best thing is to have the teachers aid each other by writing out the devices and plans and thoughts that have proved most helpful to them. Will you not contribute from the store of your experience? A good book will be sent for every contribution accepted for this department.

### The Pencil Symbolized

It has been very hard for me to instil in the minds of my little people the fact that the rubber of the lead pencil, as well as the point, is not intended for the mouth. A device for overcoming the tendency was suggested to me by a writing specialist, and I pass it on for the good it has done me.

Lead the child to think of the pencil as his helper. Tell him he is a business man, his desk is his office, and his pencil is his bookkeeper. When a child has a tendency to use a pencil which is very dull tell him his bookkeeper does not look as neat as he should, and when the tendency to chew the rubber is seen the timely suggestion of, "I wouldn't bite my bookkeeper's head," will soon teach him his lesson. When the habit of putting the point to the tongue is seen, the mere suggestion of "Why, John, I wouldn't put his feet to my lips," will accomplish your purpose.

*Virginia.*

RUTH O. DYER.

### Word Fire Drill

I have received so much help from the "Hints and Helps" department that I have decided to contribute a device for word drill.

The words on which I wish to drill are written on the blackboard and we say that the board is our schoolroom and the words are our books, wraps, dinner-pails, etc. Then we play that the schoolroom is on fire, and everything must be gotten out. To do this, the children must erase the word, naming it as they erase it.

I find that the children will do their best in order to see who can carry out the most things, and they seldom forget the words, for if one child does not know the word, he will listen when some one else names it, so that he will know it when he sees it again.

*Nebraska.*

CLARA E. HEACOCK.

### Cardboard for Mounting Work

One of the greatest incentives for the production of neat written work in a primary room is to see before one the nice work of a fellow-pupil. Teachers realize this, but in so many of our rooms there is no place to display the best work done in class.

I have found it very satisfactory to fill the small space between windows with cardboard bulletin-boards.

Cut a sheet of dark gray or dark green cardboard the desired width to fill the space, and fasten the corners with thumb tacks. When special written work is given, the best paper can be selected and pasted on this board by passing the brush lightly over the top and bottom of the paper to be pasted.

Each square of cardboard will usually hold four specimens, and when you desire to replace these with new specimens the old papers can be pulled down without injuring the cardboard and new ones pasted in their place.

*Virginia.*

RUTH O. DYER.

### The Star Method Adapted to Reading

My second and third grades were very poor readers. They did not seem to take any interest in their lessons, and I found it hard to keep their attention during the recitation period.

At last I decided to try this plan:

I sent for a box of gold stars, and told the children that for every five perfect lessons they had I would give them a star. They were delighted, and as soon as they had the first five perfect lessons I put a star in the front of their books.

The plan worked finely, and now I have noticed that one boy whom I had before despaired of ever teaching to read takes his book home to study, and he nearly always has a perfect lesson.

*Michigan.*

MINNIE MCCONKEE.

### Curiosity as an Aid

It is pedagogical to excite curiosity if this is done wisely.

I teach a country school. One day when I went to the coal and cob bin for fuel I found an egg. This was during recess. When the primary class came to recite I had them finish the lesson assigned.

This was in the spring, and the children had by this time learned a good set of words as a working vocabulary.

I stepped to the blackboard and wrote sentences similar to the following:

I have something in my pocket.  
 It is warm.  
 It is smooth.  
 It is good to eat.  
 It is hard on the outside.  
 It is soft inside.  
 It is white.

What do you think it is, Grace? What do you say, Lloyd? No. It will break if you drop it. Yes. It is something like a ball. Come and feel it thru my coat, Clark.

It is an—egg.

*Illinois.*

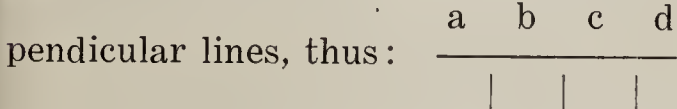
C. G. WYSONG.

### To Teach the Alphabet

Many parents wish their children to learn their letters. Most teachers agree that this is not necessary, but if well taught it can be made an aid to reading and language for the beginners.

Proceed slowly at first. Write a list of words already learned, on the board. Give one child a piece of colored crayon. Send him to the board. Tell him to mark all the a's he sees. Do the same with one or two others, giving different colored crayon to each. A little drill is enjoyed by the small pupils, especially with bright colors to mark the letters with.

Now when this has been followed and when the children have learned to write a few words, take a rule and draw a horizontal line with per-



Put in the letters you wish and let children pass to the board and fill in as many words as they can that contain the letter appearing above the line. This will be found a great help in teaching children to observe and spell. They learn their letters, which cannot hurt them, and enjoy doing it, besides.

*Illinois.*

C. G. WYSONG.

### Homely Translations

Translate in the second grade? Yes, from the words of the book to the meaning conveyed to their little minds.

After a lesson has been read thoroly, difficult words explained, and the meaning picked to pieces generally, I designate a sentence or a paragraph, perhaps, which they are to write out in their own words. It sounds important, and they work faithfully. Here is a sample translation. You can see the point:

Book version—

The Declaration of Independence was signed. The people shout for joy. The men throw their hats into the air. The boys build bonfires. The women laugh and cry.

Child's version—

(8 years old.)

The Declaration of Independence had the names put to it. The people holler, for they are happy. Men

throw their hats up. Boys have a bonfire. Women are *dreffle nervous.*

*Penna.*

E. MAIE SEYFERT.

### The Tables in Concrete Form

After my boys and girls have learned all the tables in prosaic form, they enjoy this variety of expression:

One day I will write upon the blackboard the names of twelve articles associated with farm life; the pupils learn to spell them, then write the table which I designate, thus:

$$7 \times 1 \text{ cow} = 7 \text{ cows.}$$

$$7 \times 2 \text{ horses} = 14 \text{ horses.}$$

$$7 \times 3 \text{ sheep} = 21 \text{ sheep, etc.}$$

until the twelve articles are used.

The following days we will use a list of twelve things employed in the kitchen, store, schoolhouse, etc. The method combines a splendid language lesson and spelling lesson, as well as serving to keep the tables fresh in their memory in an attractive manner.

*Pennsylvania.*

E. MAIE SEYFERT.

### Devices for Number

Because arithmetic (number) is a formal subject, it does not prove that it cannot be made interesting to the children. The following devices have been used in my first grade class, and have proved effective:

1. Draw a fort on the board. In it place number facts, as  $6 + 4.11 - 6$ , etc. Tell the class that they are an army which must take the fort and plant an American flag in place of the English one which floats from the top of the fort. Each example solved is a prisoner taken. If a child fails to solve the example given him, that man can remain in the fort and protect the flag.

2. Draw an open umbrella on the board and let figures represent drops of rain falling.

3. Ten lists of ten examples each were placed on the board. The children were told to see how high they could fly their kites. If a child was able to answer only the first six correctly, a tiny kite was quickly drawn beside that number, and his name written on it. Of course, each child tried to fly his kite to the top of each list. Arrows may be used instead of kites; see which child can shoot the arrow the farthest.

4. As an application to the lesson on the foot and inch, the class played they were attending a measuring party, where each person was measured. Each child was given a turn at measuring one or more pupils to find out their height.

5. Making a set of dominoes served as a very interesting number lesson.

6. Giving riddles in the number class secures effort on the part of the pupils; they all try to guess the answer first; the teacher says add 6 and 4, take away 2, add 7, take the number of 3s in that answer, add 6; what is the answer?

*New York.*

FLORENCE JENNINGS.

### A Multiplication Device

"Buzz" is a game played at children's parties, and when adapted to schoolroom use, it is well to mention this fact. The pupils sit still in their seats and count, each in succession calling out one number. *E.g.*, supposing the child occupying front seat on first section to begin with One, the child back of him follows with Two, the next Three, and so on until Seven is reached; that is in drilling on the seven table, otherwise until eight, or nine, as the case may be, is reached. For seven the word "Buzz" is substituted. In the same way the child whose turn happens to arrive at fourteen, twenty-one, or any multiple of seven, or at seventeen, twenty-seven or any other such number containing seven, must instead say "Buzz."

A failure to call out "Buzz" at the right time renders a child "caught," when the next child must begin at one again. So also is one caught who says "Buzz" out of time.

The game goes on thus, around the class again and again, until all have been "caught" save the one who bears the honor of "standing the class."

Some little penalty, as "going to sleep" on the desk, may be imposed on each player as he is caught.

The many-sided value of this device, knowledge of tables and the concentration of attention, is evident.

*Georgia.*

LILLIE STROZIER.

### A Silent Monitor

A good outline for assignments that can be kept on the blackboard:

LESSONS		
A CLASS		B CLASS
35-36	READING	33-34
29	ARITHMETIC	29
	SPELLING	
	40	

From day to day the numbers are changed according to the lessons.

*Indiana.*

N. E. P.

### Suggestions for Number

The other day a primary teacher in a school where the board of education did not furnish material in plenty was lamenting the fact that she was not able to accomplish what she had hoped in number work, because of lack of material. On questioning her I found that the simple things for counting, and objects for teaching the first steps in addition, were the things she thought she needed most.

I have found that I need these things even less than I thought I should. Children tire quickly of the colored sticks and other objects, but I find that more zeal is manifested and better oral work in the first steps is obtained by sometimes using things that appeal to the sense of hearing rather than sight.

You should not feel tired all the time—healthy people don't—you won't if you take Hood's Sarsaparilla for a while.

In adding I explain to the children that a pause in the sound means and, then I tell them to listen to the story my bell tells, and tell it back to me. I tap the bell twice, then pause, and then tap it four more times. They tell me it tells this story: Two and four are six. Then they write the story on the board,  $2 + 4 = 6$ .

There are many sounds we may use, for instance clapping the hands, snapping the fingers, etc.

*Virginia.*

RUTH O. DYER.

### Card Squares for Number Work

All teachers of the first grade realize that it is very hard to present a number to a class as a whole unless each pupil has the number represented by objects before him on his desk with which to perform all the different processes.

I have used for these objects and found them more desirable than anything else I have ever tried, small one-inch squares cut from the pasteboard backs of tablets.

The children are always glad to furnish the backs of their tablets, and the teacher will find them invaluable. Then if, for instance, the number seven is being presented, each pupil will have on his desk the seven squares with which he can objectively form any example in addition, subtraction, multiplication or division involving seven.

RUTH O. DYER.

### A Food Drink

WHICH BRINGS DAILY ENJOYMENT.

A lady doctor writes:

"Though busy hourly with my own affairs, I will not deny myself the pleasure of taking a few minutes to tell of my enjoyment daily obtained from my morning cup of Postum. It is a food beverage, not a stimulant like coffee.

"I began to use Postum 8 years ago, not because I wanted to, but because coffee, which I dearly loved, made my nights long, weary periods to be dreaded and unfitting me for business during the day.

"On advice of a friend, I first tried Postum, making it carefully as suggested on the package. As I had always used "cream and no sugar," I mixed my Postum so. It looked good, was clear and fragrant, and it was a pleasure to see the cream color it as my Kentucky friend always wanted her coffee to look—"like a new saddle."

"Then I tasted it critically, for I had tried many 'substitutes' for coffee. I was pleased, yes, satisfied with my Postum in taste and effect, and am yet, being a constant user of it all these years. I continually assure my friends and acquaintances that they will like it in place of coffee, and receive benefit from its use. I have gained weight, can sleep and am not nervous." "There's a Reason." Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

### A Device for Building Phonetic Words

One autumn morning when the trees outside our windows were all aglow with the autumn colors, the children with one accord chose autumn leaves for their paper cutting. I required for this special day that the leaves be cut very small, for I had already decided on a use for them. Each child cut five leaves and before time for the word-building exercise the next day I placed on each leaf a phonogram and drew on the board a very large tree with its leafless boughs spreading in every direction. There was the at bough, the it, ail, ate, ill and eat boughs. The children were much interested in the story about the discontented pine tree who wanted leaves instead of needles, and they were even more interested when I told them that they could play that each one of them was the good fairy who came and brought the leaves to the little pine tree.

I had touched the paste brush to the stem of each leaf, so all that was needed was to moisten them with the lips and they would easily attach themselves to the bough. Then each child who was quiet enough to play fairy was allowed to come to the board and build a word on some bough by putting her leaf to it and sounding it.

RUTH O. DYER.

### The Discipline of Self-Direction

One day I had a lesson taught me of the quietness that makes for joy. I am a young teacher, usually in perfect health, and make my second primary department a wide-awake place, where visitors are entertained and pupils kept enthusiastic and inspired.

One morning I entered my room with quaking heart. I was unable to speak louder than a whisper. I knew the children were well disciplined, but I had always been able to entertain them at restless times, and present their work in an attractive way. Could I hold their attention without a voice?

In the opening exercises I took no part, merely whispered directions. The songs were sung never more sweetly, the prayer by Canon Wilberforce repeated never more devoutly. Study period came, still my faint heart doubted. From my desk I lifted the two text-books to be studied by the two divisions. I smiled as they brought theirs out, and in thirty seconds every head was bent at as industrious an angle as if I had spoken with the tongue of angels.

And so it was all day. When I wished to speak, I tapped on my desk, *not for quiet* but for their eyes. They could have heard my whispered directions at any time. It was all such quiet change! They rested—so did I. And now, when four o'clock seems far away, and my ingenuity seems exhausted, I give up the idea of trying to entertain the restless eyes and tired backs. I think of the day of whispers, give them some quiet work to do, and again they become each an entertainer and instructor for himself.

Nebraska.

ADAH BEARDSLEY.

### A Morning Bible Exercise

It would sound extremely disrespectful to say that children become hardened, as it were, to hearing Bible lessons, perhaps not well chosen, drawled over each morning, but such is often the case, when those few minutes in the morning should be the most interesting of the day.

The following exercise, while not new, being taken from my Sunday-school lore, is always participated in most heartily by all the little people.

1. Lift up your hands in the sanctuary and bless the Lord.

(Raise hands up.)

2. O, clap your hands, all ye people.

(Clap hands, once.)

3. Stand up and bless the Lord.

(Class stand.)

4. Thy word have I hid in mine heart.

(Cross hands over heart.)

5. His banner over us is Love.

(Hands raised, fingers touching over head.)

6. Happy is the man who findeth Wisdom.

7. Length of days is in her right hand (extend R-arm), and in her left, riches and honor extend L-arm).

8. Her ways are ways of pleasantness, and all her paths are peace.

(Point up.)

Class sit and repeat this prayer with hands folded on desks before them:

“Now before we work to-day

Let us not forget to pray to God,

Who kept us thru the night

And woke us with the morning light,

Help us, Lord, to love Thee more

Than we ever loved before;

In our work and in our play

Be Thou with us all this day.” Amen.

E. MAIE SEYFERT.

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## BULLETIN

### THE SUMMER VACATION

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America abounds with delightful resorts in valley, on mountain and beside the sea. The Atlantic coast line from Labrador to Cape Hatteras contains the greatest number of resorts devoted entirely to the pursuit of pleasure and health in the world.

One may purchase from any Pennsylvania Railroad ticket agent excursion tickets to cover eight hundred of these resorts, covering all the desirable places, from rock-bound bays of Newfoundland to the gentle, sandy slopes of the Virginia beaches; from

the White Mountains of New Hampshire to the Cumberland Mountains of Tennessee; in the wilds of Canada, along the shores of the mighty St. Lawrence and the Great Lakes.

The famous seacoast resorts of New Jersey—Atlantic City, Cape May, Wildwood, Ocean City, Asbury Park, Long Branch, Spring Lake, Seaside Park, and others, so well known that description is superfluous—are among the most popular resorts in the galaxy.

The Summer Excursion Book, to be obtained of Ticket Agents at ten cents a copy, or of the General Passenger Agent, Philadelphia, on receipt of twenty-five cents, describes them all and gives the rates and stop-over privileges allowed on tickets.

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SUZANNE HUYGENS

**Dolls to Teach Geography**

Dolls have been introduced into the educational system in Springfield, Mass. The children in the primary grades learn about other lands and other peoples thru doll children. The purpose is to give more interest to geography and to make the pupils realize that other lands are peopled with real peoples, who laugh, work, and play as they themselves do. Teachers complain that the boys and girls are apt to regard Russia, Italy, etc., as merely colored places on the map with which they need have no further concern as soon as they get out of school, and which have only a vague reality anyway.

The dolls are dressed exactly as children of the various lands dress. Some are fair-haired and light-complexioned, some dark-haired, some are dressed in gay attire and some in sombre colors. Mrs. S. C. Scantlebury, with whom the idea originated, consulted the best authorities, examined costume plates and illustrations, and carefully hunted out her materials. All the garments will "take off," which makes the dolls of added interest.

The Japanese girl is Lotus Blossom. In the loose sleeves of her upper garment are fascinating little pockets, and she

has on wooden shoes with short stilts that fit into holes in the bottom. She puts these stilts in during rainy weather to keep her feet from the wet ground. On her back is tied her little brother, "Toyo," for in Japan the little younger brother or sister is the older sister's care, and she runs and jumps and plays without disturbing him at all. Sometimes she carries him on her back until he grows so large his feet nearly touch the ground.

The little Chinese boy wears a beautiful costume of real China silk of a light color. The coat is loose fitting and is gay with large figures. The trousers are loose and of dark-red satin, with a black stripe around the bottom. His head is smooth shaven, for he is not old enough for a queue, and he wears a satin cap which has a disk cut out of the top, thru which his bald head may be seen. In front are two little tassels to relieve the cap of its plainness. He has only what is called a "milk name," for the Chinese boy does not get his real name until he goes to school, and this little doll child is not school age.

A fascinating little lady is Gemila, the little Arab girl. She is barefoot, wears anklets, and her Turkish trousers are of an

orange shade. She wears a striped sash, earrings, and a strange-hued scarf around her head. Her face peers out from a burnooselike coat, and her dark-hued face, with its shining black eyes, is framed by braids of coal-black hair.

In decided contrast to her are the flaxen-haired Dutch children, Wilhelmina and Pieter, a quaint little couple with clumping wooden shoes and queer costumes. Pieter has a tall hat, and his coat bristles with big buttons. His trousers are bloom-erlike and voluminous. Wilhelmina wears a skirt of very generous proportions; the short sleeves of her waist are tight fitting, and on her pretty blonde hair is a fetching white cap.

Lisa, the Swiss girl, wears a short skirt of bright red and her bodice is decorated with peculiar chain ornaments. These ornaments are attached with steel rosettes, and they are fastened at either shoulder in front, pass under her arms, and are fastened at the shoulder in the back, dangling down below her waist.

Petrovna is a Russian baby. She is still in swaddling clothes, and the most peculiar kind of swaddling clothes. She is first laid on a linen cloth, and then a long bandage is wound over

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her head, forming a little hood, and the winding is continued around and around her body. It is fastened finally by tying it tightly around the child's ankles.

Little Gretchen, the German baby, is also in swaddling clothes, but she presents a much more irresistible picture than the Russian baby. Her round, blooming face peers out of a snow-white bonnet, and her casing of white linen is tied with blue ribbons. The baby is laid on a soft, thin pillow which is twice as long as the baby herself. Then the end is folded up and over, and is tied with blue ribbons. A little pillow is tucked under its head, and it is ready for the day.

One of the most irresistible dolls is the little Eskimo woman. She looks like a man, for she is dressed in fur and leggings, but those who know Eskimo costumes would know her sex because of the fur coat-tail. The Eskimo man does not have that addition to his dress. On her back is the baby, Sipsu, carried in a hood. The woman and the baby are dressed much alike, except that

the baby has moccasins on its feet and the mother has on leggings. The woman's dress is adorned with trimmings of beads.

Thankful and Peregrine are two little Pilgrims, and their dress is the most sombre of the entire group. The girl's gown is of dull color. She wears an apron with a tiny pocket, and on her head a prim little cap. The boy wears a jerkin and knee breeches, brown stockings of butternut color, and a broad-brimmed hat with a high, pointed crown.

Of course, there is an Indian baby, a cunning little pappoose. The baby is snuggled up in a blanket, tied with soft thongs to a board. To this board the pappoose case is attached. The case is embroidered and there is

a hoop in front on which the baby's toys may be placed. The hoop is also convenient for hanging the case to a tree, in case the mother wishes to do some planting, and if the wind should blow it down, the hoop would prevent the baby from falling on its face. The baby's skin is a real copper color, and the little hair it has is straight and black.

The dolls carry the flags of their country, and the little Arab girl will carry both the Turkish and the British flag. Their clothing is strong and well made, so that it will not wear out quickly from handling. The children are allowed to take the doll children in their hands while the teacher talks of the countries from which they come. The Eskimo is the favorite, but there are some children who are all eyes for the Arab girl, and the boys seem to prefer the little Pilgrim boy.

## My Neighbor

I have a neighbor just over the way;

She was moving in on the first of May.

When she took in her household goods, I saw

They were nothing but rubbish and sticks and straw;

But when I made her a call just now

I found she had furnished her house somehow

All trim and tidy and nice and neat,

The prettiest cottage in all the street.

Of thistledown silk was her carpet fine,

A thousand times better and softer than mine;

Her curtains, to shut out the heat and light,

Were woven of blossoms pink and white;

And the dainty roof of her tiny home

Was a broad green leaf like an emerald dome.

'Tis the cosiest nook that you ever did see,

Mrs. Yellowbird's house in the apple tree.

—Youth's Companion.

### The Fairy Sisters

There was once a little maiden,  
 And she had a mirror bright;  
 It was rimmed about with silver,  
 'Twas her pride and her de-  
 light;  
 But she found two fairy sisters  
 Lived within this pretty glass,  
 And very different faces showed,  
 To greet the little lass.

If she was sweet and sunny,  
 Why, it was sure to be  
 The smiling sister who looked  
 out  
 Her happy face to see.  
 But if everything went criss-  
 cross,  
 And she wore a frown or pout,  
 Alas! alas! within the glass  
 The frowning one looked out.

Now this little maiden loved so  
 much  
 The smiling face to see,  
 That she resolved with all her  
 heart  
 A happy child to be.  
 To grow more sweet and loving,  
 She tried with might and  
 main,  
 Till the frowning sister went  
 away,  
 And ne'er came back again.

But if she's looking for a home,  
 As doubtless is the case,  
 She'll try to find a little girl  
 Who has a gloomy face.  
 So be very, very careful,  
 If you own a mirror, too,  
 That the frowning sister doesn't  
 come  
 And make her home with you.  
 —HELEN STANDISH PERKINS.

### Good Night

Good-night, pretty Sun, good-  
 night!  
 I've watched your purple and  
 golden light  
 While you are sinking away;  
 And some one had been telling  
 me  
 You're making o'er the shining  
 sea  
 Another beautiful day;  
 That just at the time I am go-  
 ing to sleep,  
 The children are taking a peep  
 At your face,—beginning to  
 say,  
 "Good-morning!" just when I  
 say "good-night!"  
 Now, beautiful Sun, if they've  
 told me right,

## Hygienic Importance of Dustless Conditions in School Buildings

The problem of preserving hygienic conditions in school buildings is one that deserves the serious attention of those responsible for the health of pupils under their care. Ample ventilation and scrupulous cleanliness are vital, but, unless the floors receive proper attention and treatment, the dust that accumulates will be a constant menace, for dust is recognized as the greatest carrier and distributor of disease germs known. A simple yet effective treatment of floors is found in

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I wish you'd say good-morning  
 for me  
 To all the little ones over the  
 sea.  
 —SYDNEY DAYRE.

### Good News

The little birds fly over,  
 And O, how sweet they sing!  
 To tell the happy children  
 That once again 'tis spring.  
 Here blooms the warm red clover,  
 There peeps the violet blue,  
 O, happy little children,  
 God made them all for you.  
 —CELIA THAXTER.

### The Dearest Boy

He wears a smile about the  
 town  
 And never clouds it with a  
 frown.  
 He likes the rain, the sun's  
 bright ray,  
 And finds some charm in any  
 day.

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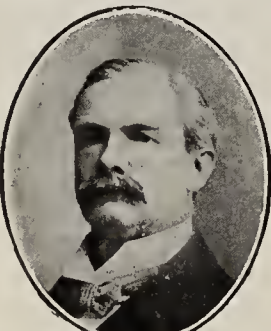
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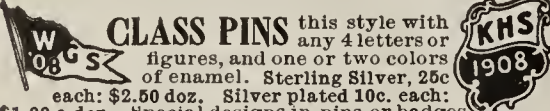
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## Answers to Queries

By AMOS M. KELLOGG

*Remains of Columbus.*—Columbus died at Valladolid, Spain, in 1506. His remains were taken to Seville and deposited in the monastery of Las Cuevas. In his will he had stated that his body should be carried back to the island of Santo Domingo; in 1540 it was placed in the Cathedral. In 1795 the island passed to France and Spain proposed to remove the remains, but the vault could not be identified. However, a leaden case containing bones was taken from the floor of the San Domingo Cathedral and placed in the Havana Cathedral. In 1877, when repairs were under way, in the former a leaden casket containing bones was found, on which was a silver plate setting forth that these were the remains of Don Christobal Colon, discoverer of America. The case also bore an inscription, "Illustre esclarecido Varon, Don Cristobal Colon." Also the remains of Don Columbus were found. It was known that Don Diego Columbus' remains had been placed here, and so it was concluded that these were the ones removed to Havana; he was a son of Christopher Columbus.

*Autumn Leaves.*—The popular idea that frost causes the brilliant color of autumn leaves is held by chemists to be a fallacy. The real cause is the oxidation caused by the action of light and heat. This bears a resemblance to the effect of oxygen on iron, so causing a red rust. In a very moist atmosphere the colors are not so bright; if it is a very dry one the leaves dry too suddenly and the skin is too thick to allow the color to be seen beneath. It is a curious fact that the same branch on a tree will show the first tinge of color year after year.

*Use of Tungsten.*—It is one of the discoveries of the past century that certain metals help to harden steel when mixed with it. These are nickel, chromium, manganese, tungsten, molybdenum, vanadium, titanium, cobalt

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and uranium. Tungsten is greatly in demand. Its price in 1905 was \$25 per 100 pounds, and is now \$60. Europe imports what it uses from Peru and Australia, and as at present little is found here, we should be obliged to import from the latter country; but there is to be a careful search made for deposits during the summer by the Government, in the Rocky Mountain region.

**Baleen.**—This is the name given to unmanufactured whale-bone; it is found in the bow-head whale of the Arctic seas.

There are from 260 to 360 slabs of baleen on each side of the whale's mouth. On opening the mouth these spring forward and fill the space between the jaws; to this baleen there is a coarse fringe attached, much like a horse's mane. Thru it the water passes, and thus any small fish are caught as by a strainer and become food. Some of the slabs of baleen are ten or twelve feet in length. One whale yielded 3,100 pounds; at present prices this would be worth \$15,000. It is mainly used in corsets. The best is worth \$10 per pound. Other uses are in whips, canes and hats.

**Three American Scholars.**—Owen Wister, the well-known American author, in an address at the annual award of academic distinction, said that there were forty-three leaders in the twenty-six main subjects of learning, but that only three of these were Americans. The remaining forty were foreigners.

The three great American scholars are Professor Richards of Harvard (the chemist), Professor Bloomfield of Johns Hopkins, and Professor Michaelson of Chicago. He added as a comment that there was need of burning more midnight oil.

### A Merry Heart

Jog on, jog on, the footpath way,  
And merrily hent the stile-a:  
A merry heart goes all the day,  
Your sad tires in a mile-a.

—Old Rhyme.

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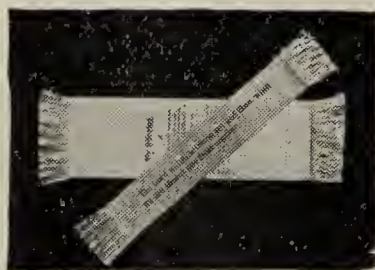
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The first one up in our house is the smallest one of all.  
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 And gently opens mother's door to make his morning call.  
 The first one up of all the flowers, out in the garden bed,  
 The crocus, sure of welcome, shows his little baby head  
 Before the earth has thrown aside the blanket winter spread.

—L. J. B. in *The Youth's Companion*.

## The Reason Why

Two ears and only one mouth have you;

The reason, I think, is clear; It teaches, my child, that it will not do

To talk about all you hear.

Two eyes and only one mouth have you.

The reason for this must be, That you should learn that it will not do

To talk about all you see.

Two hands and only one mouth have you,

And it is worth while repeating,

That two are for work you will have to do—

The one is enough for eating.  
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A hale old man is Farmer John,

A happy man is he;

He rises with the lark at morn,

And sings right merrily.

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And as he plows or sows the seed,

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Out in the wildwood, with none to see,

Under the ferns and the maidenhair,

We found this dear little maple-tree,

And we thought perhaps it was lonesome there,

So we dug it up, little root and all,

And we plant it here by the schoolhouse wall,

To be our pet and to watch our plays,

And to grow and grow all the summer days.

—E. H. T. in *The Youth's Companion*.

## The Creation

All things bright and beautiful,

All creatures, great and small;

All things wise and wonderful,

The Lord God made them all.

Each little flower that opens,

Each little bird that sings,

He made their glowing colors,

He made their tiny wings;

The rich man in his castle,

The poor man at his gate,

God made them, high or lowly,

And order'd their estate.

The purple-headed mountain,

The river running by,

The sunset and the morning

That brightens up the sky;

The cold wind in the winter,

The pleasant summer sun,

The ripe fruits in the garden—

He made them, every one.

The tall trees in the greenwood,

The meadows where we play,

The rushes by the water

We gather every day;—

He gave us eyes to see them,

And lips that we might tell

How great is God Almighty

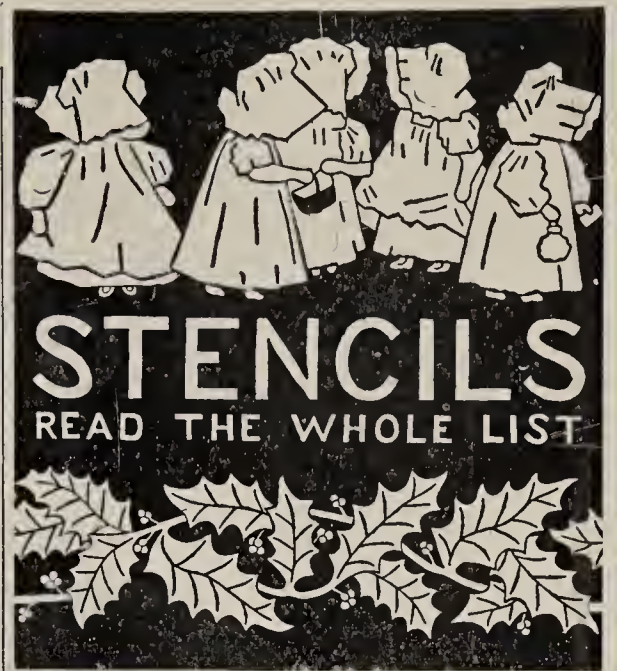
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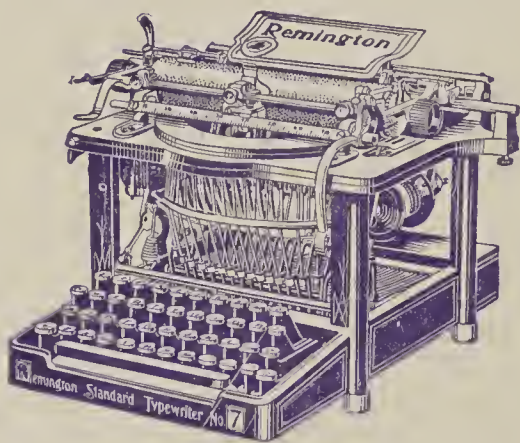
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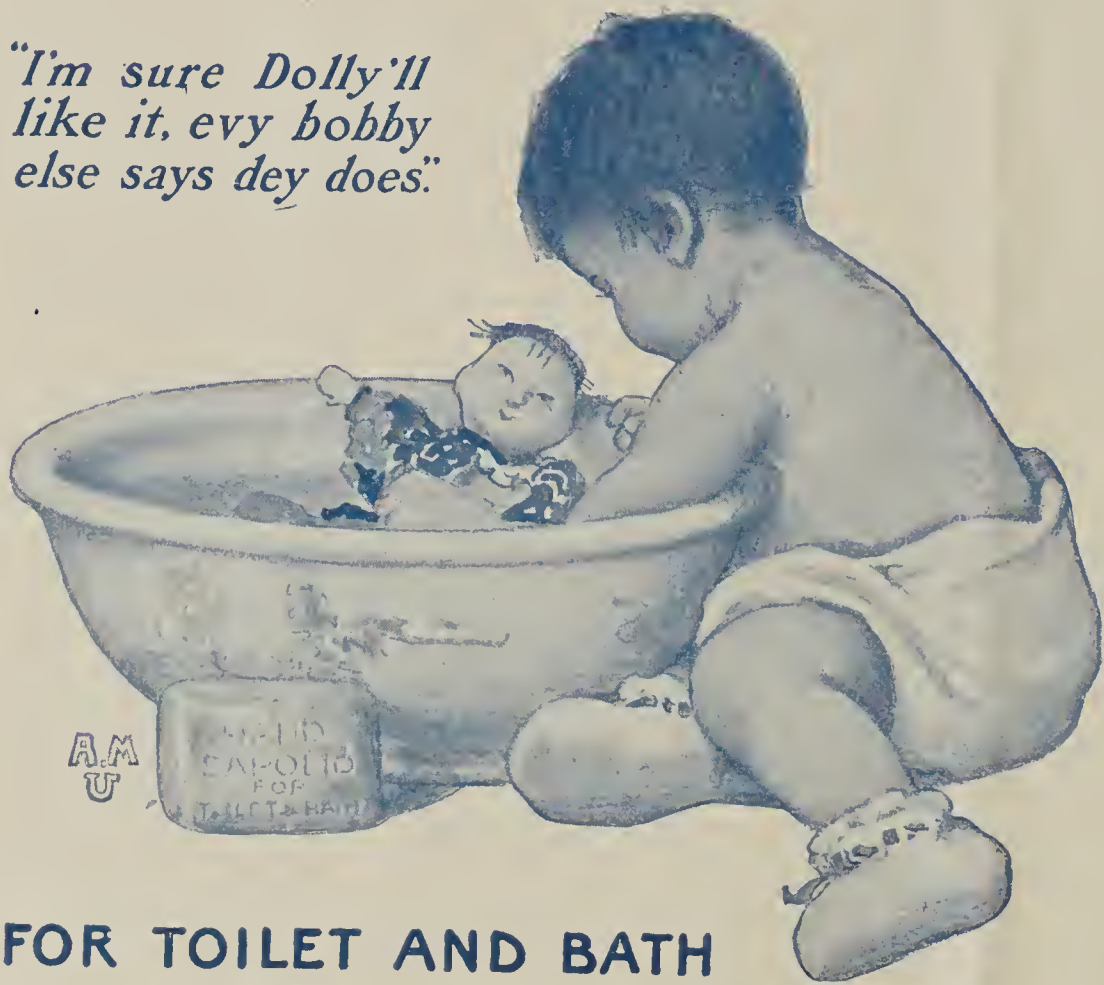
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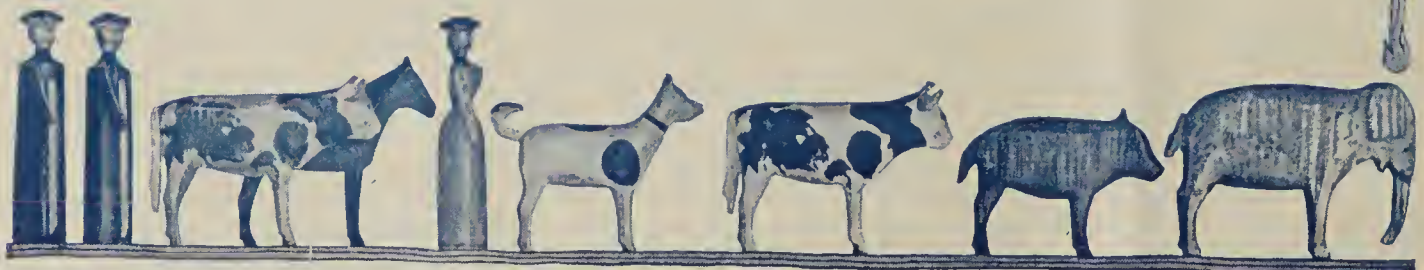
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# Teachers Magazine

June, 1908

## Contents

VACATION TIME . . . . .	413	FOLK LORE AND FOLK DANCES IN SCHOOL— Caroline Crawford . . . . .	430
THE JUNE CELEBRATION—Bertha E. Bush	414	NATURE STORIES—Lillian C. Flint . . . . .	432
BLACKBOARD CALENDAR—G. H. Shorey	416	THE CHILD WORLD—Willy at the Farm	433
CHILD LIFE IN OTHER LANDS—Dorothy Wells . . . . .	417	FLAG DAY . . . . .	437
DOLLS OF MANY LANDS—Anna Linehan .	418	THE ROSEY POSEY RING—Rose R. Archer	439
PAPER ANIMALS THAT STAND ALONE . . .	420	STORIES FOR REPRODUCTION . . . . .	444
ILLUSTRATIVE BLACKBOARD DESIGN — G. Howard Hilder . . . . .	422	STORIES FROM THE PRIMARY ROOMS—Mar- garet Small Dodge . . . . .	445
THE GROUP SYSTEM—Olive M. Jones . .	423	HINTS AND HELPS . . . . .	448
GEOGRAPHICAL PROBLEMS FOR ARITHMETIC —Harriet E. Peet . . . . .	428	PIECES FOR MEMORIZING . . . . .	455

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# Teachers Magazine for 1908-1909

TEACHERS MAGAZINE is thirty years old. It is devoted to the work of the primary school. The problems with which the teachers in the beginners' classes have to deal occupy its whole attention. The most successful methods of teaching reading, the best material for number work, the most satisfactory plans for making good spellers, and suggestions by experienced teachers for forming and improving the handwriting of children, are part of the regular program of the magazine.

## GROUP SYSTEM.

Miss Olive M. Jones, principal of one of the most difficult schools in the city of New York, contributes every month from four to eight pages of "Busy Work" plans and suggestions for handling what is now generally known as the "Group System." Specimen programs are provided showing how the work of each grade may be arranged suitably for either a graded or ungraded school. How to teach one group and at the same time keep all the other children profitably employed, is the principal worry of the teacher. Miss Jones supplies an abundance of practical help from her own rich experience. As the regular course of study is followed, her articles are bound to cover the whole range of problems met with in the teaching of the youngest children.

## READING.

The schools of Toronto are famous for excellent reading. The children acquire the art in an astonishingly short time. How it is done will be described in TEACHERS MAGAZINE, in a series of articles by Inspector James L. Hughes, the originator of the Toronto method of teaching reading.

## GEOGRAPHY.

"Dolls of Many Lands" and "Child Life in Other Lands" are two regular departments that have given a living interest to the beginnings of geography. The dressing of dolls appeals deeply to the children. While learning of life in other lands the hands of the little ones are usefully occupied and their taste is being developed. Spain, Italy, Bohemia, Hungary and Greece are among the countries which will receive special attention. Anna J. Linehan will describe the making of the dolls, and Dorothy Wells will tell of the children's homes, and games, and other doings.

## CALISTHENICS.

Miss Crawford's department of Folk Dances and Games has met with a hearty welcome. Nowhere else is this material to be obtained in such admirable form, adapted particularly to the primary grades. Miss Crawford has charge of the training of teachers in folk dances at the Teachers College of Columbia University. She has promised the readers of TEACHERS MAGAZINE next year some entirely new and exceedingly delightful plans for arranging appropriate folk dances around Bird Day, Harvest Festival and other special days of the school year.

## MUSIC.

There will be seasonable songs, songs old and new, that will bring joy into the schoolroom and into the children's lives.

## PRIMARY ARITHMETIC.

The articles on primary arithmetic by Miss Harriet E. Peet of Massachusetts, are alive with interest. The articles will be supplemented with an abundance of simple examples and aids of all sorts.

## CONSTRUCTIVE WORK.

Mr. Boone, the supervisor of construction work at Montclair, N. J., is a regular contributor to TEACHERS MAGAZINE. He has prepared a fine series of articles, fully illustrated, that will enable our readers to make a success of the teaching of the making and decorating of boxes, book-covers, and other interesting objects. Simple color-work will receive particular attention.

## ENTERTAINMENTS.

Miss Bertha E. Bush, of Iowa, and Miss Alice E. Allen, of New York, know how to arrange good school exercises in which the littlest children can take part. TEACHERS MAGAZINE will continue to have the best that these resourceful teachers have to offer. Miss Rose R. Archer, who has unusual ingenuity for devising pretty entertainments by little tots, will also contribute many new ideas.

## NATURE STUDY.

There will be illustrations and suggestions in plenty for making nature study contribute to the instruction and joy of the children.

## CALENDARS.

The blackboard calendars will be simple, striking and helpful, and the progressive development drawings will also be continued.

## HINTS AND HELPS.

The popularity of the department of "Hints and Helps" has grown year by year. Here readers give freely their best experiences in handling the various problems arising in the daily school routine. This helping one another has also contributed in no small degree to the uniting of the thousands of subscribers into one large family.

## AIDS.

"Reproduction Stories" and "Cut-up Work" and other aids to reading, composition and number work will be found in every number.

## SPECIAL NEEDS.

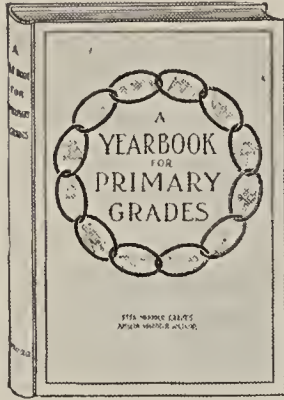
This indicates in a broad, general outline the plan of TEACHERS MAGAZINE for next year. There is only one wish and theory behind it all, and that is to be of real help to the readers, every individual one of them. Rich as the program is, it still permits of additions, and any special wishes a primary teacher may have will receive careful attention. Readers are invited to express themselves freely concerning the contents of each number and to make known their particular needs.

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Vol. XXX. No. 10

A. S. BARNES & COMPANY  
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June, 1908

## Vacation Time

Vacation days are near at hand. The question how to spend it with the greatest profit to one's self is doubly important to the teacher of little children. She has not only her own health and comfort to consult, but also the demands of the new school year that is to follow. In other words, the teacher's vacation is both a time of recuperation and preparation.

Resting is a fine art. The body may feel tired, but vigor is not gained by continued lolling in the armchair of idleness. There is great difference between relaxation and collapse. Relaxation is resting intelligently. Collapse is the dropping the reins by which the mind controls the body.

Prince Siddartha exiled himself from his father's court and spent the scorching summers in a mountain cave.

John the Baptist, clad in rough habit, went into the desert, the better to know the needs of men by being away from them for a brief space of time. Mahomet dwelt in solitude in preparation for the great work.

And the most perfect example for the teacher of little children is given us in the story of the Great Teacher of Nazareth. He, too, went into the wilderness for forty days to strengthen Himself for His mission. Afterwards, whenever the body was worn, and the mind weary, He withdrew to be by Himself, alone. He did occasionally converse with other teachers, and attend the schools of His people. But His chief joy was to move among the children of men, for whom His teaching was primarily intended, to see them in their homes, to sympathize with them in their afflictions, great and small, to join with them in their simple pleasure, to be a man among men.

Teachers' conventions and institutes and summer schools are laudable institutions. The teacher needs contact with other teachers, and there is a wealth of help to be obtained from those whose labors and whose outlook upon life have won them the privilege of instructing their fellow-workers. But being with other teachers

constantly would be a grave mistake. Our work is with children and with the friends of these children. Our understanding of them is the sure foundation upon which our success must rest.

How, then, shall a teacher plan her vacation?

She is in need of rest. She wants to enter upon the next school year with better health and in every other way better equipped for the work before her. Rest is an individual problem. One finds it in the mountains, another at the seashore, a third in foreign lands, a fourth among her own people, a fifth in solitude, and a sixth in the society of congenial friends. The one element common to the resting of each is release from the responsibilities that weigh most upon the mind in the performance of her life work.

There is rest in doing something different from the usual occupations. There is rest in doing things in a different way. The horse which six days in the week walked from left to right in a treadmill, rested on the seventh day by walking, of its own choice, from right to left. It would be very unwise for a teacher to spend her recreation time, or any portion of it, in teaching. Almost any other occupation is better for her. Refraining from teaching in every form is one absolute condition for a well-planned vacation.

For a teacher who is in good health, three to four weeks of absolute rest from serious responsibility ought to be sufficient, under ordinary circumstances. If she has at her disposal two full months she may safely and profitably devote a portion of this time to attending teachers' meetings or summer schools. Two-thirds of one's vacation should be spent away from schools and books, free from every direct thought about the technique of teaching.

Wherever and however a teacher may pass her holidays, there are two things that should constantly be kept to the fore. First, foremost, innermost and uppermost—Good Cheer. Second, the breath of the Out-of-Door.

# The June Celebration

By Bertha E. Bush, Iowa.

## A Good-Bye to Books

An exercise for ten children. Five of them are dressed to represent books, by putting on them book covers made of large pieces of pasteboard bearing the words, "Geography," "Arithmetic," "Reading," "Nature Study," and "Music." The child is placed between the two covers, which are tied on with ribbon or strips of cloth. If this is not practicable, they may be made from large sheets of white printing paper, folded once and suitably marked.

Enter five children, arm in arm, with five books. Each boy or girl places his book in position at one side of him or her and makes a deep bow to it. Then they sing.

### Song Good-Bye to Books

Tune: "Marching Thru Georgia."

Glad vacation's coming and we'll put our books  
away;  
In the dusty schoolroom on the dusty shelves  
they'll stay,  
While we run and jump and shout and laugh  
and work and play;  
Three cheers for summer vacation!

### Chorus

Good-bye! Good-bye! Good-bye to books and  
school!  
Good-bye! Good-bye; Good-bye to ev'ry rule!  
Glad vacation's coming and we bid them all  
farewell!  
Three cheers for summer vacation!

At the close of the song, the children make another bow to books and march away from them. But the books run after and catch them. Each book brings his child back to the center of the stage while he speaks his part.

*Geography.*—You surely are not going on a vacation and leave me behind. Why, you will need me more than ever before. Some of you will go to the seashore; some will go to the country. Very likely some of you will go to the mountains or to some distant city. How would you know where to travel without me?

*Child.*—That is so, tho I didn't think of it before. We couldn't very well get on without you. Come on; I'll pack you in my trunk.

They walk off to one side together. Arithmetic and his charge take the center.

*Arithmetic.*—Aren't you going to take me? Why, you'll have to do something with numbers every day. Suppose your mother sends you to the store to buy things for her! How will you know how much change you need without me? Suppose you want to put up a picnic lunch! How can you know how much of each thing will be needed without me? And some of you mean

to earn money during vacation. How can you keep track of it without me?

*Child.*—That is so. I mean to earn some money this vacation, and I'd be ashamed not to know numbers every day. I think I'd better take you.

They go to one side. Nature Study takes the center.

*Nature Study.*—Now you know you wouldn't get half so much enjoyment out of a vacation without me. Why, you have a better chance to learn about outdoor things in vacation than in a whole year of school! There are the birds to watch, and the insects, and all sorts of live things. There are the plants and flowers to hunt for, and the animals to learn about. You had better take me along.

*Child.*—Yes, I do want you. That is true. I wouldn't miss you thru the summer for anything. Come on.

They go off. Reading takes the center.

*Reading.*—What would you do this summer without me? Aren't you going to gather the family in nice shady places and read stories aloud? Aren't you going to sit in a hammock and read to yourself? Oh, what would a vacation be worth without reading?

*Child.*—Not much, it is true. I would lose a great deal if I put you away. I should be very glad of the pleasure of your company.

They walk off to one side. Music comes to the center.

*Music.*—Do you mean to say that you were going to leave me behind? Why, you'd lose one of the chances of your life! You can hear music all the vacation if you will listen. The birds make the very sweetest kind. The wind makes music. The sea makes it with its lapping waves. The brooks in the country make it as they go singing over the stones. And in the towns the bands play in the parks and the choirs sing beautiful anthems in the churches. And the child who sings at his work and play is the very best and happiest kind of a child. Surely you are going to take me along.

*Child.*—Yes, I will take you along. I know, now that I think, that I shouldn't like to spend a vacation without you. You shall come with me.

Each book marches its child back into the row and they sing to the same tune.

Glad vacation's coming and we greet it with a  
song;  
Ev'ry day we'll work and play, grow capable  
and strong,  
But we'll not forget our school; we'll take our  
books along.  
Three cheers for summer vacation!

*Chorus*

Hurrah! Hurrah! Hurrah for merry play!  
 Hurrah! Hurrah! for fun we'll have away!  
 But when school begins again we'll gladly go  
 each day.

Three cheers for summer vacation!

They march away, arm in arm, as they entered.  
 When they have reached a certain point, they all turn  
 back and wave their hands, calling,

Good-bye, dear schoolroom! We'll see you in  
 the fall!

Then they go out, giving three cheers for vacation.

**What Johnny Says**

Oh, pudding's good, and so is pie,  
 And frosted cake is hard to beat;  
 But ripe, red strawberries, oh, my!  
 Those are the finest things to eat.

**Roses**

This recitation may be given by a group of little children with roses. Let them all say, "Roses, roses," together, and each one give one or more of the other lines alone.

Roses, roses,  
 Yellow and pink and red;  
 Snow-white roses,  
 Tea-rose with drooping head.

Small, sweet roses,  
 Roses so large and grand!  
 Roses, roses,  
 Scattered o'er all the land.

Roses, roses,  
 Fragrant and large and sweet.  
 Roses, roses,  
 Make the June day complete.



"Ring Around A Rosey"



# JUNE

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

# Child Life in Other Lands

By Dorothy Wells, New Hampshire

## English Children

**T**HE little Indian pappoose is fastened to a board for safekeeping. The Japanese baby is carried about on the shoulder of an older sister. The German baby is wrapped in bands of cloth to hold it safe, but the American and the English baby sleep in the daintiest little basket you can imagine, called a bassinet. A bassinet, with its dainty lining of pink or blue, is fit for a little prince or princess; the English baby, like his American cousin, is king or queen of the home. The first smile, the first notice taken of some object or bright color, the cutting of the first tooth, the first word, the first roll on the floor is noted and reported to every member of the family. The English baby is never struck by its angry parent, is never exposed to intense cold or heat like its cousin in Eskimo land or Africa, but is cared for with the utmost tenderness.

Baby's first dresses are always of white, and long enough to cover the tender little feet. By the time he is able to crawl about on the floor these dresses are exchanged for shorter ones. The putting on of the first short clothes is a gala day in the household.

By the time the little one is able to toddle about, he is ready to begin to learn the letters from his picture blocks or picture book. This is usually the whole of his home education, with the exception, possibly, of his learning to count to five or ten.

At the age of about six his schooling begins. His long curls are clipped close to his head, and with his primer under his arm he makes his way to the primary school. What happens after that every American child knows, for the life of the English school boy or girl is similar to that in our own land. Reading, writing, singing and busy work occupy the school day. At recess the children play the same games that little folks play here: London Bridge, Drop the Handkerchief, Puss in the Corner, spinning the top or tossing the ball.

The poorer children are sent to the board schools, which correspond in a way to our public schools. The children of those who can afford the expense are sent to what are called voluntary schools. These are somewhat similar to our private schools. Many boys and girls are taught at home by tutors or governesses.

English children are brought up to be industrious. The girls are taught to help mother in the housekeeping, and to hem and stitch and sew on buttons. The boys are trained in the lessons of chivalry, courtesy, pluck and endurance, which are part of the education of every

British gentleman. English boys must be kind to their sisters and respectful to their elders.

The school year in Great Britain is usually divided into three terms. The three vacations come at Easter, mid-summer, and Christmas-time.

At Easter, it is customary, as in America, for the children to send cards to each other. The Christmas, Easter and birthday cards make very pretty scrap-books which are often sent to children's hospitals.

There is one holiday observed by boys and girls in England that we do not have. It is the Fifth of November, Guy Fawkes day. On that day, many years ago, Guy Fawkes planned to blow up the King and Parliament. The officials found out about the plot, and on the day before the time set they arrested Fawkes.



There used to be religious services in the churches on Guy Fawkes day, but now the Fifth of November is celebrated only by the boys and girls. They fire off crackers, sky rockets and Roman candles, as we do on the Fourth of July.

Hallowe'en is enjoyed in England quite as much as in America. The evening's fun usually begins by bobbing for apples. When an apple is captured it is considered a lucky sign, and the fruit is cut up so that the owner's fortune may be told by counting the seeds.

Of course Christmas is the great day of the year. Santa Claus comes to bring presents, and all good children who hang up their stockings will find something in them on Christmas morning. The church is decorated with holly. There is a Christmas tree in nursery or school-room, and best of all is the fine Christmas dinner, with its big plum pudding.

The doll is the English girl's great pet. Some of the girls have fine dolls' houses, large enough so that they can eat from the toy dishes and almost crawl inside the rooms themselves.

From the time a girl is ten years old she is

carefully educated in the arts of dress and deportment. Her education, her dress, her riding and her amusements are carefully mapped out for her.

The boys are interested principally in out-of-door sports. Cricket is the national game. Hare-and-hounds is very popular, especially in the bracing air of the autumn. Golf is played quite generally also. Football is an English game, and from England it was brought to America. In Scotland golf takes the place of cricket. In Ireland "hurling" is the national sport.

## Dolls of Many Lands

By Anna Linehan

### A Welsh Doll

Wales is part of the mainland of Great Britain. The people are contented to follow the customs and language of England. But so dear to the heart of the Welshman are the traditions of his race that every effort is made to have the language of his forefathers handed down from one generation to another, and the songs and legends are told by the parents to their children, that they may not be forgotten. This determination to keep the Welsh language alive, and the music and literature known by the people gives a zest to education which is lacking among the miners of England. In Wales nearly all the Welsh miners and families can read the national language.

In general the manner of dress is the same as thruout Great Britain, but on market days or some general gathering made up from the outlying districts one sees the typical costume of the Welsh of former days. One feature of the costume of the women invariably represented in the pictures is the tall hat resembling those worn by the men. Underneath this is worn a white, close-fitting cap with lace bunched over the ears. A small shawl is worn folded over the shoulders, a plainly made woolen dress of perhaps red or green striped material, and a long, full apron of contrasting color complete the costume of the market-women. Large baskets of fowl, vegetables, or flowers complete the picture.

The fisher-woman wears a soft, low-crowned hat, and under this a soft white cloth is swathed around the head and throat. The shawl, skirt and apron are the same as already described, and the large fish-basket is suspended from the shoulders by a strap, thru a loop of which the left arm is slipped, to adjust the burden.

The costume for the little Welsh doll consists of kerchief folded over the shoulders, plain-fitting dress with rather full skirt, white apron of some soft material, hat of black and broad, low-cut shoes and white stockings. The bod-

ice consists of one piece with the sleeves joined, and the full skirt can also be joined to the bodice.

A sun-bonnet may be substituted for the hat. This should be cut in two pieces, number 2 being gathered on the curved edge and joined to



the straight edge of number 1. It may be fastened back with strings or left full.

The dress may be of some soft woolen material, either red, blue, or green.

Historically Wales is very interesting, with its old ruins of castles, around which so much romance lingers. Some of the castles have been restored to their original form.

The coast-line is irregular and picturesque,



with its high cliffs and dashing sea. Physically Wales is a rough, mountainous land, and in the depths of the hills are vast and varied mineral resources. It is in connection with mining, and the smelting and refining of ores, that the development of Welsh industries is most apparent. Three of the most important cities, Swansea, Cardiff and Merthyr, are almost wholly dependent upon mining and its allied industries.

Welsh coal has a world-wide reputation, and materials manufactured in the large towns, such as railroad iron, girders for houses and bridges, beams for all sorts of work and bars of all kinds and sizes, are exported in great quantities for use all over the world.

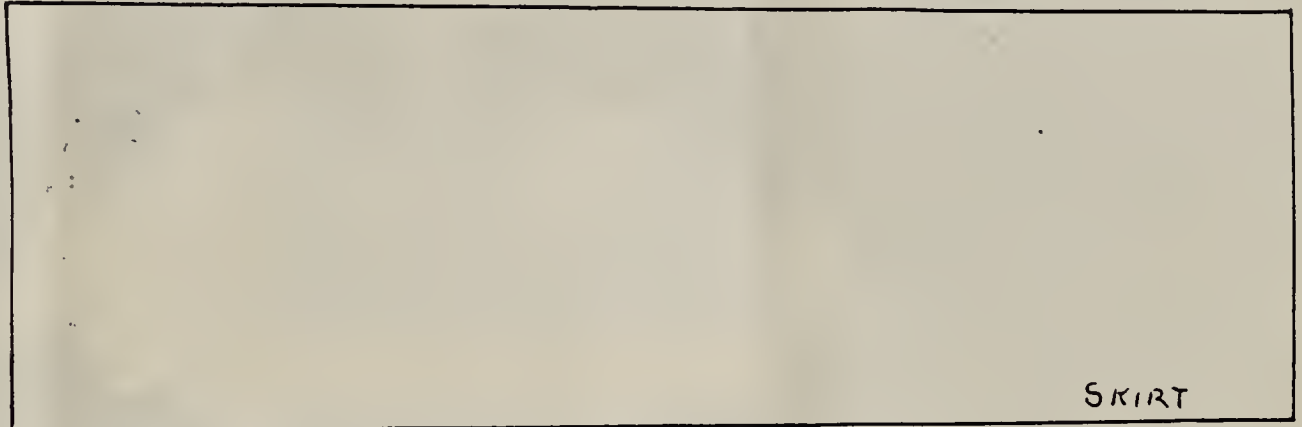
The Wales of today, and the avocations of its people are so universally associated in the mind of most with such gloomy and laborious matters as delving day after day, deep down under the earth, away from the sun, and the flowers, and the breezes, that we are apt to forget, or

we do not even recall, that somewhere in Wales, in mystic times, the chivalrous King Arthur sat at his round table and laid down the rules of conduct for the knights whose deeds will never be forgotten and the story of whom is an endless delight. Fancy wise old Merlin wandering alone upon the rugged hills and calling up the spirits from the wild seas that wash the shores of Wales, or summoning the gnomes and elves to do his bidding, from the caverns of the mountains!

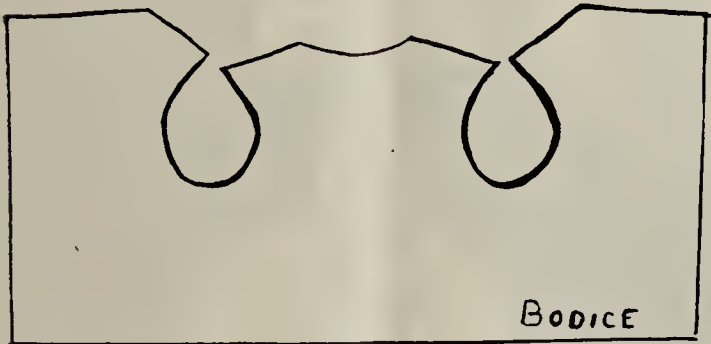
The days of enchantment are gone, but it is a pleasant conceit to possess that these steady, industrious people quietly toiling away in their dull, even, commonplace occupations, are really producing the materials and means which would have astonished even Merlin with all his enchantments. Could he but have seen the wonderful buildings and massive bridges constructed from the manufactures of Wales, wonder and amazement would have possessed him.



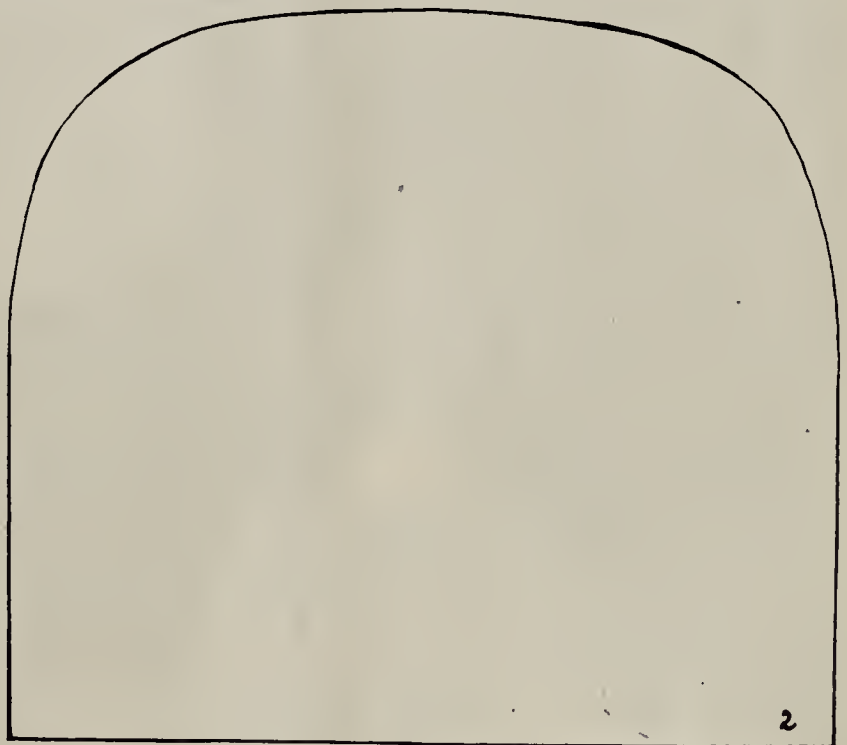
SLEEVE



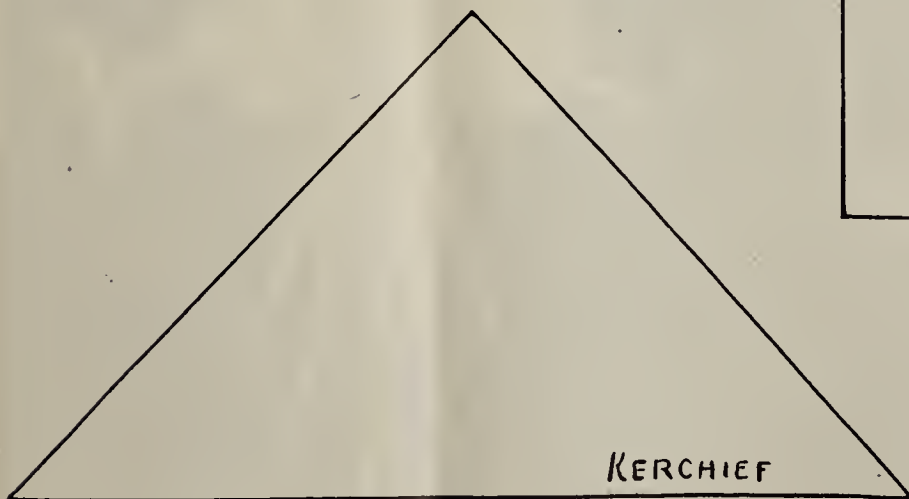
SKIRT



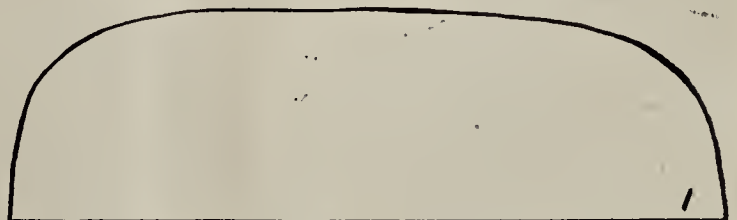
BODICE



2

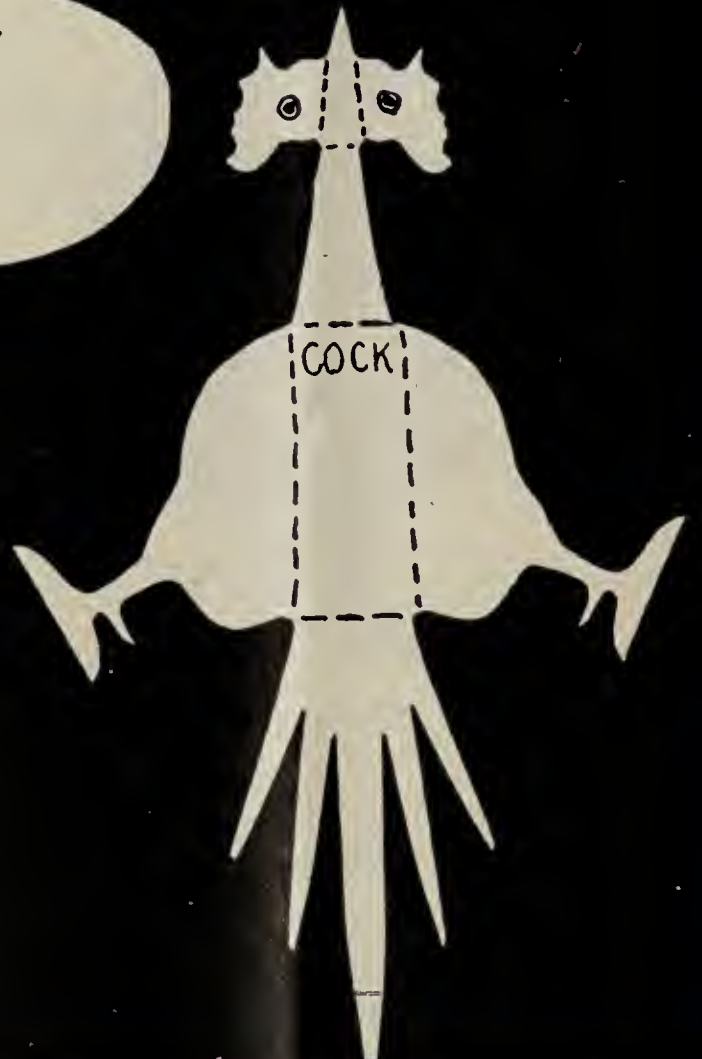
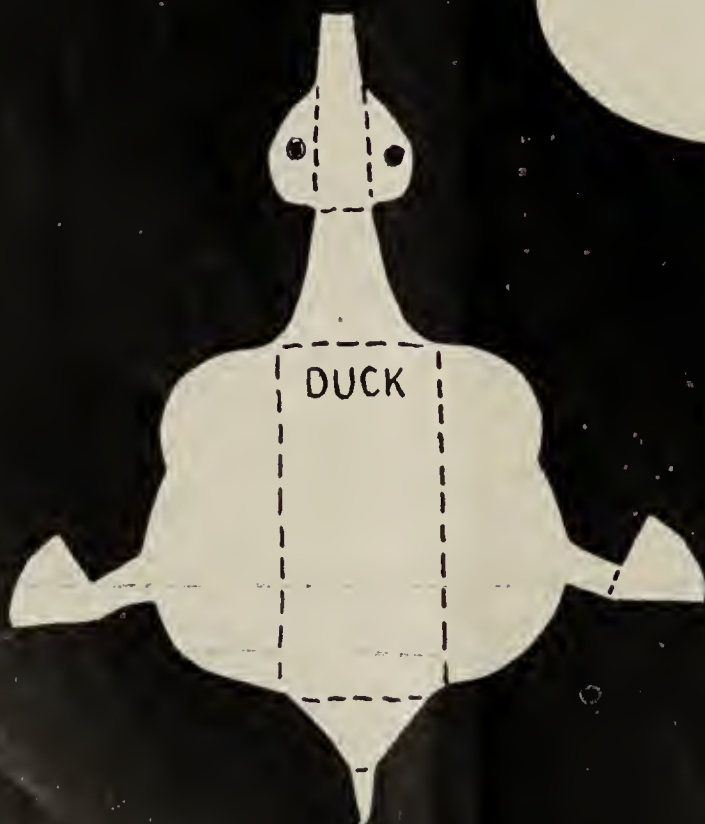
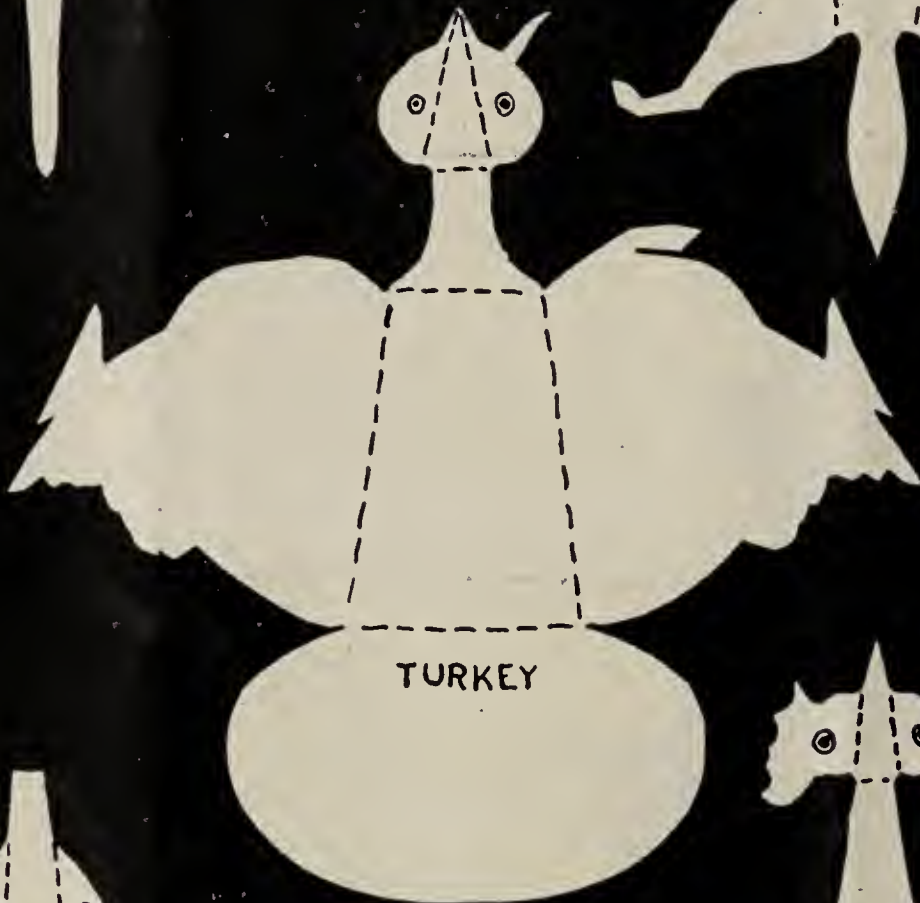
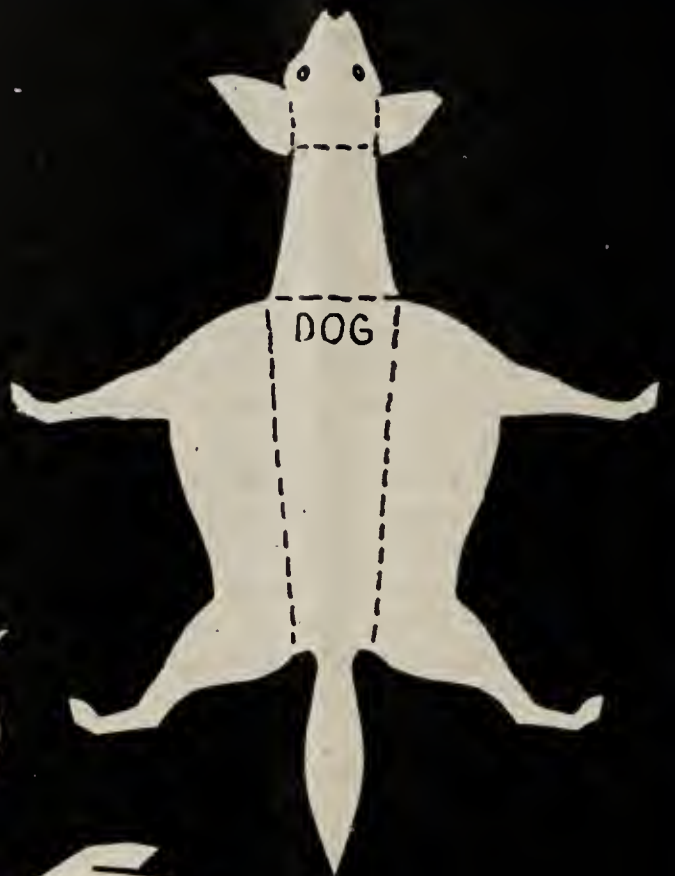
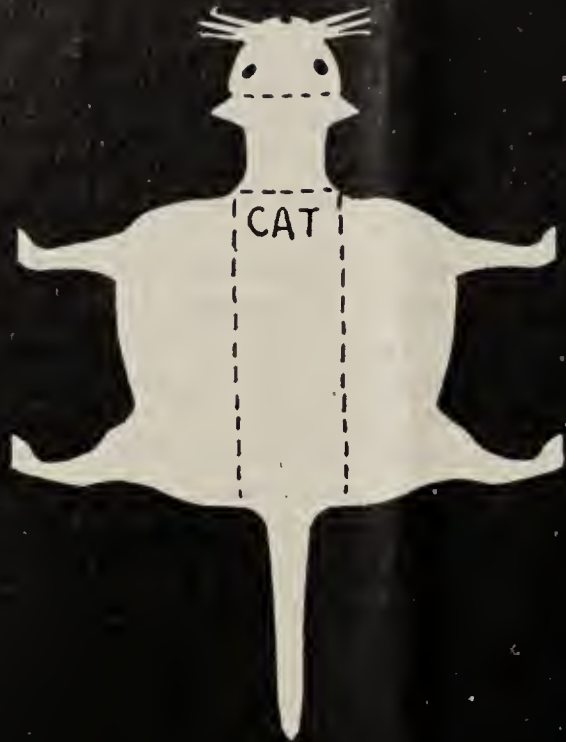


KERCHIEF



SUN BONNET

1



# Paper Animals That Stand Alone

Several years ago Mr. Henry Turner Bailey, of the Massachusetts State Board of Education, visited, on a rainy spring morning, a little gray schoolhouse in an out-of-the-way town of Massachusetts. Mr. Bailey tells the readers of *The School Arts Book*, of which he is the editor, that he knew before he got up to the schoolhouse what it would contain. There would be a handful of children of assorted sizes, fascinated into astonished and silent contemplation of the strange visitor; a young teacher, nervously anxious to make a good impression; the old odor of seasoned woodwork benches and generations of children; the loud ticking of the clock and a silence that could be felt.

Mr. Bailey knocked at the door. The teacher herself came to the door. Embarrassed? Not she.

"Oh, Mr. Bailey," she said, "I am so glad you have come. It was so good of you to roam 'way out here in the rain, when you know you really didn't have to. Children, this is our friend Mr. Bailey. He used to visit the Normal School every year. He can draw a good deal better than I can, and he will help us with our pug dog."

"Where is your pug dog?" Mr. Bailey asked.

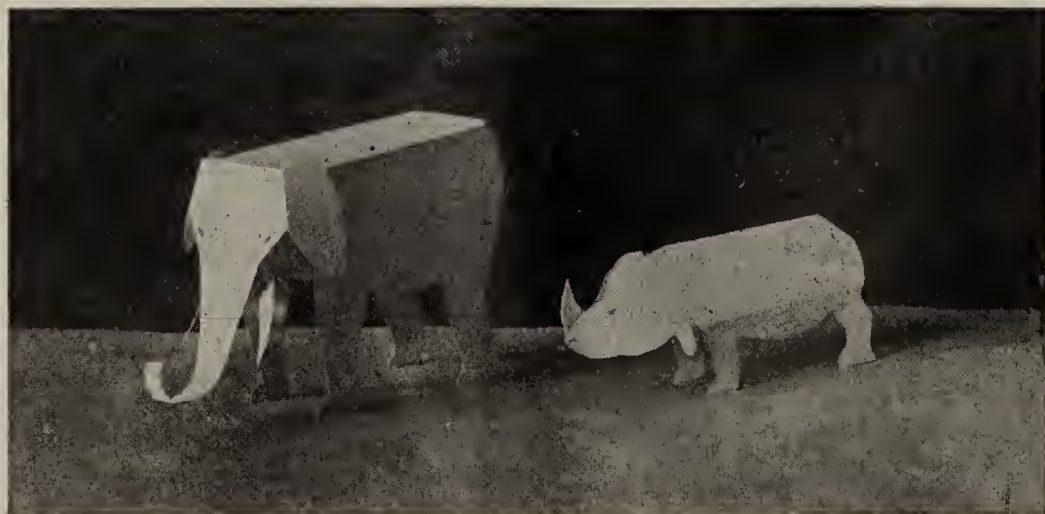
"Oh, he is not anywhere yet" the teacher replied with a laugh in which the children joined. "I have been trying to get him on to our blackboard, and all that we can get there that looks right is the tail."

Mr. Bailey went to the blackboard and drew a pug dog, to the entire satisfaction of the children. The teacher was not satisfied. She wanted a pug dog cut from paper, that she could trace around for the smallest children to color, so Mr. Bailey sat down on one of the old plank desks and began to cut. The smaller children, one by one, left their seats and gathered around him. As he finished the dog and put his scissors in his pocket, he felt a very warm, very fat little hand taking hold of his. Mr. Bailey gave it a bit of a squeeze to assure it that it was welcome, and went on to finish what he was saying about the silhouette. Then he looked to see the face that belonged to the little hand. It was eager, but in the eyes there was a shade of disappointment.

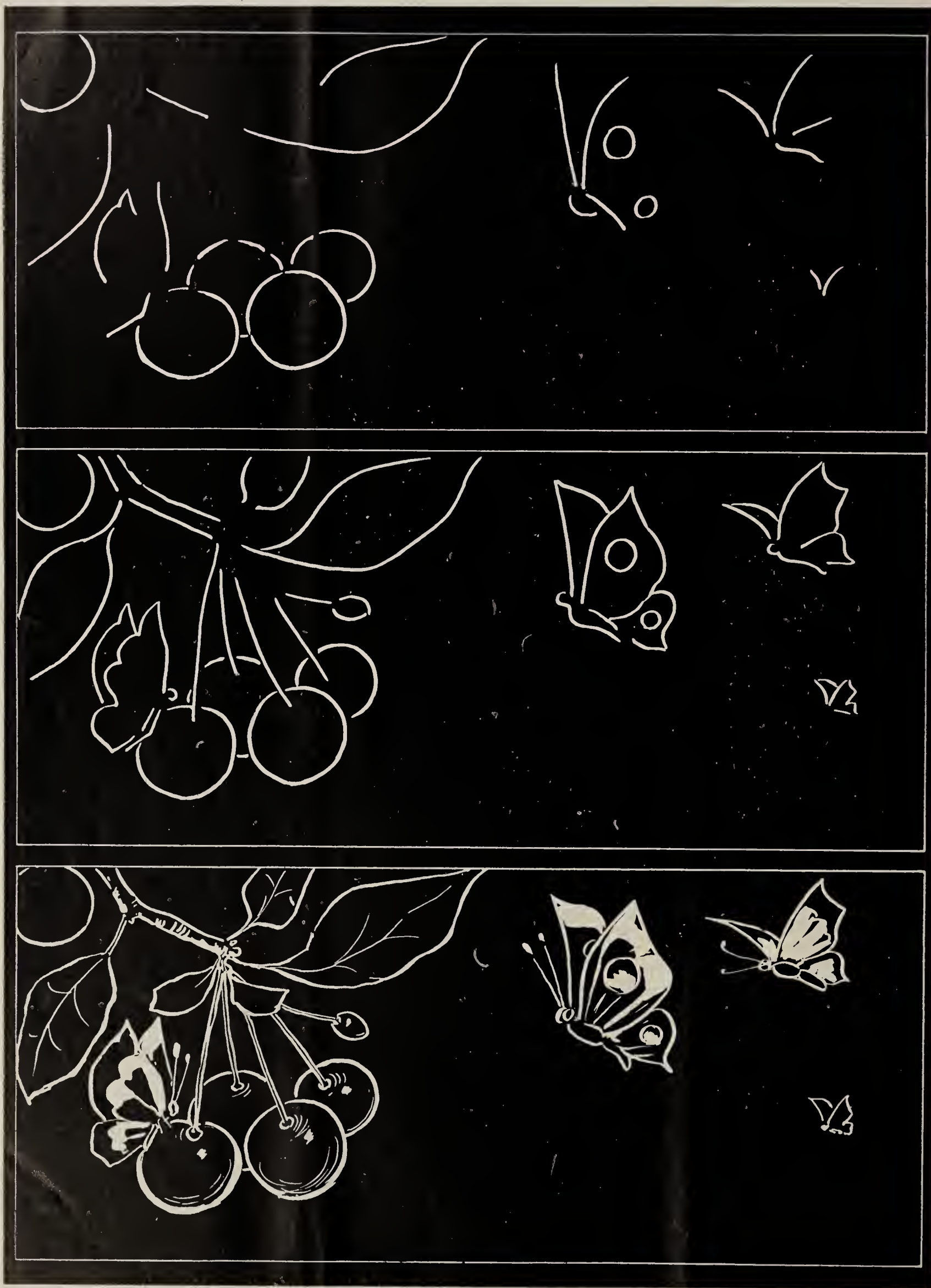
"I thought it was going to stand alone," he said.

"He shall," said Mr. Bailey, with a sudden inspiration. "We will make a dog that can stand on this desk. How absurd to make dogs that cannot stand."

That was the beginning of a morning of fun. Mr. Bailey cut and cut and laughed and laughed with the children. Everybody forgot all about school and order and being strangers and everything else, except the fun of creating more animals. They had a barnyard full, a circus full, and an Alice-in-Wonderland full of animals. They actually forgot to listen to the clock, and Mr. Bailey and the "little schoolma'am" were late to teachers' meeting.



A Few Animals of Mr. Bailey's Menagerie



# The Group System

## How to Work It

A Department Conducted by Olive M. Jones, Principal of Public School 120, New York City

This series of articles will explain various methods of classification into groups, adapted to varying conditions in city and country schools. Specimen programs will be provided, showing how daily plans may be arranged so as to allow the best use of the group system in either a graded or an ungraded school. How to teach one group and at the same time keep the rest of the class employed in profitable study will be explained and illustrated under the caption of "Self-reliant Study," each month. Special effort will be made to meet the needs of the graded school teacher who is endeavoring to use the group system in a crowded classroom and under a specified course of study.

Suggestions and questions are urgently requested. Full credit will be given for all suggestions used.

Address: Miss Olive M. Jones, care TEACHERS MAGAZINE.

### Arithmetic

#### Exercise 1

*Aim and Value.*—This exercise makes it possible for the teacher to provide seat work of a grade of difficulty suitable to the stage of advancement of the class. As arranged, the same chart can provide seat work for two or even three different groups.

*Preparation and Method.*—The teacher uses a large sheet of wrapping paper, or, better, oak tag or Bristol board. On this sheet she arranges in columns numbers of two, three, four or five digits. At the head of each column she places numbers which are to be used as multipliers. In assigning the work she tells the children to multiply or divide, as the case may be, by one of the numbers she has placed at the top of the column. To illustrate:

8, 21, 189	8, 21, 189	8, 21, 189
24	246	1489
28	748	2156
39	534	3084
56	289	8109

#### Exercise 2

*Aim and Value.*—To teach the use of fractional parts.

*Preparation and Method.*—The teacher distributes to the class strips of paper, or string, or any other material she may have at hand. These strips must be of equal length. The children are told to fold, or to fold and cut the strips into halves, quarters, thirds, etc.

In one exercise all the strips should be cut or folded, or both, into the *same* fractional parts. That is to say, in one lesson all the strips should be cut into halves, in another lesson into quarters; according to the particular fractional part it is the teacher's aim to teach.

### Vocabulary—Spelling and Word Recognition.

#### Exercise 1

*Aim and Value.*—To teach the children the names of the letters of the alphabet. To teach them to recognize and spell words in common use and needed in their own vocabulary.

*Preparation and Method.*—The teacher provides the children with boxes containing the letters of the alphabet duplicated many times. The teacher may obtain these letters by striking off copies on the mimeograph or hektograph, or by having large sheets made at a printer's, so that she can cut them up later into separate letters. At very slight expense such boxes can be bought at toy stores, where they are sold for use in the game of anagrams.

The child is first required to assort his letters, putting all like letters together. At the end of the period the teacher should require him to repeat the names of these letters. She next requires him to place his sets of letters in alphabetical order.

If time permit, on the same day, or else as a variation of the same exercise on another day, she will require him to form words with these letters, selecting the letters needed from the piles which he has arranged.

In order to insure that the child will make no errors and consequently never have the wrong form in front of him, the teacher should provide him with a small card on which she has written or printed the words which he is to form. Or she may put this copy on the blackboard.

#### Exercise 2

*Aim and Value.*—As in previous exercise, with the additional value that this exercise can be used as a drill in the spelling of words which have arisen in the reading lesson, in the language lesson, or which the teacher has found to be commonly misspelled.

*Preparation and Method.*—Material needed

can be obtained as described in the previous exercises. The lists are arranged in a similar manner, and the child makes his selection of letters as his need for a particular letter arises. The teacher will require him to construct words beginning with a certain letter or sound, or words having a given ending, or words containing certain difficult combinations; for example, *ie* and *ei* as in *believe* and *receive*.

### Exercise 3

*Aim and Value.*—As in the exercise just described. In addition, the child is aided in recognition of the words needed and also has his interest increased by the close association with pictures.

*Preparation and Method.*—For this exercise the materials needed are a large number of small pictures, boxes in which the collection of pictures may be placed and slips of cardboard bearing the names of the pictures. The pictures selected should also be such that a single word gives the name.

The pictures can be obtained from magazines, old books, advertisements, calendars, time-tables and a variety of other sources. They should be mounted and assorted and then placed away for preservation, in boxes suitably labeled.

A box may contain pictures of tools, in which case the box would be labeled "Tool Box," or pictures of toys, the box being labeled "Toy Box," or pictures of games, the box being labeled "Game Box," or pictures of flowers, the box being labeled "Flower Box." Any number of variations of this will suggest themselves to the teacher.

The collections may be made by the children themselves. This, of course, will give an added interest and consequently an added value to the exercise, since every teacher or principal knows the fondness children have, especially boys, for making collections. To interest the boy in making a collection of this kind may divert his attention from the button and cigarette picture collections, which are often lowering in their moral influence.

As an exercise for seat work, the teacher distributes the box to the group. Each child arranges his pictures on his desk and puts beside each picture the slips of cardboard bearing the name of the picture.

### Exercise 4

*Aim and Value.*—The recognition of words.

*Preparation and Method.*—The teacher will need to prepare, for this exercise, a large cardboard cut of each word and a number of printed duplicates of the same words placed in boxes or envelopes. As an exercise in seat work the children are given the box or envelopes containing the small cuts of the word to be learned. The large cut of the word is placed in front of the class.

The children select from their box or envelope the word which is the same as that on the

large cardboard. When they have them all, say a dozen or more copies, they fasten them together with twine so that they form a ladder. In order to secure attention and interest in the work, the teacher may allow the children who have formed the best ladders without any error in the choice of words to hang their ladders at the front of the room beside the large cardboard or fasten them upon the large cardboard.

As the child's box or envelope contains a very large number of words, he must spend considerable time to select the one word desired. This in itself compels him to observe the form, not only of the particular word he is going to use for his ladder, but the other words that he incidentally handles.

## Language and Composition

### Exercise 1

*Aim and Value.*—This exercise teaches the children to recognize a noun as a word that names something, regardless of whether he learns the term "noun" or not.

On a large card which she hangs at the front of the room, or else on individual cards which she distributes to the class, the teacher writes the requirements which the child must fulfill in his seat work exercise. The children receive paper on which they are to write their answers.

An illustration of such a card is as follows:

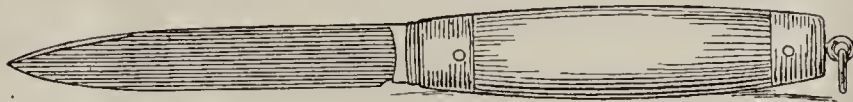
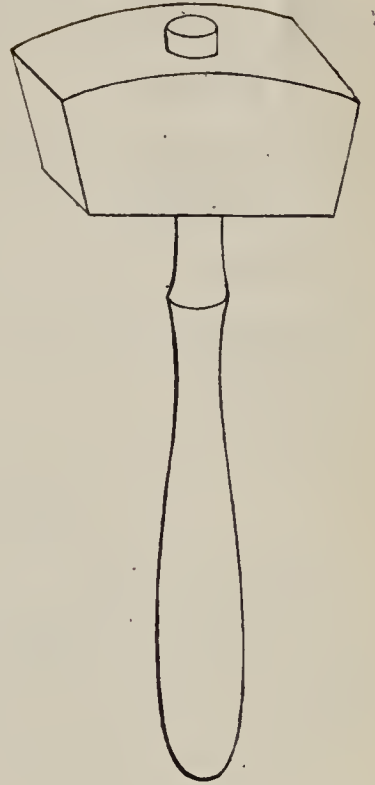
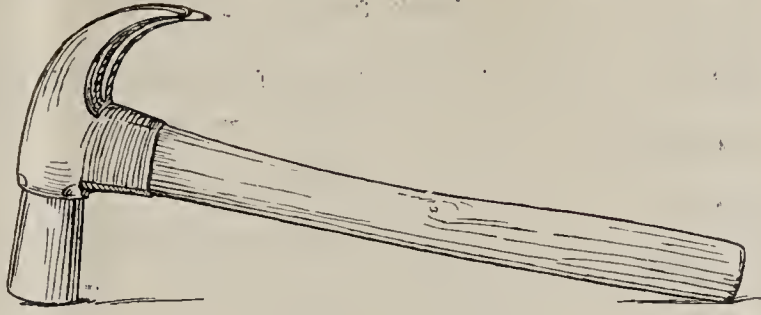
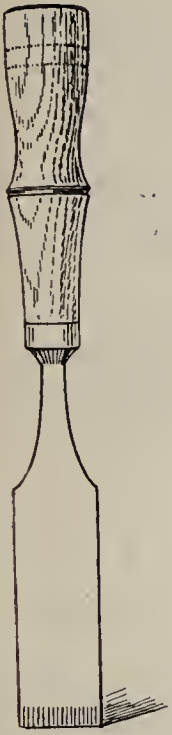
1. Three names of people.
2. Three names of rivers.
3. Three names of things you saw on your way to school.
4. Three names of different kinds of animals.
5. Three names of places.
6. Three names of materials from which dresses are made.

### Exercise 2.

*Aim and Value.*—The children are taught the difference between singular and plural, and the proper usage of verbs in relation to singular and plural subjects. It is not at all necessary that they learn the technical terms involved.

*Preparation and Method.*—Cards are prepared in a manner similar to that described in the last exercise. The use is also the same as described. An illustration of the card is as follows:

Change these words so that they will mean one thing only and write a sentence telling something you know about each thing.



hammer

hammer

hammer

chisel

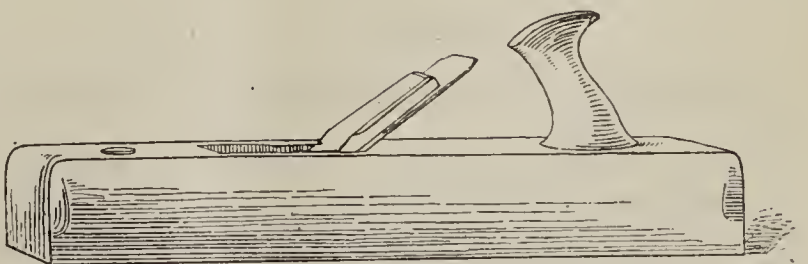
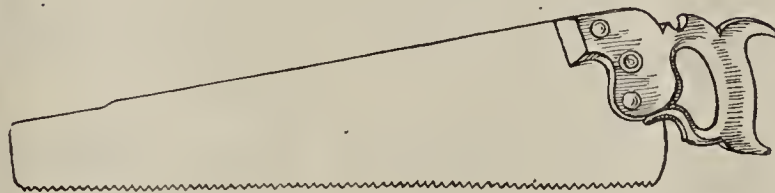
chisel

chisel

knife

knife

knife



The Tool Box. (See Exercise 3 — "Vocabulary")

(Leave the children free to use either the singular or plural form of the noun.)

- |              |                  |
|--------------|------------------|
| 1. Flowers.  | 7. Bears.        |
| 2. Leaves.   | 8. Children.     |
| 3. Branches. | 9. Stars.        |
| 4. Trees.    | 10. Clouds.      |
| 5. Mines.    | 11. Winds.       |
| 6. Birds.    | 12. Snow-flakes. |

### Exercise 3.

*Aim and Value.*—Sentence structure.

*Preparation and Method.*—As in the exercise just described. The cards distributed to the children or the chart hung in front of the room, as the case may be, will look as follows:

In a statement use the name of some thing:

1. That you eat.
1. That you drink.
3. That you wear.
4. That you use in the school-room.
5. With which you play.
6. Some word you have read.
7. The State in which you live.

### Exercise 4

*Aim and Value.*—The proper spelling and meaning of certain commonly used abbreviations.

*Preparation and Method.*—As in the previous exercise. Another way in which this exercise may be prepared for use is to provide the children with cut-up slips which they must place together in order to form the abbreviation itself and the word for which the abbreviation stands. This second method of use is preferable to the former, since it means no writing and prevents the possibility of the wrong form being fixed upon the child's sight and mind. The child arranges his cut-up slips on his desk with the result that his work, when completed, will look as shown on the following page.

### Exercise 5.

*Aim and Value.*—Punctuation and capitalization.

*Preparation and Method.*—The teacher distributes cards on which she has written directions. The class or group carries out these directions in writing, selecting the answers from certain definitely assigned pages in readers or

other text-books in use in the class. The cards may read as follows:

1. Find sentences which ask questions. Copy with the proper punctuation mark.
2. Find sentences which tell the names of places. Copy with correct marks and letters.
3. Find sentences which tell what somebody has said. Copy and be careful of your quotation marks.

### Exercise 6.

*Aim and Value.*—Punctuation, capitalization and language.

*Preparation and Method.*—The teacher prepares cards on which she has written questions that will require from the children thought upon the points indicated in the statement of the aim and value of the exercise. An infinite variety of such cards can be arranged and the exercises can be repeated from day to day.

In the use of this exercise, however, the teacher must be careful of two things: First, that the answers are carefully corrected; second, that the penmanship does not suffer. If she ignores either of these the results will be disastrous. The following will serve as an illustration of one such card.

In the brackets next the question are placed what we consider the aim of the question. Of course, what is in the bracket below would not appear on the card prepared by the teacher for use by the children.

1. Write your name. (Capitalization and punctuation.)
2. In what city do you live? (Statement and capitalization.)
3. What is your father's name? (Statement and capitalization and punctuation.)
4. From what country did he come? (Statement, capitalization and punctuation.)
5. Fill in these blanks. (Capitalization.)  
I love my Aunt \_\_\_\_\_  
I know a girl named \_\_\_\_\_
6. What word may be used instead of your name when speaking about yourself? (Capitalization.)



I've

I

have

We've

We

have

You've

You

have

Couldn't

Could

not

We're

We

are

She's

She

is

We'll

We

will

I'll

I

will

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not

# Geographical Problems for Arithmetic

Suitable for Grades III and IV, and Higher Up

By Harriet E. Peet, State Normal School, Salem, Mass.



THE relation of geography to arithmetic has been more or less worked out for the grammar school. The primary school teacher, however, has not fully realized how much the two subjects can be made of mutual service to each other. In the third and fourth years, as well as in the later ones, geography may be used as a source of interest and a spur to arithmetic, and the latter as a means of clearing up many of the indefinite concepts in geography. The work, however, must be kept simple; the problems made so that only one step is involved in their solution; round numbers substituted for others; and large numbers, such as those in the millions and billions, regarded from the standpoint of a large unit of measure. By calling 343,000,000, 343 million we have a number as easily handled as 343, provided the other figures dealt with are also in millions. The fact is that all number beyond the first seven is conceived as ratio. We never image anything larger except in groups; eight is two fours, fifteen three fives, etc. Since this is the nature of number and large numbers are conceived by us only by the relations which they bear to each other, it need not trouble us to use large numbers with a class of children provided that the numbers are such as can be easily handled and lead the children into some idea of the relations which things bear to each other. The unit of measure may be 1,000, 1,000,000 or 1,000,000,000 as readily as 1, 10 or 100 after the children have once gained a sufficient idea of the number series to read, write, and compute into the billions. One series is as easily understood as the other. Neither are imaged.

The relations of the different geographical facts are best perceived when presented to the eye in the concrete. Therefore, the more the number facts are represented by lines, rectangles and circles, the clearer will be the children's notions of the relative magnitudes. For example, the relative heights of the mountains may be represented by vertical lines drawn side by side. If we were to use a four-inch line for each mile we should represent Mt. Everest by a line 22 inches long, Mt. Aconcagua by one 17, Mt. McKinley by one 15, and Mt. Blanc by one 11. The children should be led to picture all facts that lend themselves to such a mode of treatment.

This method of graphic representation of geographical facts not only seeks to present the relation of facts concretely, but it calls for much

logical thinking and calculating. For this reason it is a valuable method both from the geographical and the arithmetical points of view.

Geographical arithmetic may be easily and economically handled from tables of statistics derived from the geography lesson. These are to be written at the board and the class led to make up original problems. Such a method throws the responsibility on the children, but it has not only the advantage of making the class active, it is most economical of the teacher's time, for the children will think up problems which would have taken her hours to write upon the board. The problems must, of course, be kept significant. They must be such as to lead to definite geographical concepts and which at the same time give the children practice in the arithmetic subject studied. The same set of statistics are easily adapted to almost any arithmetical topic, so this latter need not cause us much trouble. Take for example the following table on the stars visible in our own latitude and note the variety of problems which may be derived from so simple a table:

## STARS VISIBLE IN LATITUDE 40°

First magnitude,	14
Second	48
Third	152
Fourth	313
Fifth	854
Sixth	2,010

*Addition:* What is the total number of stars visible in a latitude about 40° north of the equator? How many stars of the first two magnitudes? How many stars are visible on a night when only three magnitudes can be seen? When four can be seen? When five?

*Subtraction:* How many more stars of the sixth magnitude than the first? Than the fifth? Than the fourth? How many more of the second three magnitudes than the first three?

*Multiplication:* Let a line two inches long represent each star. What length of line would represent the stars of the first magnitude? The second? The third? The fourth? The fifth? The sixth?

*Division:* How many times the number of stars in the first magnitude is the number of the second magnitude? How many times the first is the third? The fourth? The fifth? The sixth? How many times the second is the third? The fourth? The fifth? The sixth?

*Fractions:* What part of the second is the first? What part of the third is the second? What part of the second three is the first three?

Similar problems but in greater variety can be made from a table of statistics a little more complex.

## DISTANCES OF THE PLANETS FROM THE SUN\*

Mercury	36.0	million	miles.
Venus	67.2	"	"
The Earth	92.9	"	"
Moon	141.5	"	"
Jupiter	483.3	"	"
Saturn	886	"	"
Uranus	1781.9	"	"
Neptune	2791.6	"	"

Statistics on the land and water surfaces form problems that are profitable.

## THE OCEANS

Pacific	55,660,000	Area in square miles.
Atlantic	33,720,000	" " " "
Antarctic	30,605,000	" " " "
Indian	16,720,000	" " " "
Arctic	4,781,000	" " " "

## THE CONTINENTS

	Area in sq. miles.	Population 1900.
North America	8,843,070	103,500,000
South America	7,681,420	41,200,000
Europe	3,855,828	376,400,000
Asia, with East Indies,	16,770,951	877,000,000
Africa	11,508,793	170,000,000
Australia	2,972,573	3,767,443

*Addition and Subtraction:* How much land in the eastern hemisphere? In the western? How much in all? How much more in the eastern than the western? What is the total area of the oceans? What is the total area of the earth's surface? How much more water than land?

*Multiplication and Division:* Let a square containing four square inches represent one million of miles. Do not consider the thousands. How many square inches would be required to represent Australia? Africa? North America? South America? etc. How many for the Pacific Ocean? The Atlantic? etc.

If you wished to represent these surfaces by rectangles four inches wide, what would be the other dimension for each continent and ocean? What would be the dimension if the rectangles were two inches wide? Draw these rectangles at the board or rule a paper into one-quarter-inch squares and color these squares to represent the relative sizes of the different continents and oceans.

\* The figures in this table and all of those following are more complex than should be given the children. The earth's distance from the sun, for example, should be given as 93 millions of miles rather than as 92.9 millions. The other decimals should be similarly treated. The numbers are given here in full because it is easy to change an exact number to a round number, but impossible to derive the exact number from a round number, if for any particular reason such is desired.

The following tables furnish data which may be used in similar ways. Other tables may be had from the back of almost any geography. Wherever possible the data should be linked with some familiar fact. The height of mountains compared with a familiar hill, with the height of the schoolhouse or some tall building which the children see frequently. A particular set of statistics should be taken at the time the class is studying a subject in geography with which they are connected. An introduction of each subject should be made in such a way that the child's mind is playing with picturesque images rather than with dry, unmeaning tables of statistics. The rivers should be looked upon as rivers that flow thru valleys where there is vegetation and life, the stars as the real stars that we see in the heavens at night.

## LENGTH OF RIVERS

North America:	
Missouri	3,000 miles.
Missouri-Mississippi	4,300 "
St. Lawrence	2,200 "
Yukon	2,000 "
Rio Grande	1,800 "
Mackenzie	2,000 "
Colorado	2,000 "
Columbia	1,400 "
Arkansas	2,170 "

## LONGEST IN THE WORLD

Missouri-Mississippi	4,300 miles.
Nile	3,400 "
Amazon	3,300 "
Obi	3,200 "
Yangtsi-kiang	3,200 "
Yenesei	3,000 "

## GREAT LAKES

	Area in Sq. Miles.	Sea Elevation in Feet.	Greatest Depth in Feet.
Superior	30,829	602	1,008
Huron	22,322	582	750
Michigan	21,729	582	870
Erie	9,990	573	210
Ontario	7,104	247	738
Aral	26,900	160	225
Victoria Nyanza	30,000	4,000	590*
Caspian	169,000	85*	2,400

\*Below sea level.

## THE HEIGHT OF MOUNTAINS

	Feet.
Mt. Everest (highest known in world),	29,002
Aconcagua, Andes (highest in South America),	22,860
McKinley, Alaska (highest known in No. Am.),	20,464
Kilimanjaro, Africa (highest known in Africa),	19,780
Orizaba, Mexico (highest in Mexico),	18,314
Whitney, California (highest in Western U. S.),	14,898
Mt. Blanc, Alps (highest in Europe),	15,781

# Folk Lore and Folk Dances in School

By Caroline Crawford, Teachers College, Columbia University, New York

## Vintage Dance

The plot of this dance, which is similar to the Harvest Dance of Finland, is composed of the most important incidents of the summer's history. The breaking of the earth in the spring, and the gathering of the fruit after the summer's labor, are climaxes that force themselves to be represented in the joyful celebration which occurs when the grapes are all harvested.

The dancers form in couples at the side of the room for a procession.

### PART I.

All walk forward to the center of the floor to form a circle. The movement is very free and gay. When the eight measures are completed Number Two slides behind Number One. All run around this circle (measures one to eight). The music is repeated in much quicker time.

### PART II.

The players stand in place and represent, in pantomimic action, the digging of the earth, two movements in the measure (measure one).

Stamp three times (measure two).

Repeat (measures three to eight).

During the eighth measure the dancers all

### PART ONE.

### PART TWO.

turn around once while stamping. The music is repeated. The players all represent, in pantomimic action, the gathering of the grapes (measure one).

Stamp three times (measure two).

Repeat (measures three to eight).

During the eighth measure the dancers form two lines, all facing the center.

### PART III.

All skip four steps forward to the center (measures one and two).

Skip four steps backward to place (measures three and four).

Skip forward to the center, join right arms with opposite dancer and skip once around. Step backward to place (measures five to eight).

All walk forward eight steps, crossing over, passing opposite dancer on the right side; salute while passing (measures nine to twelve). Return (measures thirteen to sixteen).

The first eight measures of Part III are repeated, all skip forward to center, skip backward to place (measures one to four).

Skip forward, join hands with the player opposite, and skip off the floor.

First system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/4 time signature. The music consists of several measures of chords and moving lines in both hands, ending with a repeat sign and a 6/4 time signature.

PART THREE.

Second system of musical notation, labeled "PART THREE." It features a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/4 time signature. The music continues with chords and moving lines in both hands.

Third system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/4 time signature. The music continues with chords and moving lines in both hands.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/4 time signature. The music continues with chords and moving lines in both hands.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/4 time signature. The music continues with chords and moving lines in both hands, ending with a double bar line.

# Nature Stories

## For the Primary School

By Lillian C. Flint, Minnesota

### Birds.

The birds have come back to us again.  
 The birds have come from the South.  
 The sparrow did not have to come.  
 The sparrow stayed with us all winter.  
 The birds are building their nests.  
 Not all birds put their nests in the same kinds of places.  
 Sparrows put their nests in the corners of houses and under the eaves of barns.  
 Sparrows build their nests of sticks and straws.  
 Robins build their nests in trees.  
 Robins build their nests of twigs and straws, too.  
 But robins use other things to build with.  
 They weave string in their nests to make the nests stronger.  
 They use mud to plaster the nests with.  
 Did you see a woodpecker with a red head run up the tree?  
 He has his nest in a hole in the tree.  
 Some birds build their nests down in the grass.  
 Some boys put little wooden houses in trees for the birds.  
 A boy once nailed an old tomato can to a tree.  
 A sparrow came and built her nest in it.  
 Soon the birds will lay eggs in their nests.  
 In a little while the birds will hatch out of the eggs.  
 The little birds will have no feathers.  
 The father and mother birds will feed the little ones.  
 In a little while the feathers will grow.  
 Then the little wings will get ready to fly.  
 The father and mother will teach the little birds to use their wings.  
 Then the little birds will get what they like to eat.

Some will eat bugs and worms; some will eat seeds.  
 Then the little birds will not come back to the nest any more.  
 If you put out a tin of water the birds will come to drink out of it.  
 They will take a bath in the water.  
 Then they will comb their feathers with their bills.  
 Robins sing in the rain; they like the wet.  
 In the fall the little birds will go South.  
 They will go South because the cold kills the bugs and worms that they eat here.  
 No seeds will grow for them in winter.  
 They go South where they can get things to eat.  
 In spring they will come back again.

### Strawberries.

June is the month of strawberries.  
 Strawberries grow in green fields.  
 Strawberries have white blossoms.  
 The blossoms are some like an apple blossom.  
 The strawberry blossom is in a little green cup.  
 Some strawberries grow in gardens.  
 The strawberries in the fields are smaller than the garden strawberries.  
 A little green strawberry comes.  
 After a while it begins to get red.  
 Then the strawberry gets soft and sweet.  
 The seeds of an apple are inside.  
 The seeds of a strawberry are outside.  
 People pick the strawberries.  
 They put them in boxes.  
 They send the strawberries to the city.  
 The strawberries come a long ways on the cars.  
 Children eat them with cream and sugar.  
 Sometimes strawberries are made into a short cake.

# THE CHILD WORLD

Supplementary Reading for the Primary Grades

## Willy at the Farm

Willy was a town boy, and had never been in the country. One summer he was sent for a visit to a farm.

It was late at night, and quite dark, when he got to the farm. He was so tired that he went to bed at once.

Early in the morning he was waked by many strange sounds. He dressed as quickly as he could, and went out into the farmyard.

The sun was shining bright, the birds were singing, and the air was fresh and sweet.

"What a lot of cows!" said he. "I wonder why they are all standing there, and why they are all so still."

Just then Betty, the milkmaid, came out, with her stool in one hand and her milking can in the other.

"Good morning" said Willy. "Where are you going?"

"I am going a-milking, sir," she said. At this she laughed, and Willy laughed, too.

Willy watched her for some time. The can was soon full. Then he drank some of the fresh, warm milk. How sweet and good it was!

At first he was afraid of the cows. But he soon found that they were very tame, and would let him stroke them.

There was one cow that would not stand still. She tried over and over again to upset the milk can, but Betty was kind to her, and in time she became quiet.

"What are you going to do with all the milk?" said Willy.

"Come with me," said Betty, "and you shall see." So they went to the dairy.

Betty poured the milk into pans and then left it so that the cream might rise to the top. Then she went to other pans, and skimmed the cream from the milk that had been standing for some time. She put the cream into a churn and began to turn the handle.

"Let me help you, please," said Willy. So they both kept on turning and in time the cream was turned into butter.

After breakfast, the farmer said; "Would you like to come with me, Willy? I am going to look after the sheep."

"If you please," said Willy. So they went out through the farmyard and into the field. Dash, the sheep-dog was with them.



**English Dolls—For Use With the Language Group**

These may also be used as models in dressing English Dolls

[See the article on page 417]





**English Dolls—For Use With the Language Group**

These may also be used as models in dressing English Dolls

[See the article on page 417]

Willy watched Dash for a while, then he said; "Farmer Brown, what a smart dog Dash is!"

"Yes," said the farmer, "he is a very good dog, and knows many things. A good dog is of great use on a farm.

"Dash knows just what I say. Watch him now!" He looked at the dog and said; "Go and bring all the sheep from the next field."

In an instant, Dash started off as fast as he could. He soon came back with about thirty sheep.

"Hold them there!" said the farmer. And at once Dash made the sheep stand quite still.

They went across two fields, and then came to a stream. "Look!" said Willy, "they are washing the sheep. How very funny! I wash my dog, but I did not know that sheep were washed."

The men were tumbling the sheep into the water, and turning them round and round. The sheep were trying their best to get away. Dogs were barking, men were shouting, and sheep were bleating.

Then they went to the big barn. Here Willy saw men cutting the wool off the sheep's backs. "How nice it must be for the sheep," he said, "to have their heavy coats taken off."

After dinner, Willy went across the farmyard and climbed up into a tree. Running about the yard were two hens, each of them with a brood of young chickens.

The little Black Hen had ten chickens. They were tiny little things. "Peck! peck!" said Black Hen, and the ten little chicks all pecked together.

Little Brown Hen had seven chickens. That is to say, she thought they were chickens. "Somehow, they did not seem quite right," she said to herself.

As she led them across the farmyard they caught sight of the pond, and ran to it as fast as they could. Splash! splash! in they went, and in a moment they were swimming about.

"Cluck! cluck!" screamed little Brown Hen. "Come back! You will all be drowned. I am sure you will."

But all they said was "Quack! quack!"

"Oh! dear!" said Brown Hen. "Who ever heard chicks say 'Quack! quack!' I am sure I never did."

She waited till the little ducks were tired. Then she marched off with them, scolding them all the way.

Willy went back to the farmhouse and Farmer Brown let him ride on Jack, the old horse, when the horses went to drink in the pond. He was very tired when he went to bed.

# Flag Day Exercises

## For Very Little Boys and Girls

By Marion S. Purdie

Little girl, dressed as Betsey Ross:

"So you want to know how I made the first flag, do you? Well, on that warm day in June when General Washington walked in and asked me if I would make the flag for our country, I was pleased, indeed. I was living at that time in Arch Street, Philadelphia, and had all the sewing my girls and I could do, but when the General asked me if I could have the flag ready the next day, I said 'Yes,' of course.

"Congress had just adopted a flag of 13 alternate red and white stripes and 13 white stars on a blue field. The stars were to be six-pointed, but when I showed General Washington how much prettier a five-pointed star was, he decided on it.

"Well, to work we went, and if our men were fighting for liberty, we women sewed loyalty and patriotism into every stitch of that flag. That was 130 years ago to-day, and I'm glad to see you are still giving honor and love to that old flag. Now I'll say good-bye and run back to 1777."

Boy dressed as Uncle Sam and carrying flag.  
Uncle Sam ascends platform and raises flag.  
School recites:

"When the flag was made with its white and red,  
For each State a star was added, 'tis said;  
A stripe and a star, thirteen of each,  
You will see as you back thru the long years reach.  
Then as the swift years onward flew,  
The nation larger and stronger grew.  
The thirteen stripes were left the same,  
But they added a star when a new State came,  
Till now they number just forty-six."

Uncle Sam:

"And now of my States the roll I'll call,  
Answer, my children, one and all."

Each State, carrying white star on which  
name is printed, comes forward.

1.

I am MAINE, the Pine Tree State,  
My lakes are many, my rivers great.

2.

I'm NEW HAMPSHIRE, my mountains white  
Deck me in splendor, day and night.

3.

The Green Mountain State—VERMONT—you know,  
Where all the maple sugar trees grow.

4.

I'm MASSACHUSETTS, you've heard of me,  
In Boston Harbor I once poured tea.

5.

Here's RHODE ISLAND. Don't pass me by,  
Altho the littlest State am I.

6.

Two States I connect and two I cut,  
And there's my name, CONNECTICUT.

7.

My name I'm sure you all can give,  
The Empire State in which you live.

8.

NEW JERSEY, just across the way,  
You've seen me when sailing down the bay.

9.

I'm PENNSYLVANIA, a Quaker maid,  
Named after Penn, a hero staid.

10.

DELAWARE, where peach trees blow,  
I'm so small I wish I'd grow.

11.

VIRGINIA, mother of Presidents I,  
The names of my sons will never die.

12.

And I, WEST VIRGINIA, stand close by.

13 and 14.

The CAROLINAS, named for a king,  
North and South, to you we bring.

15.

Now did you ever hear of blue grass?  
They say in KENTUCKY it's come to pass.

16.

Around thee still the green hills stand,  
"MARYLAND, My MARYLAND."

17.

MISSISSIPPI, so hard to spell,  
All p's and s's and i's, they tell.

18.

River of the big bend means TENNESSEE,  
From that river they named me.

19.

LOUISIANA, you see at a glance,  
I was named for a King of France.

20.

I'm FLORIDA, the land of flowers,  
The fountain of youth was sought in my bowers.

21.

I'm of weary ones the quest,  
ALABAMA—here we rest.

22.

My name means beautiful—OHIO—  
And that I really am, you know.

23.

If you're building a home or a nest  
The GEORGIA pine will suit you best.

24.

The Red folk gave to me my name,  
INDIANA, that is plain.

25.

Please come out to my prairie lands,  
ILLINOIS—known to the wagon bands.

26.

KANSAS—land of smoky water—  
And close by a faithful daughter.

27.

ARKANSAS—once called Arkansas.

28.

TEXAS, I am large and great,  
I'm sometimes known as the Lone Star State.

29.

MINNESOTA, far to the north am I,  
Discovered by Hennepin in years gone by.

30.

Drowsy one they say is my name,  
IOWA means just the same.

31.

MISSOURI, known in a year now old  
By a compromise, I'm told.

32.

OREGON—river of the West,  
Not such an old State as some of the rest.

33.

CALIFORNIA, in days of old  
Men rushed to me in search of gold.

34.

IDAHO—mountains with trees are green,  
Hemlocks, cedar and fir may be seen.

35.

NEBRASKA, founded by settlers bold,  
Led by Lewis and Clark, so I've been told.

36.

Of Yellowstone Park WYOMING has share  
Look in the corner, you'll find it there.

37.

If you want some metal fine,  
Here's NEVADA—a land of the silver mine.

38.

Wild rushing channels are all around me,  
WISCONSIN, so says my name, you see.

39.

MICHIGAN, called a place for fish,  
In my lakes catch all you wish.

40 and 41.

[Two children.]

DAKOTA—North and South—one too,  
Indians in us quite a few.

42.

COLORADO, land of hills and parks,  
Pike's Peak, and other well-known marks.

43.

WASHINGTON, here I take my stand,  
Named for the Father of the Land.

44.

MONTANA, land of mountains high,  
My peaks seem to tower to the sky.

45.

UTAH—land of the Great Salt Lake,  
Number forty-five I make.

46.

A welcome, I pray you, give to me,  
I'm OKLAHOMA, last State, you see.

As last State bows a chord is given on piano  
and all rise and sing "America," and at conclu-  
sion the salute to flag is given—the States sa-  
luting with their stars.

# The Rosey Posey Ring

## A Fairy Play for the Littlest Ones

By Rose R. Archer, New York City

A little fairy play invented to complement the "Butterfly Song," in "The Song Primer."\* The words of the song suggested the theme of the play, which was one of the features of the May Party given last year at P. S. No. 137, New York City.

### CHARACTERS

LUNA MOTH (an elf).

TINKLE BELL (a gnome).

LADY HONEYSUCKLE (one of the queen's maids of honor; an imaginary person).

THE CHILD (a mortal).

THE FAIRY QUEEN.

BUTTERFLIES (seven girls in pink wings, seven in blue wings).

ROSEBUSHES (13 boys holding rose-tree branches).

### STAGE SCENERY

The Rosey Posey Ring was made by having the boys march to music (piano) from the adjoining yard to the playground, where the exercises were given. These children carried "rose tree" branches and formed a ring by standing on the Kindergarten game "circle."

The janitor's assistant placed the fairy tree in the center of this rose garden and two big boys brought the fairy table, which was placed at the left-hand side, near the back of the ring (*i.e.*, the side farthest away from the audience). The two "toad-stools" were placed in front of the table (near the left-hand side), so that the queen need not rise when "telephoning to the palace."

### STAGE DIRECTIONS

The teacher presiding at the piano plays the music of the butterfly song and the "Child" appears from the adjoining yard and wanders around the garden. The other girls are being dressed behind the scenes. The girls who wear pink wings have pink tissue paper wreaths with pink "antennæ" tipped with silver water-color paint, and the girls with light blue wings have light blue wreaths with "antennæ" tipped with gold.

The child commences to sing the butterfly song, when the teacher begins to play the music of the song the second time. While she is singing the Fairy Queen and Luna Moth appear and stand listening in rapt attention to the music.

Just as the song is finished the queen says impulsively,—

*Queen.*—Good Luna Moth, go bring to me  
The child who is singing so sweetly!

Luna Moth skips over to where the child is standing, takes her by the hand and brings her to the Fairy Queen. The queen looks down and smiles at her.

*Queen.*—What is your name, dear child?

\* "The Song Primer," A. S. Barnes & Co., publishers.

The child replies by giving her own name.

*Queen.*—And I am Queen Rosamond, queen of the woodland fairies. I have heard your wish, and it shall be granted at once. Don't you see where you are standing? Don't you know about the "Rosey Posey Ring"?

The child shakes her head.

*Queen.*—Then I will tell you. You made that wish standing in a "fairy ring," and,  
Within the "Rosey Posey Ring"  
A child may wish for anything,  
And if it be the month of June  
The fairies grant it very soon.  
Come, let us sit on these toad-stools and talk.

The queen and the child sit down. The queen, putting her left arm around the child, and looking down into her face, then says:

*Queen.*—Would you really like to fly  
Like the lovely butterfly?  
Sip the honey from the rose,  
Go just where the green moth goes?

*Child.*—Yes, dear Queen, I want to fly  
Like the lovely butterfly.

The queen then turns to her fairy table and calls up the palace on the "rose telephone."

*Queen.*—1-2-3-4-5-0-Fairyland.

Pause.

I want to speak to Lady Honeysuckle, please.

Pause.

Is this you, Honey?

Pause.

Yes.

Pause.

Is Tinkle Bell at the Palace?

Pause.

What! he is all mussy?

Pause. Queen laughs.

Oh, he has been out catching mosquitoes so that the children can have a good time in the park to-morrow? Is that what you said? Well, tell him to wash his wings and fly here as quickly as possible. Good-bye.

Hangs up the receiver and turns toward child.

I will look in my charm book and see what is the right magic to use. It would not do for me to give Tinkle Bell the wrong charm, for then you might have to hop and skip like a Katy-did or go humpety hump like an inch worm.

Child laughs. Queen reads aloud from a wee white and gold charm book which hangs from her girdle by a narrow pink ribbon, skipping rapidly over the pages the way people usually do when they are trying to find a word in the dictionary.

Queen.—Bats, Bears (black, white, brown and teddy), Beetles, Bees, Buffaloes, Bugs—Oh, here it is!—Butterflies . . .

Charm is found in "fairy tree,"  
In rosebud number "twenty-three."

The queen rises, goes to the fairy tree and waves her wand slowly twice (*i.e.*, from right to left and from left to right). She then describes three small, imaginary circles in the air with the tip of the wand, before taking a tiny bottle of perfumery previously tied on the tree with a narrow pink ribbon from the center of a rosebud. (*Note*—This particular bottle was a present to "teacher." If it had been broken accidentally, part of the audience, *i.e.*, the teacher's personal friends, would have wished that they had remained away. Of course the teacher used this particular little bottle for the "charm" simply to please the child who gave it. Everything which the children bring to school is utilized in some way, so that no matter how poor the gift may appear to other eyes, the child may know that the spirit of the gift is always thoroughly appreciated by "teacher.")

The queen holds the bottle "to the light" to see if the charm is "clear," and this is the signal for the prompter (stationed behind the scenes) to send Tinkle Bell dancing and skipping into the "Rosey Posey Ring."

Queen.—Why, here comes little Tinkle Bell!

Tinkle Bell (With right hand on heart and making a dancing-school bow)—Here am I, to serve you well.

Queen (Hands the bottle to him)—  
Take this cunning fairy spell,  
And in yonder mossy dell  
Make a pair of wings so gay,  
For this child to wear to-day.

Tinkle Bell bows and turns toward child, saying:

Tinkle Bell.—Will you have them pink or blue?

Child.—Thank you, Tinkle, pink will do.

Queen.—Of sunset clouds and diamonds' dew  
I'd make those wings if I were you.

Tinkle Bell.—That is just what I was going to do.

Queen (Calling after him)—  
Be very careful of the charm,  
Lest this dear child should come to harm.

Exit Tinkle Bell.

Queen (Turning to child).—Let us gather some of these pretty roses. Isn't that a lovely one?

Queen (To child).—I wish you would sing that lovely butterfly song again; it is one of the prettiest songs that I have ever heard a mortal child sing.

The child sings the song, and as she finishes Tinkle Bell appears with the wings.

Tinkle Bell.—With these wings a child may fly  
Like the moth and butterfly.

The queen and Tinkle Bell adjust the wings on the child.

Queen.—Thank you, little Tinkle Bell,  
For the wings and fairy spell.

To Sarah—

These fairy wings will last until  
The sun goes down behind the hill.

Queen and Tinkle Bell watch Sarah as she flies away. The music of the butterfly song is played on the piano, and from the woodland dell (adjoining yard) come pink butterflies, light blue butterflies and the elf Luna Moth. All fly in and out of the "Rosey Posey Ring," led by the Child. They pretend to sip honey from the flowers, and then fly away. The queen waves her wand in time to the music of the butterfly song during the exit of the butterflies to the adjoining yard.

*Note*—All these objects and animals were familiar to the kindergarten children, thru the songs, pictures, and stories. Teachers may substitute other allusions to meet the requirements of their classes. It is obvious that the hard part of the play falls on the queen. A high or grammar school girl could act the queen's part successfully, but of course it is beyond a child's ability.

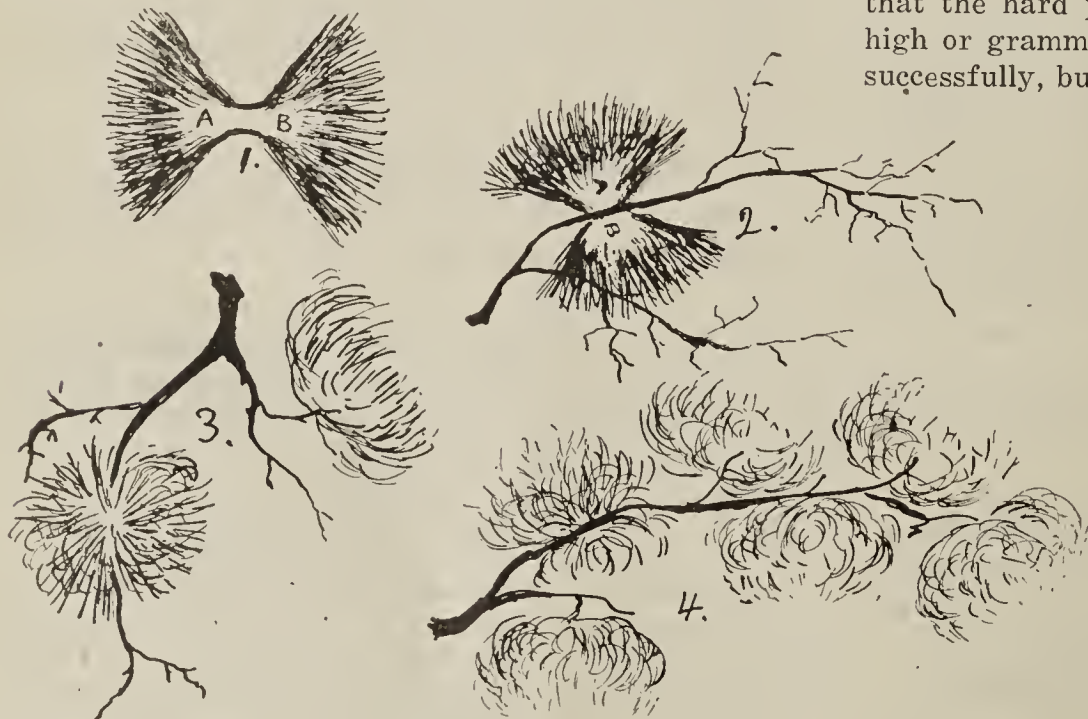


Diagram 1



Diagram 2

The parts written for the children are exceedingly simple and easy. The prompter behind the scenes sends the children to the ring at the proper moment and reminds them of their lines, so that there shall be no mistake.

### Staging of the Play

The staging of this play was exceedingly simple, yet very effective. Thirteen boys, each holding a large branch of artificial rose-tree foliage, formed the outline of the "Rosey Posey Ring." The rose-tree branches were made in the following manner: The teacher collected all the large dried branches which she found on the ground in Central Park, while on her way to school in the mornings. Altho some of the branches were nearly as tall as the teacher, the motor-men on the surface cars were willing to give them standing room on the front platform when their future use was explained.

In transforming these dried branches into things of beauty, the following method was employed: For the foliage use Nile-green tissue paper, cut by the teacher and "fringed" by the children. Each sheet of tissue paper ( $30 \times 19\frac{1}{2}$  inches) is folded into halves lengthwise; then into halves crosswise of the paper; then crosswise again. Cut the resulting mass of paper on *all* folded edges, which will give eight papers, measuring about  $10 \times 7$  inches each.

Let the children fold each one of these  $10 \times 7$  papers into halves lengthwise, which gives a double folded paper measuring  $3\frac{1}{2} \times 10$  inches.

The children then fringe the paper on the edge opposite the fold, cutting thru both thicknesses of paper. The strips of fringe are each  $\frac{1}{4}$  of an inch wide and the depth of the fringe is  $2\frac{1}{2}$  inches. Open out the paper and put a thin line of photo-paste down the center. Shirr or squeeze the center of this paper with the fingers into as small a compass as possible. (The paper will then look like figure 1, diagram 1.) Attach this paper, with photo-paste, to a twig or branch, as in figure 2 and pinch side marked A close to side marked B. The result will have the "Japanese" effect of figure 3 and figure 4. If the children put too many of these fringed papers on one branch, it is an easy matter to pull them off, but strange as it may seem, only one or two children in the class will overload a branch with too much foliage; they seem to appreciate a good effect when they secure it, with a few papers.

It takes a very short time to transform a bare branch into a mass of green foliage, as the children do this work very quickly. (Let each child have a small damp square of Turkish towel, with which he may keep his fingers clean while pasting each paper, otherwise the results are not pleasing.)

For "group work" it makes it easier to have eight or ten children fringe *all* the papers, another set put on the paste, and a third set fasten the foliage on the branches. Do this on three

successive days, reversing the children in each group, so that each child has an opportunity to do the three different stages of the work. Make ten branches of foliage a day, tying each of them in the upright position to the backs of the kindergarten chairs. (In primary grades lay the branch flat on the desk.) When finished, remove and place in a large packing-box, for the dust and strong light of a classroom are ruinous to the delicate color of the paper. On the following day let the children make the roses.

The teacher should use the wild rose outline. (See diagram 2 for sample pattern.) Observe carefully the number of inches (*i.e.*, 4 in one part and  $3\frac{1}{2}$  in another) from tip of one petal to that of another, as indicated by dotted lines and letters. Use rose-pink tissue paper. The following are the directions for the teacher: Fold each sheet of pink tissue paper lengthwise into halves, and then into thirds lengthwise, then into halves crosswise and then into thirds crosswise. Draw (with lead-pencil) the outline of the rose pattern on the top sheet of the resulting compact folded mass of paper and cut thru all thirty-six sheets at once, as if cutting out *one* paper. The result will be thirty-six wild-rose papers.

Each child is given six of these papers at a time and instructed to press one rose-paper over the pointer finger of the left hand. Squeeze lightly and press the paper down over the finger, as one would smooth the finger when putting on a pair of new gloves.

Add a tiny dab of photo-paste to the paper directly over the finger-tip, place another rose-paper on top of the first, and press it down over the finger in the same way. Do this until the sixth paper is reached, and a very pretty rose is the result.

Each child can easily make six roses apiece on two successive days, and these are saved in a box till the following day. Then the thirty lovely branches of foliage are tied (in the upright position) on the backs of the thirty kindergarten chairs, and the children are given photo-paste and allowed to paste their roses on the green foliage, wherever they think the roses will look pretty. The results would have to be seen to be fully appreciated.

Fifteen of the older girls of the school came down to the teacher's room after school hours every day for one week and made five dozen similar rose-branches. Some of these were used to decorate the classroom and the remainder were kept to make the "fairy tree" and the "fairy table" used in the play.

The trunk of our old Christmas tree, completely covered with strips of brown tissue paper to conceal the places where the original branches had been sawed off was set up in a firm standard, and large "rose-branches" were securely fastened with strong brown twine, in artistic masses, in such a natural manner that any uninitiated person would have thought that

these branches were actually growing out of the trunk. For city children, who seldom or never see a real "rose-tree" in bloom, this makes a very charming substitute.

Cut out two colored pictures of a robin and mount on cardboard, also cut in the same shape. Paste two narrow strips of muslin on the "blank" side, so as to tie the robin on the tree. If this is placed properly the robin will look as if sitting on a branch. Fasten with fine wire a real robin's nest in a crotch and put the other robin in the nest.

The oblong fairy table is made by using a child's small, low table, covering it entirely with a triple thickness of Nile-green tissue paper, winding the four legs with wide strips of paper so that the wood is entirely concealed. Trim the edge of the top of the table with a deep fringe of paper. Add a few pink roses here and there also. Fasten with strong cord branches of rose-tree foliage (in the upright position) to each leg of the table, so that the longer branches may trail across the back and sides of the table in an artistic manner, and some of the other branches rise high above the top.

Make a fairy "telephone" by twisting a five-inch-wide strip of Nile-green tissue paper thirty inches long into a thin rope, for the wire, and fasten it to a big cabbage-rosebud, which is made for the "receiver." Hide the telephone in the mass of branches at the left-hand side of the fairy table.

Two broken kindergarten chairs, *i.e.*, without backs, can be turned into "toad-stools" by covering them with fluted tops of white crêpe paper. Wind each of the legs with a three-inch strip of white crêpe paper and paste clumps of tissue paper grass, made like the "foliage" on the rose-branches, around the end of each leg where it touches the ground.

### Costumes

The butterfly wings were made by the teacher. For each pair of pink wings use two sheets of tissue paper, pasted together on the edge only, with photo-paste. Before pasting cut both

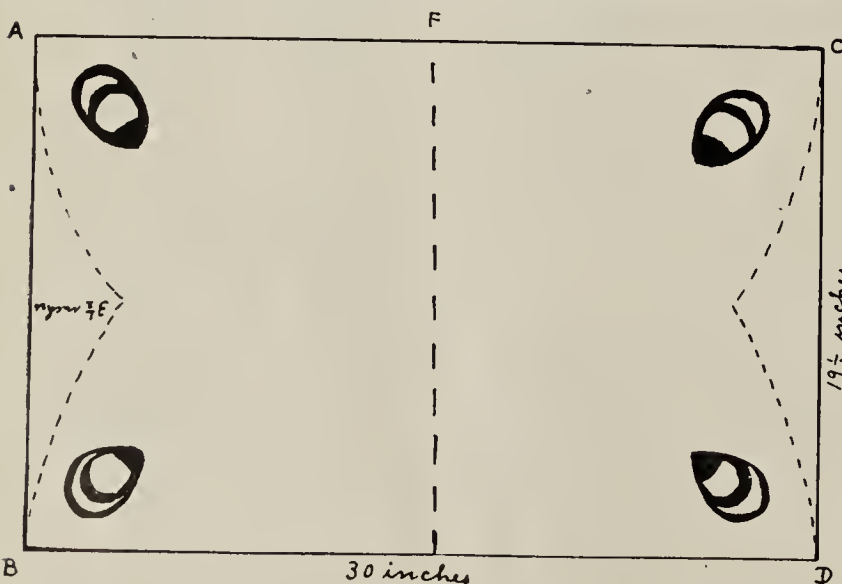


Diagram 3

papers (as if they were one) on sides A. B. and C. D., as indicated by fine dotted line in figure 3. This makes the wings a very pretty shape. Outline the edges of the pink or blue wings with

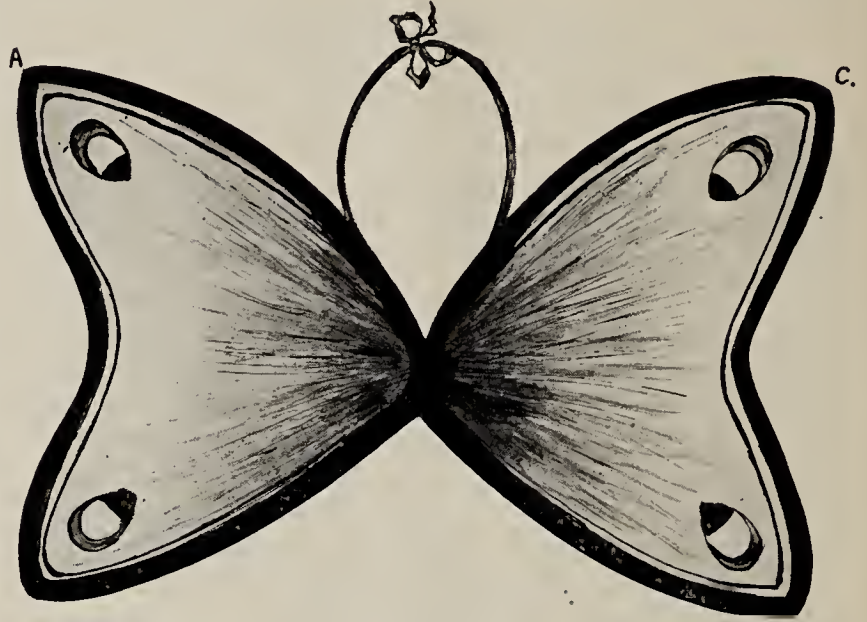


Diagram 4

a one-inch band of gold water-color paint, on the upper side of the tissue paper, and then outline the four-inch-wide "spots," as indicated, in each of the four corners. When dry, paint the under-side of the wings in the same manner. Then outline all the gold water-color paint with a narrower band of silver water-color paint, on both sides of the wings.

Shirr or squeeze the wings (with both hands) thru the center of the paper, from E. to F., as indicated by the heavy dotted line. Use a cord of twisted pink tissue paper (two strips of five-inch-wide paper each thirty inches long), pasted end to end with photo-paste, before the paper is twisted. Tie this paper cord around the center of the wings to keep the "shirring" in place, then make a twenty-five-inch loop of the rest, by tying the two loose ends into a tiny bow. (See figure 4.) This loop slips over the child's head, in adjusting the wings, and the child holds the tip of the wings (marked A) with the finger-tips of the left hand, and C with the finger-tips of the right hand, moving both arms up and down simultaneously in imitation of a butterfly when flying, which causes the paper wings to move exactly like real butterflies' wings.

### LUNA MOTH COSTUME

The Luna Moth costume consists of a plain Nile-green tissue paper "wreath" (made like the wreaths described in TEACHERS MAGAZINE for April, 1908), with the addition of two six-inch high antennæ, fastened invisibly to the wreath directly in front. Each antenna is made from a four-inch-wide strip of Nile-green tissue paper twisted into a fine rope, and the tip of each is curved into a perfect letter O, held in place by being delicately pasted into this shape with photo-paste. A pair of Nile-green tissue paper wings, made exactly like the butter-



fly wings, outlined and decorated with silver paint only, completes this costume.

Tinkle Bell's costume consists of a Nile-green tissue paper cap, made of a double thickness of paper, cut like figure 5, and pasted together on the curved edges only, with photo-paste. Before the double fold is made on the lower portion of the cap (the length of the cap, from peak to rim, is 14 inches) fold the lower edge marked A-A. up,  $1\frac{3}{4}$  inches, forming edge B. B. Fold this edge up towards the peak of cap, to secure the re-

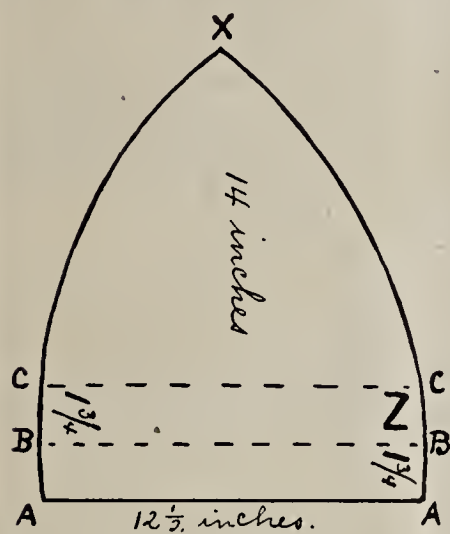


Diagram 5

quired double fold which falls at C. C. The cap will then be  $10\frac{1}{2}$  inches high. Trim the top edge of the double fold with silver rope tinsel like that used on Christmas trees, putting a rosette of the tinsel on the part of the cap marked Z in the diagram. This brings the narrow seam caused by pasting the two

edges of the tissue paper together with photo-paste directly in front. The other seam is directly back of the child's head, when the cap is worn. The cap looks and fits better with the seams this way than if it was worn with the seams on either side of the head. Make three paper feathers of a double thickness of water-color paper pasted together and painted on both sides with "moss-green" and "silver" water-color paint. (See figure 6.) The part left light on the feathers represents the silver paint, the dark, the green water-color paint. The quill part of each feather is  $8\frac{1}{2}$  inches long, the round part  $3 \times 2\frac{1}{2}$  inches. The "top" and "sides" of this portion of

the feather are finely fringed with the scissors to the depth of  $1\frac{1}{2}$  inches. Tinkle Bell's wings are made like those worn by Luna Moth, only that three yards of silver rope tinsel are used instead of the tissue-paper-rope loop. In adjusting the wings to Tinkle

Bell's shoulders, this silver tinsel is crossed over the child's chest, and the two ends of the tinsel are tied in a bow behind the back. A little silver sleigh-bell is fastened where the tinsel bands cross in front, which "tinkles" very distinctly when the child walks.



Diagram 6

## THE FAIRY QUEEN

The fairy queen wore a thin white dress trimmed with garlands of pink "cabbage" roses, made exactly as the small roses were made for the rose tree branches, only that four additional layers of petals were added to each rose. These four petal layers were the same shape as the small petal layers, but measured six inches in width where the others only measured four inches.

The large roses are effective and very easy to make. A few days before the party one of the children presented the teacher with a white illusion veil which, because it was "torn already, couldn't to be used no more on a wedding."

This veil was pressed and the rents mended and the queen wore the veil, to the great delight of the kindergarten children, who said that she looked like a real bride. A garland of pink tissue paper rosebuds adorned the top of the veil.

The classroom pointer was transformed into a beautiful fairy wand, by covering it with five-inch strips of Nile-green tissue paper, thus concealing all the wood. A rose garland was twisted around the pointer, a rose being fastened with photo-paste directly at the top.

## Fly to Pieces

### THE EFFECT OF COFFEE ON HIGHLY ORGANIZED PEOPLE

"I have been a coffee user for years, and about two years ago got into a very serious condition of dyspepsia and indigestion. It seemed to me I would fly to pieces. I was so nervous that at the least noise I was distressed, and many times could not straighten myself up because of the pain.

"My physician told me I must not eat any heavy or strong food and ordered a diet, giving me some medicine. I followed directions carefully, but kept on using coffee and did not get any better. Last winter my husband, who was away on business, had Postum Food Coffee served to him in the family where he boarded.

"He liked it so well that when he came home he brought some with him. We began using it and I found it most excellent. While I drank it my stomach never bothered me in the least, and I got over my nervous troubles. When the Postum was all gone we returned to coffee, then my stomach began to hurt me as before and the nervous conditions came on again.

"That showed me exactly what was the cause of the whole trouble, so I quit drinking coffee altogether and kept on using Postum. The old troubles left again and I have never had any trouble since." "There's a Reason." Read "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

# Stories for Reproduction

## The Stork



WONDER who could be fond of a stork? It is not a pretty bird. It has long legs and a long neck and bill. Its feathers are the color of ashes, and it likes to wade among the marshes and pools of water.

It has a bad temper and loves to be alone. It will snap at those who come near it, and will stand for hours together like a sulky child.

It cannot sing, for its voice is so harsh that no one cares to hear it. And yet in spite of its looks, and its habits, and its temper, and its voice, people protect it. They punish all who rob its nest, or take its eggs, or do it any harm.

The stork is loved for the good work it does. It eats the frogs and snakes that would cover the land where it lives. No other bird can do this work so well, and people are glad to find it a home because it is so useful.

It loves its young ones and takes great care of them.

## The Monkey and the Looking Glass

Jack was a tame monkey. He had a good home and a kind master. Sometimes he had a collar round his neck and was tied up by a chain, but he often ran about the house, and did what he liked.

One day he went into the parlor, and saw a looking-glass for the first time. It was a large glass in the sideboard, and was worth a great deal of money.

Jack thought he saw another monkey in the room, looking at him. At first he ran away from it, and of course it ran away from him. Then he would come and peep at the other monkey. So they had a little game of hide-and-seek.

Then he danced in front of the glass, and the other monkey danced too. It threw its arms about, and played with its tail, and raced about the room just as Jack did. And when Jack held out his hand to shake hands and be friends the strange monkey did the same. It laughed when he laughed, and grinned when he grinned, and opened its mouth when Jack opened his mouth. It frowned when he frowned, and was not a bit afraid of him.

At last Jack lost his temper, and ran to the fireplace for the poker. The other monkey ran to another fireplace, and took another poker. Jack went near the looking-glass to hit the strange monkey on the head, but it seemed just as willing to hit him on the head.

When the fight was about to begin, Jack's master came into the room, took the poker from him, caught him by the collar, and took him out

to tie him. The monkey in the glass was caught and marched off in the same way.

## A Trap for Wasps

One day I went into a lady's garden. She was watching the bees bring honey to the hives, and trying to drive the wasps away.

She told me that the wasps were eating the ripe plums, and trying to get into her bee-hives to steal the honey. She took a large pitcher and put in a spoonful of molasses, a little sugar, and some strong-smelling spirits.

She stirred these all together with a spoon, tied a piece of paper tightly over the pitcher, and cut a hole in the middle of the paper large enough so that a wasp could just get thru. Then she put the pitcher on the ground in front of the hives, and set a bowl of clean water on the board for the bees.

When the bees were thirsty they drank of the water and went to work again with a will. But the wasps wanted to know what was in the pitcher. One of them settled on the paper. As soon as he smelled what was inside, he went down the hole and began to buzz and hum.

His friends heard him and thought he should not have all the fun to himself. So they followed him into the trap, one by one, till there were scores of them inside.

Now this pitcher was like most traps—easy to get into, but hard to get out of. Not a wasp that went down that hole came out. I asked the lady if she was not afraid the bees would go into her trap.

She smiled and said: "No, sir, the bees have something else to do. The idle wasps walk into the trap and lose their lives, but the busy bees mind their work and are safe."

## Caught by the Tide

One morning Fred took his sister to the rocks by the seashore.

They found a cave, and spent a long time in its dark nooks and corners. While they were in the cave, the tide rose till the water reached the entrance and they could not get out.

"Oh, what shall we do?" said Fred. "The tide rises about six hours, and it will fill this cave. If we could climb to some rock where the tide would not reach us, we might wait till it goes down again; but we shall be cold and hungry if we have to wait here twelve hours."

"We must try to let people know where we are," said Annie. "They will miss us at home; and when they look for us, we must let them know that we are in this cave."

She took her hat and threw it as far as she

could into the water, but the tide rolled it back again to the mouth of the cave. Then she took Fred's hat and threw it as far as she could, and the tide brought it back again to her feet. As each hat came near her, she threw it out again, hoping that someone might see it.

At last a boatman saw the hats floating on the water. He took his boat to pick them up. The children saw him and shouted for help.

By this time the floor of the cave was covered with water, and the children were climbing the rocks to get out of its reach. The boatman pulled his boat into the cave, and took them out safely.

When they told how they escaped from the rising tide, their mother said Annie was a brave girl. Instead of sitting down to cry, she thought of a way of getting out of the cave.

### The Cat and the Crab

A fisherman caught a large crab and took it home in a basket. He left the basket on the floor, thinking that his wife would find the crab and boil it for market.

He went out again to spread his nets on the beach and left his cottage door wide open. The children were at school and the cat lay asleep on

the hearth. There were no sounds to be heard except the drowsy ticking of the clock and the spashing of the waves as they rolled over the pebbles on the beach.

The cat awoke from her sleep and went to look at the basket. She walked round it, and smelled at it, and lifted up the lid with her paw. The crab caught her paw with his claws and held it fast. She screamed with pain, and as she drew her paw out of the basket the crab fell on the floor.

The cat ran about the floor on three legs for some time, while the crab crawled out of the open door and hid himself in the sea-weed.

The tide was high and he soon found himself in the sea once more. He dived into the water, and amused himself by catching shrimps and eating them.

When the fisherman came home to tea he thought he would take the crab out of the basket. He lifted up the lid, but the basket was empty. He looked in every nook and corner, but the crab could not be found. It was happy and free in the ocean.

He often wonders how it got out of the basket, and who took it away. He might guess that the cat knew something about it, for when she sees a live crab now she runs out of its way.

## Stories from the Primary Rooms

By Margaret Small Dodge

### Compound Interest

**W**ITHIN two weeks from the time I took charge of Room Four I had sent seven pupils away. It was the only thing to do. How else could I have got on with a new study course and discipline the troublesome forty-eight? After I got my bearings I came to the conclusion that the best way was the easiest. I selected the seven head devils and sent them away, one at a time, to the disciplinary school. Great place, that. Pity more of us hadn't been sent there.

A disciplinary school is a room set apart in each district, where a teacher is paid an extra hundred a year—which she doesn't deserve—and is given *carte blanche* with the rod. She has no special subjects to teach and can omit the "extras"—gymnastics, drawing, writing,—she deals only with the elementary branches. The elementary branches are easy to teach, it's the "extras" that wear us out. The disciplinary teacher gives no recesses. She is allowed to dismiss the boys a quarter of an hour earlier on account of this. The pupils are deprived of the recesses for the same reason—that convicts are not allowed to get together and talk and hatch unholy schemes, otherwise the regenerated sinners might bring corruption into the fold of the

forty-eight when they return. When they return, you ask? Oh, yes, they come back, these disciplined ones. We can't get rid of them in Room Four any more than you can in your walks of life. Inconvenient way they have of turning up, isn't it?

These little beggars cut up monkey shines in our public schools because they know they cannot be chastised. The idea of allowing corporal punishment in the primary grade only! As if it weren't easier to get along with a tad of five or six than it is to get along with him when he has reached the froggy age of ten! Just so soon as Patrick or George enters the door of the disciplinary school he leaves all hope behind,—the hope of cutting up,—and becomes as tame as a sheep.

Of all the exasperating things to the ordinary teacher, the worst is to have the rotund preceptor of the disciplinary school,—they always select that kind,—arch her brows as she asks you why on earth you sent Mike Callahan down to her school! There's absolutely nothing the matter with him, she avers with an air of superiority. Just as if you didn't know how to discipline and *she* did; rubbish, doesn't every teacher know the potency of the early dismissal, the lithe rattan, and the extra hundred?

The eviction of the "seven devils" cleared the

atmosphere in Room Four and gave the forty-eight to understand that things must go right or it would not be the teacher's fault. Peace descended like a dove upon the forty-eight. They were always the forty-eight, for whenever the ranks were depleted they were promptly filled by children from another room.

I breathed a sigh of relief as the last of the "seven" had departed. I looked the newcomers over. In the last seat in the third row from the window sat Lucius Perry, the out-of-town boy. How I did love out-of-town boys!—they were so wholesome, their cheeks were so ruddy. How interesting they were!—they were almost always big boys. Lucius was all of these. He was a good student and was in advance of the grade in my room with a few exceptions. These deficiencies placed him in the grade.

From the first day he brought me a bunch of poke berries we were good friends. There was never a morning that I didn't find some little flower or bunch of leaves or berries on my desk. That's the way he showed his appreciation of what I was trying to do for him. Lucius came up on the train from twenty miles out. At the lunch hour Lucius and I chatted about the woods and the birds and the flowers. We used to have fine times together—he was a good comrade. One noon as we were talking things over he suddenly asked, "Why do you work that example that way? I don't see how you make a compound interest example come out like that."

He pointed to one on the blackboard which I had worked out in class the day before to illustrate the particular method of teaching I meant to use. It had an abominably long answer—they all came out with just such answers. Neither did I see how I had made it come out that way, but I was not going to tell Lucius so. I asked him casually how *he* would do it—Lucius was away ahead of my grade in arithmetic. Before he had time to get his answer the afternoon session had begun.

In my new class work I had many subjects to handle which were very difficult. I could not always come to class well prepared unless I sat up well into the night to work them out, and what girl of twenty with red blood in her veins and dance music in her feet can stand for that sort of thing? That's why Lucius' remark disturbed me. That night I studied compound interest for all I was worth. From what occurred the next morning I could have gone on my knees to Lucius and placed his foot upon my neck. It was the closest call I ever had.

In Room Four was one Dicky Dolan, a bright Irish lad whose forte was arithmetic. But lately I had noticed that Dicky was flagging in his work, which perplexed and disturbed me. Only the day before I had sent him into the classroom of the special teacher to brush up in compound interest. This special teacher was a competent woman, an authority. A child that was deficient in any subject was sent to her that he might "brush up." From my last night's inves-

tigations I knew perfectly well why Dicky had been obliged to go to the special teacher. I also knew perfectly well that he might as well have remained in his own room, much better, in fact. But I must be diplomatic,—he must not be too soon recalled. That morning he went, as usual, to the special teacher. That morning I erased the compound interest problem from the blackboard. Room Four knew neither it nor its method of working more.

At twenty minutes past nine the principal flung open the door and strode into the room. I knew something was going to happen and regretted exceedingly that I should be in it. He raised his hand. I halted the recitation. Then he bade me step to the blackboard and, dictating an example in compound interest, he directed me to work it out. His tone was less steady than were the strokes of my crayon as I marked it down. Little wonder,—had I not sat up the night before and mastered the complexities of compound interest?

I worked the problem with docility, then turned and looked at him with an air of inquiry. I observed that Lucius Perry was watching me quizzically. The principal snatched a piece of crayon and right before the eyes of the astonished forty-eight worked out the problem in compound interest in the hateful way I had been teaching them for a week. The answer stretched quite six inches across the board,—it was one of those answers that had mixed Dicky up, that had mixed Lucius up, that had mixed the rest of the forty-eight up, that threatened now to mix us all up forever and a day. When he had brought down the last figure of the answer he turned to me. "Would you ever think of doing that example this way?" he asked.

I smiled at him. "Certainly not," I replied. By this time Lucius was grinning broadly. He was quite a humorist, my out-of-town Lucius, and a thoroughly good fellow, as you shall see. "Why do you ask me an absurd question like that?" I went on, for I was getting scared and kept on talking to keep my courage up. Once I ceased, I knew I should burst into tears.

The principal shot his next remarks at me in great excitement. "I stepped into the special room this morning and found Dicky Dolan was in a heated discussion with the teacher over compound interest. He said you had taught him to work it this way. *This way,*" he emphasized, rapping with his thumb the half-foot answer that stared at me from the board—thank God, it could not speak. "What did he mean by that?" the principal thundered, in his excitement pitching his voice high and scowling at me as if I were a naughty child.

I understood the situation now and was calm. I knew that I could beat the principal, hands down. What chance does an angry man have against a girl of twenty with pink ribbons and a muslin shirt-waist and a correct knowledge of the principles of compound interest?

"If you will stop to consider that Dicky Do-

lan is sent to the special teacher because he is getting into the habit of mixing things up, perhaps you will understand why he makes an absurd statement like that," I answered with an air of gentle dignity. I turned. Should Lucius fail to stand by me, I were lost indeed. Lucius was regarding me with a wonderful look, but when I tell you that those eyes were blue you will know how secure I felt.

The principal looked relieved that one of his favorite teachers had not been worsted by Dicky Dolan. He left the room and I addressed myself again to the recitation. Presently I had occasion to pass by Lucius' desk. He said, "Teacher, what was the principal saying to you about compound interest?"

"He was speaking to me, Lucius," I answered, smiling at him. He smiled back.

"I beg your pardon. I have made a mistake," was his reply.

#### PUT YOURSELF IN THE TEACHER'S PLACE

So much for the chivalry of the country boy. That incident of compound interest showed me that even the suggestion of babes could not be ignored when one is a teacher in Room Four. Don't be egotistical, it applies to you as well. Give the babies a hearing. If you do you'll avoid lots of humiliation at the hands of the Dicky Dolans, the irate principals, the special teacher, to say nothing of the forty-eight.

At the close of the session I had a serious talk with the principal. "Supposing I had been guilty of poor teaching as you believed," I urged, "what then? Think of the result on my class of your calling me down before them? What chance of discipline or effective teaching would I ever stand in that room again? Put yourself in my place. You have been unfair to me."

The principal was much distressed. He admitted that he had acted upon impulse. He asked my pardon.

I plead no extenuation of the immorality of deceiving my principal. That sin may stand. But I was justified in taking him to task for calling me down in the presence of the forty-eight.

That scare taught me a good lesson. I never again attempted to teach a subject that I hadn't mastered.

Lucius Perry was not the only member of the forty-eight to notice that the principal talked to me before the class that morning. Master Franklin Birnie was an exceedingly bright boy, and from what happened shortly after with him, I think he had his suspicions,—that his faith in me had been shaken. If there is one essential which a teacher must have, it is the faith of her pupils. To them her word must be law, her knowledge must be fixed.

#### FRANKLIN'S CASE

Master Franklin's father worked in the cotton mill. Franklin was excused at 11.30 a. m. each day to carry the paternal dinner pail.

The day but one following the compound interest episode he flatly refused to obey me in a trifling matter. As he flung his challenge of defiance at me I saw him and Dicky Dolan exchange glances. That meant they were to stir things up in Room Four again just to see if my hand had lost its cunning.

"Very well, Franklin," I said, "you cannot leave your seat until you obey me." I glanced at the clock as I turned to my other class, 11:15. Fifteen minutes for the suspicious member of the forty-eight to figure it all out,—fifteen minutes of grace for me. The clock ticked out the minutes. Franklin sat defiant.

At 11:30 he made a move to leave his seat.

I called out, ringing each word home, "Franklin Birnie, don't you stir one step until you have obeyed me."

He made no reply, but left his seat and started down the aisle, his dogged little back hunched as if he were ready to make a dash and run for it if necessary. Franklin was a stocky lad of fourteen; I knew I couldn't hold him, but I made a try. I caught him about the shoulders and attempted to drag him back to his seat. I sensed the silent applause of the forty-eight, for I knew they were with me, even to Dicky Dolan, who meant no harm, I am sure. He only wanted to get even for having to spend three mornings with the special teacher. Now that the fight was on and another in it, Dicky was siding with the majority, just the way the other Dickies do who start trouble and slip away when the firing begins.

I was making good headway with Franklin when he grabbed at a post in the aisle and twined his arms and legs about it and hung on like a monkey. I pulled. He clung fast. The blood surged into his cheeks and showed pink thru the cropped hair on the top of his bullet head. I felt the laughter in the air,—I must act. The forty-eight must be with me or I should be lost. I let go my hold on Franklin and appealed to the forty-eight. That is the best way—always appeal to the forty-eight.

"Children, if Franklin leaves this room, he will not return. You will never see him here again. You may go, Franklin. I do not wish you to stay. But remember, if you pass thru that door without having first obeyed me as you should have done fifteen minutes ago, you shall never enter this room again as a pupil. Do as you please."

Thus I dismissed the matter. Thus I turned defeat into victory as many another had done before me. Thus I saw the last of Franklin Birnie. He did go thru the door without obeying,—the paternal Birnie received his dinner pail. And when the forty-eight filed in in the afternoon Franklin was standing outside waiting for his belongings. while in his seat was a fair-haired little lass who had stepped into the break in the ranks of the forty-eight.

That was the only disaster of the compound interest episode.

# Hints and Helps

## Plans, Methods, Devices, and Suggestions from the Workshops of Many Teachers

This feature, originally planned for these pages, has proved so popular with teachers that it has been copied by nearly every educational periodical in the country. *TEACHERS MAGAZINE* will continue to publish the best to be had for this department. The Editor would like nothing better than that he might be able to visit the school-rooms of every one of the hundred thousand teachers who read this Magazine. What an abundance of good things he would find! But that cannot be. The next best thing is to have the teachers aid each other by writing out the devices and plans and thoughts that have proved most helpful to them. Will you not contribute from the store of your experience? A good book will be sent for every contribution accepted for this department.

### Recreations for the School Room

Not long since I visited a primary room, remaining during the whole half-day session from nine until twelve, and was surprised to find that, with the exception of a ten-minutes' recess at 10:30, the children, who were just entering on their sixth month of school, had not another recreation. I questioned the teacher in charge and she said that they had grown so tired of their simple little calisthenic exercises that she had done away with them and knew nothing else to put in their place.

There are so many simple little things which will relax and rest the tired little bodies that it becomes a gross offense to deny our little people the pleasure and profit they can derive from them. These are two simple little recreations of which they never tire. When the windows have all been raised in the room so as to insure a good inflow of pure air, ask them if they have ever burst paper bags.

Oh, yes, one little boy remembers only last night how he burst one from which he had taken his last piece of candy. "Well, suppose we burst one and see who can do it the best." Then hold the hands in the required position before the mouth and, after drawing the chest full of air, expel it slowly thru the mouth into the imaginary paper bag and then, by clapping the hands together, burst the paper bag.

Another recreation they will enjoy is blowing imaginary bubbles. Hold an imaginary pipe between the fingers and after filling the lungs with air expel it slowly and fling the bubble from the end of the pipe. This, repeated several times, will relax the mind and body to a considerable degree.

RUTH O. DYER.

### A Suggestion

In a school where there are only seven pupils, and consequently only very little competition, I have found this plan to help the children very much toward taking more interest in their work.

I have a box of Merit Tickets in different colors, each containing a motto. These I bought at a very small price. For every perfect lesson, I give the pupil a ticket. When he has

four tickets he is entitled to a star after his name, which has been written with colored crayon with all the others on the blackboard where the space can be spared.

When he has three stars he is ready to draw from a Surprise Box any article he chooses.

In this surprise box I have placed penny articles such as lead pencils, boxes of slate pencils, rubber erasers, pencil sharpeners, sponges, tiny tablets, and many other things very acceptable and useful to children at school.

I find the children take a great deal of interest in their work, it supplies many a little tot with things he needs, and very often does not get. I find it the best plan I have ever tried, and I have used a great many.

### A Use for Old Calendars

I have often heard that a use could be found for everything in a primary room, but it was not until very lately that I found an excellent use for old calendars.

My class of second grade pupils had been studying the months. They seemed to have some difficulty in remembering the number of days in each month.

As I had a number of old calendars on hand, I cut them to pieces, cutting the name of the month and the names of the days as well as the figures found on it.

These I mixed thoroly, giving each child the name of one month and seven days, also one set of the figures from 1 to 31, and they were required to build a calendar for their month on the desk.

The pieces were placed in envelopes and were ready for work another time.

Virginia.

RUTH O. DYER.

### Flags as an Incentive

In my room of first grade pupils I have found that emulation is a sufficient incentive for mental activity, but altho to try and know a lesson as well as Harry would result in a perfect lesson, still, to try and be as good as Harry did not seem to work.

I found the following the best incentive to good behavior I have ever tried. I had the

janitor bore a small gimlet hole in each desk, in which I could insert the staff of a small flag.

One morning after a language lesson on the flag which had followed a talk during opening exercise on bravery, I told the children that there was a very troublesome giant which had been in our room for a number of days, and it would take very brave boys and girls to get him out. This giant was the giant of noise, and I would watch very closely that day to see who could keep him out.

The next morning I would place a flag on the desk of each boy and girl who was successful, but if on any day they let the giant in they would lose their flags.

It was a little discouraging the next morning to see only six flags in our room, where there were forty pupils, but gradually the number increased and the old giant was forced to flee. These little flags can be purchased for five cents a dozen, and will more than repay the teacher for the expense.

Virginia.

RUTH O. DYER.

### A Bird Chart

At the beginning of the spring months I take a strip of cardboard about a foot long and tack it to the schoolroom wall. Every child who sees a spring bird tells me and I put his name upon the cardboard, together with the name of the bird, and the date.

This teaches the children to be observing.  
Michigan. FLORENCE L. CRAWFORD.

### Individual Cloak Hooks

When the schoolroom is so arranged that wraps have to be hung around the walls, a good plan, to avoid trouble and confusion, is to give each child a hook and write his or her name by it.

Indiana.

NETTIE E. PLEASANTS.

### Test Cards for Arithmetic

Cut Manila tag into rectangular pieces 4 x 3. Print on these all the figures beginning with 1 2, 2 2, 3 2, etc., to 12 12, omitting all signs. Place figures about two inches apart. Then use them in this way for test cards. One day tell the class they may give you a recitation in addition, another day in subtraction, etc. In each case the children are to supply the signs mentally, simply giving to you the answer.

In case the smaller number comes first, tell the children to read the numbers backwards. After a few times they will understand without suggestion, which way the problem should be read.

Use only a dozen or fifteen of these cards each day. Hold them in your left hand in a pack, and manipulate with your right. Expose each card only a second, bringing it from

the back to the front. The instant it reaches its place the answer must be given.

I know of nothing which furnishes such a variety of work and such rapid drill as this.  
Massachusetts. A. M. PAXSON.

### Interest in Reading

I have many devices which I use in making the reading lessons in the first grade interesting. One is this: I draw a picture of a tree with plainly outlined leaves, on the board. I name each leaf, using words that we are trying to remember. I then name a word and the child who can find it may pick that leaf (by erasing it). The children are eager to see who can get the greatest number of leaves.

Instead of using the tree, I sometimes draw a picture of a garden and let the children pick the flowers.

One device that I have found works successfully in helping the beginners remember new action words is this: I draw on the board a number of pictures, each one of which emphasizes a word. For instance, under a picture of a grasshopper will be the word *hop*; under a toad, *jump*; under a bird, *fly*, etc.

I leave these on the board until the children have become familiar with the words. I then erase them and put others in their places.

California.

ADA SLOANE.

### Dr. Talks of Food

PRES. OF BOARD OF HEALTH

"What shall I eat?" is the daily inquiry the physician is met with. I do not hesitate to say that in my judgment a large percentage of disease is caused by poorly selected and improperly prepared food. My personal experience with the fully-cooked food, known as Grape-Nuts, enables me to speak freely of its merits.

"From overwork, I suffered several years with malnutrition, palpitation of the heart, and loss of sleep. Last summer I was led to experiment personally with the new food, which I used in conjunction with good rich cow's milk. In a short time after I commenced its use, the disagreeable symptoms disappeared, my heart's action became steady and normal, the functions of the stomach were properly carried out and I again slept as soundly and as well as in my youth.

"I look upon Grape-Nuts as a perfect food, and no one can gainsay but that it has a most prominent place in a rational, scientific system of feeding. Any one who uses this food will soon be convinced of the soundness of the principle upon which it is manufactured and may thereby know the facts as to its true worth." Read "The Road to Wellville," in pkgs. "There's a Reason."

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

### A Phonetic Spelling Game

I have made for my class of first-year pupils a set of cardboard squares 5 x 5, on each of which is written a sight word or compound phonogram, to which, if a simple phonogram be added, a new phonetic word will be formed, and they enjoy so much playing the game of "family," a name which they manufactured themselves, but which after all is a good name. One little girl is selected as mother of the "Ack" family, and is allowed to stand with the square containing *Ack* at one side of the room. In the meantime all the children have been provided with a number of little busy work cardboard squares on which are written the simple phonograms. When the mother takes her place all pupils having simple phonograms which, prefixed to the card held by the mother, form a new word, will be allowed to sound the word thus formed and come up and stand with her, thus forming one of the *Ack* family. (Thus: b-ack, h-ack, l-ack, p-ack, qu-ack, r-ack, s-ack, sh-ack, t-ack, wh-ack.)

This is continued until every child is a member of some family, either *ack*, *ill*, *at*, *it*, or some of the other numerous ones.

RUTH O. DYER.

### Geography Helps

These little devices have been of great help in interesting pupils in the study of geography. They have proved especially helpful in an ungraded country school where several classes could be interested in the same general work.

The teacher drew upon an oblong of strong Manila paper two hemispheres, each about three feet in diameter, divided them into their zones or belts, and then pasted a strong piece of cotton cloth upon the back and fastened a curtain stick at the top and bottom of the map. On one hemisphere she painted the zones, painting the frigid zones white, the temperate zones green, and the torrid zone a reddish brown. The pupils then brought the different productions, vegetable, animal, and mineral, of the different zones, and the teacher fastened them upon the map with needle and thread. When the pupils could not find a production, a small picture was substituted and pasted upon the map. Of course, vegetables could not be fastened upon the map, so the tiny pictures cut from "Floral Guides" were used, being carefully grouped upon the map. For the other hemisphere the teacher purchased a set of five "Books on Birds and Animals" for nine cents apiece, and the pupils cut out the pictures from these books at home. The teacher and pupils then carefully grouped the animals of each zone, arranging them in a medley, and the former pasted them upon the map. No pictures

could be found for the Antarctic region, so the teacher rudely sketched some icebergs. The pupils and parents were intensely interested in the maps and even the dullest boy would slyly hand the teacher some production "for the map." It might be quite as easy to draw each hemisphere on a separate square of paper. In a country school the oldest pupils could doubtless do the work required with a few suggestions from the teacher.

Another "help": After modeling and studying "the town," locating different schoolhouses, roads, etc., it is a good plan to draw a large map of the town upon Manila paper. Prepare it the same as above, except in painting. I should paint the lowlands of the town green and the hills brown, and then request the pupils to furnish productions for the teacher to fasten upon the map. This leads to a study of the native trees, minerals, etc. Require the specimens of wood to be cut in sections.

M. R. D.

### Volunteer Readers

The following device is helpful in the first grade as drill on the words in the reading lesson. The teacher writes upon the blackboard:

*A blue bird,*

and calls for volunteers. As soon as a child masters it he raises his hand. The first one is called upon to read. Then the teacher erases the word *blue* and substitutes *red*.

A volunteer reads.

*Blossom* is substituted for *bird*. The exercise reads: *A red blossom. Leaf* may be substituted for *blossom*; *brown* for *red*; *short* for *brown*, *long* for *short*; then *A* may be changed to *The*; *leaf* to *stick*; *stick* to *grass* and so on.

This makes excellent review work. It arouses enthusiasm and cultivates good expression.

*Iowa.*

ABIGAIL PRESTON.

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# How Does the Lead Get Into the Pencil?

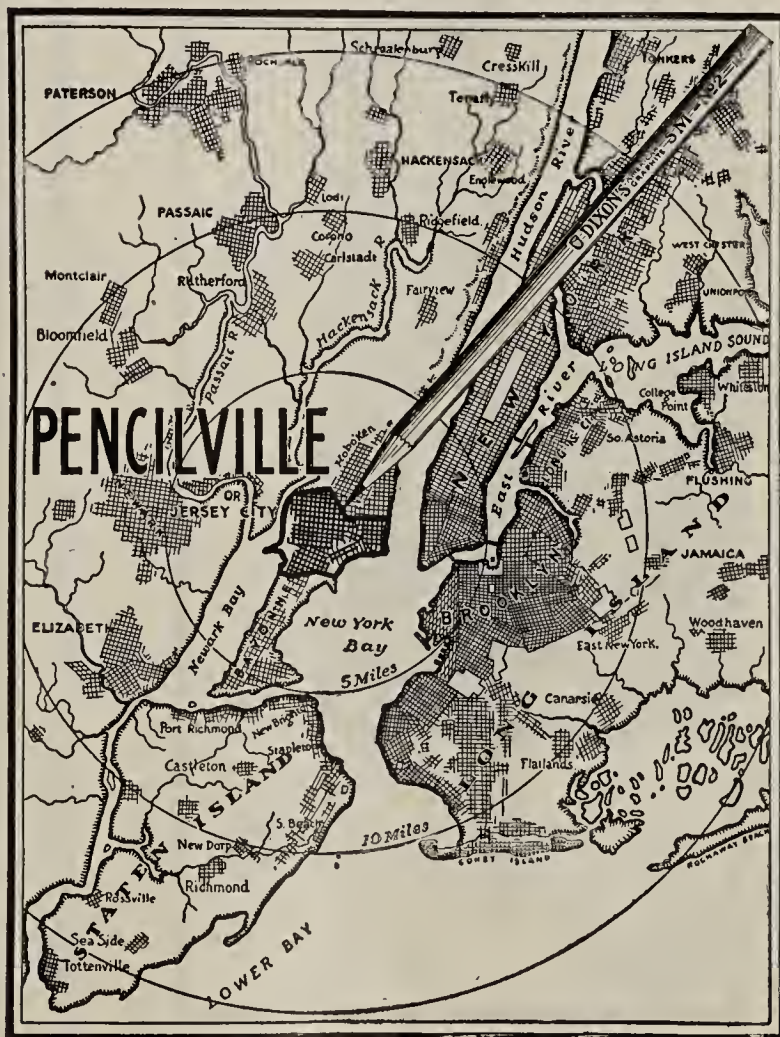
Of course you know how the apple gets into the dumpling, and how the hole gets into the doughnut, but how many can tell right off just how the lead gets into the pencil? There are a great many more teachers who know the answer now than there were five years ago, for in that time the **Dixon Company** have sent out over 50,000 copies of a little book that tells the secret. It is called "A Pencil Geography" and we will be glad to send copies to any who are interested and who would like to be able to impart this information to those under their charge.

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The first two years I was in H—— I had a very hard time getting perfect work in numbers, so this year I decided to keep a record of all the perfect lessons.

When ordering our supplies last fall I got some 9 x 12 oak-tag (or stencil) paper and some Dennison stars. Our record is kept on these cards. Each pupil's name is written upon a card. Day by day each pupil having a perfect lesson receives a red star after his name. Every fifth star is covered with a gold one. The little ones work hard for these stars; they are very proud of the record. Each month we begin a new card and a new record, and as the weeks pass by we compare with previous records to see what progress is being made.

Our village paper gives us all the space we want for school news, so at the end of the school month we publish the names of all pupils with perfect attendance, those in each class carrying off the honors in the number classes and those who have done best in reading for the month. This public honor is very stimulating.

### Nature Study Help

Some time ago I read a story to my pupils which contained a beautiful description of a "Band of Mercy" meeting. My boys and girls (from first grade to third) became very enthusiastic over the story and wanted to form a "Band of Mercy" in our school. So we did. Every Thursday afternoon for language we tell the week's experiences, and we hear of many good things our boys and girls are doing. We know they both hear and see many things that children are given no credit for perceiving.

When a child has not a true story or experience to tell, he provides himself with a story to either read or tell. The children find many good stories in their Sunday-school papers. One little girl brings us *Dumb Animals* every week, and it is full of splendid things.

I believe my little scheme has awakened a new interest in animal life. It is teaching the children to be more observing out of doors, more considerate of animals' feelings. Besides, it has given them a new interest in reading.

My pupils also consider the welfare of the general public and are destroying all the big cocoons they find on trees and fences because they have learned that the hawk-moth, with all its beauty, is a harmful creature, so they destroy it while in its most lifeless form.

North Dakota. ADELINE WILSON.

### Perfect Arithmetic

Every day I grade the arithmetic papers, and those that are marked 100 are pinned on the wall. Every Friday evening these papers are handed to their owners. It is the greatest ambition of every child to be handed five papers at the end of the week.

Try this plan and you will shortly notice a higher per cent. in arithmetic. It has worked very successfully with me.

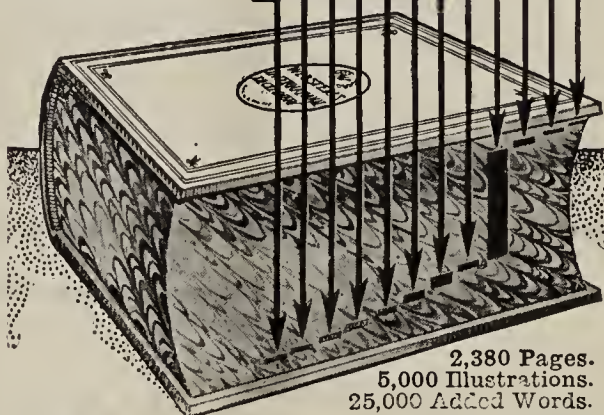
Indiana. NETTIE E. PLEASANTS.

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# PENNSYLVANIA RAILROAD

## BULLETIN

### THE FORTY BEACHES OF NEW JERSEY

THE one hundred and twenty-five odd miles along the New Jersey coast line from Long Branch to Cape May presents the greatest pleasuring section in the United States.

Upon the bluffs of the northern end and the gently shelving sands of the southern end are located forty resorts which entertain during the spring and summer season millions of pleasure seekers.

At no time in the year is this section more delightful than during the spring and early summer months. One who has not seen them at this season would marvel at their delights. The great pine belt, which extends through the center of New Jersey, fills the air with life-giving ozone, which, combined with the salty tang of the sea and the open-air exercise possible at all times, is exhilarating and tonic to the highest degree.

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Como, Spring Lake, and Sea Girt, are a galaxy of attractive places upon the bluffs where "the country meets the sea."

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And Cape May, with its new million-dollar hotel and its wonderful improvements, makes a fitting climax and holds a high place among the forty beaches.

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## The Blacksmiths

Two boys dressed as blacksmiths. Bran sacks will do very well for aprons. Roll the sleeves above the arms. A little soot on hands. Caps on heads. Upon a box place a chain which they will hammer lightly as they recite.

Clink, clink, clinkerty clink!

We begin to hammer at morning's blink,

And hammer away, till the busy day,

Like us, aweary to rest shall sink.

Clink, clink, clinkerty clink.

Clink, clink, clinkerty clink.

The chain we'll forge with many a link.

We'll work each form while the iron is warm,

With strokes as fast as one can think.

Clink, clink, clinkerty clink!

Clink, clink, clinkerty clink!

Our faces may be as black as ink,

But our hearts are as true, as man ever knew,

And kindly of all we shall ever think.

Clink, clink, clinkerty clink!

—*The Progressive Teacher.*

## Which Shall It Be?

*First Boy:*

If we were all to choose and say

What trees we'd like to plant today,

Seems to me none could be Half so good as a Christmas tree!

For surely even a baby knows That's where the nicest candy grows.

Candy on a Christmas tree,  
That's what pleases me!

*Second Boy:*

Planted out, 'twould never bear—

But, after all, why should we care?

The richest thing is what we bring

From sugar maples in the spring;

So now I'll set a maple here,

For feast and frolic every year.

Sugar from a maple tree,  
That's what pleases me!

*Third Boy:*

Sweets are good most any day,  
But as for trees, I'm bound to say,

A shag-bark tall is best of all  
When once the nuts begin to fall;

And so a hickory tree I'll set,  
And piles of fun and nuts I'll get.

Nuts from a hickory tree,  
That's what pleases me!

*Fourth Boy:*

I shall plant an apple tree.  
That's the best of all for me;  
And each kind to suit my mind,

On this one with grafts I'll bind.

Ripe or green, the whole year thru,

Pie or dumpling, bake or stew,  
Every way I like 'em best,  
And I'll treat the rest.

—*Youth's Companion.*

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## Anticipation

I am going to plant a  
hickory tree,  
And then, when I am  
a man,  
My boys and girls may  
come and eat  
Just all the nuts they  
can!

And I shall say: "My  
children, dear,  
This tree that you en-  
joy  
I set for you one Arbor  
Day,  
When I was but a  
boy."

And they will answer:  
"Oh, how kind  
To plant for us this  
tree!"  
And then they'll crack  
the fattest nuts,  
And give them all to  
me!

—*The Youth's Companion.*

## A Crop of Pins

BY SARA C. MERRIAM,  
Massachusetts

There was a maiden bold  
and brave,  
Who vowed that she no  
pins would save;  
So to the door the maid  
did go  
And threw them out  
upon the snow.

The spring had come, the ground  
was bare;  
The maid went out to take the  
air,  
And there she saw upon the  
ground,  
Her pins a-growing all around.

"So many pins I can't abide!  
I'll rake them out," the maiden  
cried,  
So in the yard she used to rake,  
But no impression could she  
make.

The pins stuck fast as they could  
stick,  
They grew upon the ground so  
thick  
That in despair the maid did  
shout,  
"Those horrid pins, I'll burn  
them out."

So then a bonfire she did build,

But e'en by that they were not  
killed,  
So still they grow, and still they  
sprout,  
And nobody knows how to get  
them out.

## The Postman

I see the postman coming  
With letters in his hand;  
I will not keep him waiting,  
But by the door I'll stand.  
And when I hear his welcome  
knock,  
The door I'll open wide,  
And with a pleasant "Thank  
you,"  
The letters take inside.

Thru every sort of weather  
The postman comes each day,  
With letters to deliver,  
He hastens on his way;  
The letters give us pleasure,  
The cards and papers, too,  
Then shout "Hurrah!" for the  
postman  
Who brings the mail to you.  
—*Selected.*

## Whitefoot and Lightfoot

Lightfoot, in his castle,  
Just behind the wall,  
Creeps along his stairway,  
Thru his winding hall;  
Stealing to his doorway  
With a noiseless tread,  
He waits to hear the sleepy cook  
Climb up the stairs to bed.  
Whitefoot, on the hearth-rug  
By the kitchen fire,  
Dreams of dainty dinners,  
Such as cats desire;  
Cakes and cream and chicken,  
Gravy—rich and nice—  
Platters filled with speckled fish,  
Plump and tender mice.  
Lightfoot, from his doorway,  
Creeps out quite at ease,  
Tastes the golden butter,  
Nibbles at the cheese;  
He finds the jelly toothsome,  
And thinks the pies are fine;  
He says: "I'll call my little wife  
And she and I will dine."

Whitefoot moves a whisker,  
Shakes her velvet ear;  
Who would guess the sleepy  
thing  
A step so soft could hear?  
"Squeak!" there is no one awake  
In all that quiet house,  
And no one knows that, in the  
night,  
Good pussy caught a mouse!

# Answers to Questions

By AMOS M. KELLOGG

*The School Garden.*—The teacher in Ohio who undertook last spring to have a garden says she was laughed at, but is determined to have another this spring; a neighbor has offered space and will watch over it. In the ordinary school ground there is no proper opportunity and we advise locating it as she has done. Of course, if all things were favorable it would be located adjacent to the schools. In England this is sometimes possible because the teacher may have a residence in a part of the school edifice. That the parents are farmers does not make object lessons in plants superfluous. The present machine system of education (so called out of politeness) has got to give way, and the school garden is an evidence of better things. It is no small matter to know how to use a garden educatively. There is deep meaning in the expression that God planted a "garden" and put our first parents in it.

*Lack of Attention.*—A letter describing a school in Fulton County is quite pathetic. A good building, fairly intelligent parents, American-born children, and yet an absolute lack of attention to the words of the teacher. This shows bad teaching. A great many are positively injured by going to school. I was in a Sunday School where 150 pupils were addressed by a clergyman, and certainly not ten per cent. gave any heed.

The teacher should make two rules and abide by them: (1)

to speak as little as possible; let him fancy he has a sore throat and cannot talk; (2) not to speak unless he has attention. Let him not use his voice at all when a motion of his hand or the tap of a pencil will do. Instead of saying "No," shake the head. If a pupil is wanted from the rear of the room do not shout his name; write the number of his desk on the blackboard and he will come. Measures like this will encourage the growth of attention.

*Composition Faults.*—Pupils who are called upon to produce compositions very naturally imitate writings in the magazine or newspaper, and so use the expressions found in such writings. "Perfect" is one of these overworked expressions. "It was a perfect day" is found again and again when the weather is alluded to. A thing cannot be "almost perfect" either. "Excellent" is another of these overworked terms. "We had an excellent meal" will be heard when the young lady speaks of her travels. That which is "excellent" excels every thing else of its kind; it must not be degraded to the level of "good." The young man may introduce "phenomenal," thinking it an uncommon or scholarly word, but meaning just what "extraordinary" does. For "fact" he may employ "phenomenon" for the same reason. A few more of these expressions to be avoided are "galore," "true inwardness," "perchance," "nothing if not," "the worthy" (author, speaker, farmer, etc.), "up to date," "banquet" (for ordinary meal), "exodus," "mausoleum" for the common monument, "massacre," "program" (for any plan of action), "sequence," etc.

Writers should be encouraged to tell their story in as straightforward a way as possible. Incidents and not words make up a composition. The idea is entertained that "fine writing" is the test of ability. It is a good thing to give out an outline for all the class to re-state.

The principal of a Michigan

## Why Contagious Diseases Are So Quickly Transmitted In Schoolrooms

EDUCATORS are rapidly coming to a realization of the fact that "dust" is the principal cause of disease transmission among school-children. The floors in schoolrooms are bare, and when large numbers of pupils are assembled the constant motion of feet produces a continuous circulation of dust. From tests made with dust collected from schoolrooms and other places of public assembly, it has been found that with the dust were uncountable myriads of disease germs—bacilli of Tuberculosis, Typhoid Fever, Diphtheria, Pneumonia and other dangerous diseases.

To do away with this menace, to avoid the dangers of dust-poisoning, it is not only necessary to provide a system of ample ventilation, but also to *treat the wood floors* in such a way that dust and germs cannot pollute the atmosphere.



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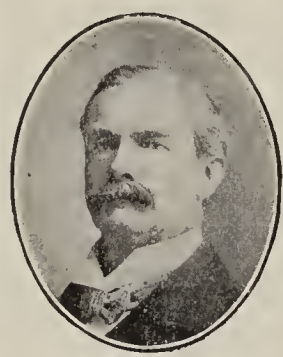
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school gave out a dozen heads relating to a fire, which were to be expanded according to the judgment and imagination of the pupils. The compositions were read and the pupils made suggestions and gave their opinions as to which was the best. Such an exercise becomes extremely valuable.

It may be added that such subjects as "Happiness," "Importance of a Good Character," etc., are beyond the powers of the young pupil. In a large class in a high school a pupil selected "What I Like for My Breakfast" as a subject, and his essay was considered the best on a vote by the class. It was a success because the writer wrote of what he knew. It is a serious fault to allow one to write of something he knows nothing about. A visitor to a high school having addressed the pupils on this very point, urging to take nearby subjects, upon being asked to name an appropriate subject, gave out, "My Seatmate," and the essays the following week were of an interesting character.

**The Two Birds**

There were two birds sat on a stone,  
One flew away, and then there was one;  
The other flew after, and then there was none,  
And so the poor stone was left all alone.

Of these two birds one back again flew,  
The other came after, and then there were two;  
Said one to the other, "Pray, how do you do?"  
"Very well, thank you; and, pray how do you?"  
—Wisconsin Arbor and Bird Day Annual.

**There's Nothing Like the Rose**

The lily has an air,  
And the snowdrop a grace,  
And the sweet pea a way,  
And the heartsease a face,—  
Yet there's nothing like the rose  
When she blows.  
—CHRISTINA ROSETTI.

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### The Awful Jungle

The meadow is an awful place  
 For one so young as I;  
 The dandelion you must face,  
 The fiery dragon fly,  
 The snakeroot and the adder's  
 tongue;

Terribilous to one so young!  
 Though gentle cowslips kindly  
 yield

Milkweed and buttercup,  
 Beside you, hidden in the field,  
 The bear's paw reaches up  
 To grab at you, behind, before;  
 While tiger lilies rounce and  
 roar.

And my! what brigand armies  
 pass

On horse flies or on foot,  
 Their Turk's beards waving in  
 the grass;

They're armed with arrow-  
 root.

And all the flowers have pistils,  
 too;

While sword grass waits to cut  
 you through.

Now maybe Indian pipes don't  
 mean

A horrid Soowix camp!  
 And think! there's toadstools to  
 be seen,

Horrificently damp.  
 I tell you, I ain't going to go  
 Where crawly-wawly creatures  
 grow!

—SINCLAIR LEWIS in *Woman's  
 Home Companion for May.*

### Signs of Spring

Mothers mending pockets,  
 Sisters trying to sew,  
 Lest the "taws" and "glassies"

Through the corners go;  
 Swarming all the sidewalks,  
 Big round "bunnies" deep,  
 Where the rolling marbles  
 Swift to cover creep.

Little-hived up dollies  
 Out to take the air;  
 Merry hoops a-rolling,

Zigzag, here and there;  
 Children saying "Pepper"  
 Fast as rope can swing;

By these signs of spring-time  
 You may know 'tis spring.  
 —*The Youth's Companion.*



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Said Mrs. Wasp to Mrs. Bee:  
 "Will you a favor do for me?  
 There's something I can't understand;  
 Please, ma'am, explain it to me.  
 "Why do men build you a house,  
 And coax you to go in it,  
 While me, your cousin, they'll not let  
 Stay near them for a minute?  
 "I have a sting, I do confess,  
 And should not like to lose it;  
 But so you have, and when you're vexed  
 I'm very sure you use it."  
 "Well," said the Bee, "to you, no doubt,  
 It does seem rather funny;  
 But people soon forget the stings  
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**Superintendent:** Position open coming school year. Will have entire supervision of schools in Ohio town. Salary, \$80 per month to start, with good prospects for the future. (Zsu-5583)

**Teacher:** Instructor in Isaac Pitman system of stenography. College graduate with some high school experience preferred. Must be able to give idea as to the number of words graduates are able to take. Location, Massachusetts. (AT-85272)

**Professor:** Well known southern university wants assistant in Department of Mechanical Engineering. Work will be chiefly mechanical drawing and machine design. Must be first class man and one who has had experience in the drafting room. Salary, \$1000. (KT-163)

**Director:** Large university has opening for young man to take charge of college gymnasium. Will not take over half time and is splendid opportunity for young man to work his way through college. Salary, \$350. (S-2293)

**Principal:** College in the West wants man 35 to 40 years of age, energetic, of good presence and a good speaker, and one able to meet the Presidents of other colleges on their own ground. Prefer man with degree of Ph.D. Salary, \$1600-\$2000. (CT-4380)

**Steward:** One of the largest state normal schools in the country wants man to look after the supplies of the institution. Will have general charge of the junior work and the grounds. Must be of absolutely sound character and very energetic. Prefer a married man, whose wife will act as matron. Salary, \$60 per month with all living expenses. Excellent opportunity for just the right man. (T-2013-E)

**Principal:** Small town in Iowa will have opening for principal coming school year. Prefer a man 25 to 28 years of age, single and of Protestant denomination. Must have a knowledge of Latin and German. Salary, \$350. (CT-4376)

**Instructor:** in surveying for college in New York State. Must be able to go at once to begin Spring term. Salary, according to man. (AT-82251)

**Teacher:** Well known southern academy offers splendid opportunity for good live man to establish commercial college in the academy. Will have entire outfit furnished—building, heat, janitor service, telephone, etc., free of charge, together with typewriter. Excellent opportunity for good man. (PT-4004-E)

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**Teacher:** of bookkeeping who can also teach shorthand (not Gregg system), typewriting, correspondence and penmanship. Salary, \$60 to \$100 per month, according to man. (CT-4090)

**Coach:** University in the Northwest wants track coach for the coming year. Must be of sufficient experience to handle team satisfactorily. Salary to be arranged. (CT-4403)

**Teacher:** of Spanish for western college. Must have practical knowledge of the language and be able to speak it. Salary, \$900. (CT-2073)

**Teacher:** High school has opening for teacher of English, Physics and do some History work. Must be college graduate and have had some teaching experience. Term begins in September. School year eight and one-half months. Salary, \$75 per month. (IT-170)

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And wherever I go I must carry a fan."

Chirps little Miss Laugh:  
"Why, I couldn't tell half  
The fun I am having this bright summer day.

I sing thru the hours,  
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—MARGARET E. SANGSTER.

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Next, be sure ye have a care  
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For as far as it doth light,  
So far keeps the evil sprite.

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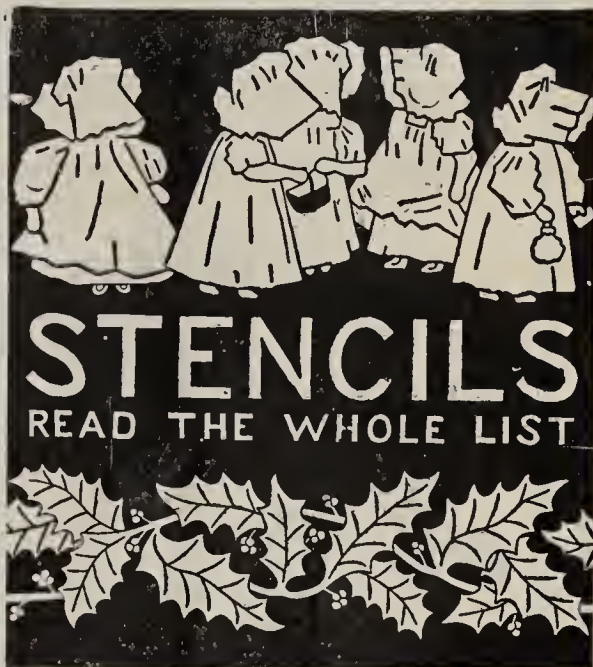
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All goods sold by *The Great Atlantic & Pacific Tea Company* are guaranteed to give the best satisfaction. If not, we will take them back and exchange or refund the money and pay all expenses. Upon these conditions you run no risk in trading at the A & P Stores and from their wagons. Every article is guaranteed Absolutely Pure, Full Weight, Lowest Price and best on the market. We want everybody who trades with us to be satisfied.

## THINK

for a moment and take into consideration the magnitude of the business—*300 branches and over 5000 Wagons*. You can easily see that we can afford and *do sell better goods for less money* than any other concern. No individual store can compete with us. We buy by the car loads for *cash* and sell for *cash*—make no bad debts. Our business is strictly co-operative.

## Refreshing and Satisfying

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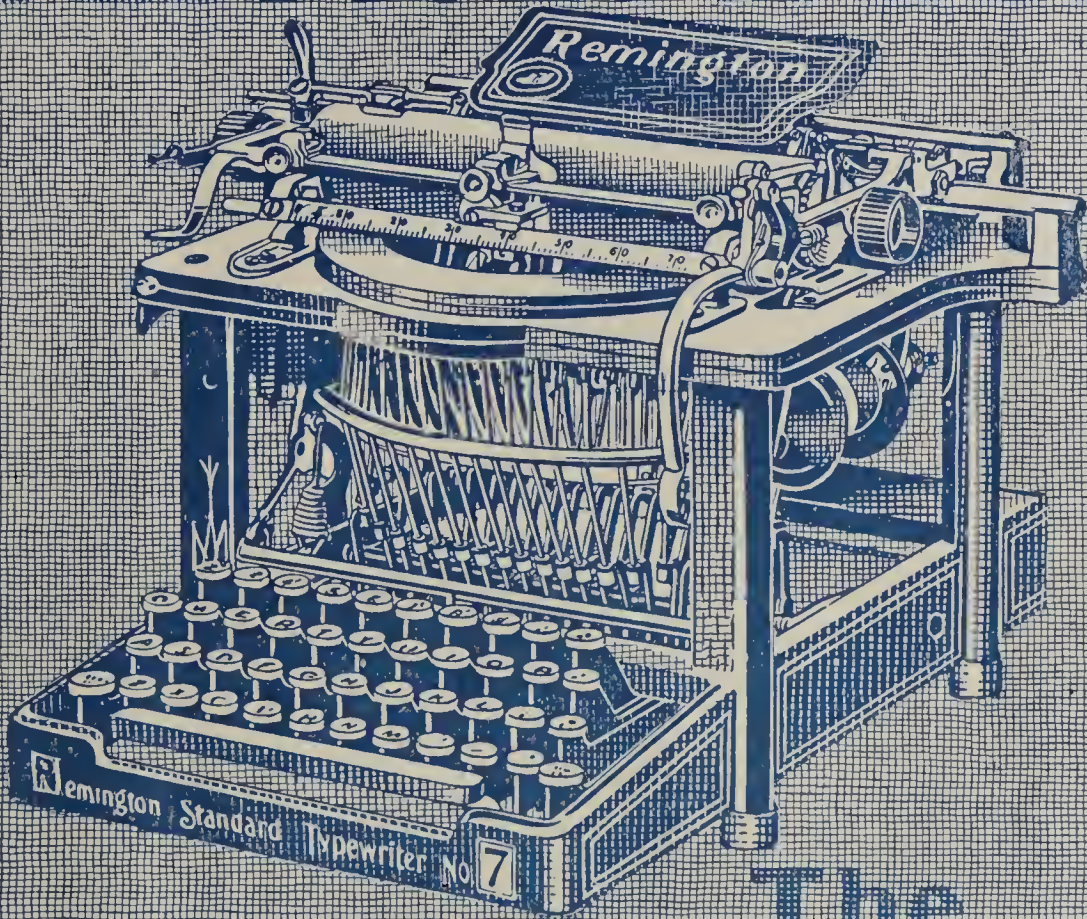
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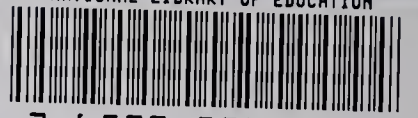








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