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# TEACHERS MAGAZINE

VOLXXXII.

SEPTEMBER 1909

NO.1.



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Teachers magazine

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# TEACHERS MAGAZINE

FOR PRIMARY GRADES

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No. 1

## Happy New Year!

Now, if ever, is the time for good wishes on the way. Four months hence when the rest of the world takes a day off, in the midst of the working season, to hail the birth of a new calendar year, we shall rejoice with it and wish each other well again. There is no danger of too much well wishing or too much rejoicing. Is there? Of course not. But now is the season of all seasons for teachers and their pupils to celebrate New Year.

Celebrate? Yes, celebrate. If the opening of the schools is not worth celebrating, what is? It marks the beginning of things for millions of little tots who are now to become members of the great human family. They are the builders of the future of the world who are now entering upon their apprenticeship.

Some day, when the world is a little further along, the opening of the schools will be treated as an important civic event. There will be joyous processions. In stirring songs and speeches parents and citizens generally will be reminded of the significance of their educational responsibilities. The teachers will be formally inducted into office. The new comers will be given a warm-hearted welcome. Old and young will solemnly renew their allegiance to their country's flag.

Meanwhile let us do our share to have the first day remembered as a festal occasion.

To be sure, there is much formal work to be done. The names of the children must be registered. Seats must be assigned. Rules of procedure must be explained. The list of matters to be attended to is a long one in some schools. However, here is an excellent way that has been tried with success:

The teacher arrives at school half an hour before the time set for the opening. The windows are opened wide. The first comers are greeted cordially and with a little coaching pressed into service as a reception committee. Every child is given a hearty welcome as he enters. If mothers or fathers or older sisters or brothers or other friends accompany the

pupils, they are made to feel by a smile and a word of cheer that their presence is appreciated as an honor. The reception committee assisting, all are assigned temporary places.

When the bell rings for the opening the teacher, who has stood near the door up to this moment, goes to her desk. A simple prayer is pronounced. A few words of welcome follow. The year is going to be the happiest there ever was. The names of the pupils are placed on the register. Other necessary inquiries are made. The list of names is read to make sure that all are noted down. Each child stands up in answering the roll. This helps to get acquainted. So let there be no hurrying. The few items of information to the pupils are disposed of. Next follows a simple physical drill for relaxation and for feeling more at home. On top of this comes a jolly story that will win a few rounds of laughter. A song that many can join in is always in place.

Now comes a most important announcement. The children are told that school has now begun, but that this great event is going to be celebrated in proper form on Friday morning (or afternoon). To this celebration the parents are especially invited. There will be lemonade and cookies to shut out any awkwardness that might otherwise creep in. One good friend is going to play the violin, another will tell some fine stories, a third will sing a song with a stirring chorus that all must join in, and some one will give a short address.

That Friday shall be one that will be remembered thru the whole year. The teacher will become acquainted with many of the townspeople. And they will get to know her. That makes for good feeling. The parents will know how their little ones are situated. Everybody will have gained something.

Do let us celebrate. If the really and truly opening day is past, then let us take the next best Friday to "celebrate" it. It is never too late to celebrate.

A Happy, Happy School Year to you all!



# Month by Month Plans

By Eleanor M. Jollie, Rhode Island

## A September Apple Party

It doesn't take much to have a party, after all. Some have parties thrust upon them. We were among those people. Two things helped us on to glory. One was the heaped-up pile of apples, growing larger day by day, on my desk, for "'freshments" are the really important thing about a party, you know. The other was Maize, doleful, tearful, disappointed little black Maize.

Now, Maize's tears and troubles were caused by a party, a befrilled, beribboned white dress and blue ribbon party, given by Beth at her own home and to which only the élite had been invited.

"'N' I neber was invited. 'N' they played games, 'n' they had pink ice-cream, 'n' everything," sobbed Maize, as she heard the favored ones talking it over next day.

"Why, we are going to have a party right here in school," said I, airily, and then began to grope around in my mind for an idea for one. I found it, and while the taste of those delicious apple-tarts, and of that Dutch apple-cake is still in my mouth, let me tell you all about it.

This being Tuesday, and knowing that parties take time, and that half the fun is in preparation, we set the day as Friday.

"We'll have it Friday afternoon, the last hour, and you can tell the children after recess." And this Maize did, swelling with importance. "'N' everybody is invited," she said, as she concluded her little speech.

If ever there was a delightful book, one which gets right into the hearts of little children, it is "Stories of Mother Goose Village," by Madge Bingham. It is helpful to the teacher, weaving fun and instruction together as it does.

Among other stories, there is one called "The Apple Party." In it Jack-Be-Nimble gives a party, at the suggestion of his grandmother. As Jack and his grandmother were poor, an apple party was thought of, as apples were plenty, the "tree being full." Jack-Be-Nimble thought an apple party better than no party at all, and so the work of getting ready began.

Ah! what copy cats we were! Jack-Be-Nimble's grandmother painted an apple in the corner of each invitation, so did we. J. B. N. carried around the invitations, and we did likewise to each other.

There was much valuable work in making ready those invitations. First, the paper was measured and cut, then the apple was painted on during a drawing period. The composition of the note occupied a language-lesson time, and the writing of the invitation made a rather nice

little lesson in penmanship, oh, much nicer than to write from the copy in the book.

Jack-Be-Nimble shook the apple tree. We didn't need to, for the apples had outgrown and overrun the desk and were piled like great globes of green, yellow or red, on the floor.

Jack-Be-Nimble made favors for his guests. They were of green, red, or yellow silk stuffed with wool, and were apple pin-cushions.

Our favors were penwipers made of red cloth cut in the form of apples.

Then we began to think about the refreshments. Apples we had in plenty, but sugar we lacked. During seat-work time each child made a little paper sack and took it home to fill. Each tiny sack held perhaps a quarter of a cup of sugar.

We made the sweetest of apple sauce on our chafing-dish. This was for filling tarts.

One of the long-suffering mothers mixed us up a large bowl of pie-crust, and we cut and modeled the tarts. Each little Queen or King of Hearts made his own tart, and they were laid in regular order in the pan, so we "could tell" which belonged to which. Then we added injury to insult and asked the mother to bake them.

When the little tart-shells were filled with apple sauce didn't they look crispy and appetizing!

But the tarts were not all; no, indeed. Hilda's mother made us a large Dutch apple-cake. Then we had slices of apples sprinkled with sugar and cinnamon. They looked wonderfully like the slices mother uses to put into apple-pies and of which we never have enough.

Our apple sandwiches were good, too. Topsy-turvy sandwiches, for they were made of two thin slices of apple, round of course, with a butter-thin between.

"Fine 'freshments," said Tim, and he was quite right.

But to go back a little way. First of all, the story was read to the children. Oh! how they did enjoy it! That was Tuesday, so we had three whole days in which to plan and work.

We made the room gay with boughs of apple trees. On the board the children wrote apple stories, in their best writing. There were also some illustrated apple problems on the board.

We cut apples from red and yellow tissue paper, and pasted them in a border along the lower edges of the window-panes. The sun shining through them made a very beautiful effect.

At last Friday afternoon came. The "'freshments" were ready, the room was ready, and we, well, we had been ready for three days.





# SEPTEMBER

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All of Jack-Be-Nimble's games but one were played. That was bobbing for apples and was too messy to be thought of. Some games all of our own were played too.

Let me see. There was hide the apple, like hide the thimble, and magic music where the apple is hidden, and a little child hunts for it, being guided by the sound of music, which is played softly when the child is far from the apple and loudly when he is close to it. These were great fun, as all mystery games are.

Then we tried to pin the stem onto the apple, just as you would pin the tail on the donkey. The apple was a huge one, cut of red paper and pinned to the wall.

Hoops were tied to the tops of the doors, and red cloth apples, stuffed with cotton, were thrown thru. Each time the apple went thru a hoop it counted one hundred. It is fun to deal with large numbers.

The girls and boys were rivals in this game, as the school was divided into "sides."

Another counting-up game was tried. All of the children sat in a circle in the front of the room, and rolled, in turn, the cotton apples toward chalk circles drawn on the floor with numbers in them. These numbers were counted later to see which child had won.

As a surprise we had an apple-pie, filled with little candy red-and-yellow striped apples. Each apple was fastened to a string which the children chose. The apples were in a pan and covered with a tissue-paper pie-crust, from un-

der which the strings hung. At a given signal the strings were pulled and the treasures found.

There was much of value in that party aside from the important thing, that of throwing sunshine and happiness into children's lives. In preparing for it many an opportunity to work in little lessons came. Here are a few, just a few, of the many given, and they are jotted down as suggestions only:

*The complete plan*—shown by an apple-seed—seed, tree, blossom, apple-seed.

*The beauty of common things*—the apple-tree.

Its rugged charm, a "stylish" tree, a jaunty one, too.

Its beauty in spring blossoms, in summer its leaves, in autumn the great balls of color, in winter the colors of its bark, the rich purple coloring of its outstretched branches.

The uses of the apple.

Ways of preparing for winter use—drying, preserving, cider-vinegar, etc.

There are many stories, too, to be told. Here are three:

William Tell.

Three Golden Apples.

Apple-Seed John.

I have not time to tell of all the things which worked into these days of preparation, and I have touched upon just a few, but if you want to have a party, a real profitable, easy-to-get-up, good-time party, try an apple party.

## Nature Lessons from the Garden

By Annie Chase, Massachusetts

### Guide Posts in Flowers:

#### The Nasturtium

Look closely at those nasturtiums in your garden.

See the splashes and dashes of dark, painted on the light yellow.

Yes, they make the blossom handsome, but nothing among flower people is ever put on just for show. Everything they wear has use as well as beauty.

Did you ever see a street sign with a painted hand upon it pointing out the way?

These dashes of dark color point out the way for Mr. Bee. Point him to what?

To a little dish of sweets hidden away in the flower.

"This way to the nectar!" is what the signs in Nasturtium say.

Bee reads these flower signs when he is far up above the garden-bed, and makes straight for them, as you would for a sign which read, "Free ice-cream here!"

Bump! Bee alights on one of the yellow petals, and, turning in the direction pointed out by the signs, clambers right into the cupboard where the dish is, and helps himself.

But Bee is not selfish, he pays for his treat.

He manages, while he is eating, to rub some of the pollen he had sticking on his coat upon the pistil which is bending over him, and if you will believe it, this same pollen helps to make seeds!

Bee is paid with nectar for his work, and the flower is paid with pollen for her nectar and the painting of signs.

Some nice people who have studied flowers all their lives say these signs are footprints the bees made in flowers long, long ago, and that the marks have come down from one set of nasturtiums to another just as some of your mother's, or father's, or grandmother's, or grandfather's looks have come down to you.

You will find so many of these "guide-posts" on the flowers in your garden that it will take you a month to notice them all.



# September Entertainment

By Bertha E. Bush, Iowa

## A Half-Hour With Hiawatha

SCENE.—A wigwam in the forest.

CHARACTERS.—Little Hiawatha and his playmates, Chiabiabos, Pau-puk-keewis, Kwasind, and Iagoo; Nokomis.

The forest may be represented by branches brought in, or by pictures of trees drawn on the blackboard.

The wigwam is made by stretching sheets or blankets over a frame formed by three or more long poles, tied together at the top and spread out at the bottom to form a tent-shape.

A rattle, which may be improvised from a baking-powder can and a few stones, and a tomtom, to be beaten with the knuckles during the dance, will add greatly to the children's pleasure if not to the teacher's.

Indian costumes are readily obtainable and are the delight of the small wearers.

When the dialogue begins, Hiawatha comes out from the wigwam and seats himself on the ground.

*Hiawatha*.—What a pleasant evening it is! How pretty the waves sound lapping on the sands. Mudway - aushka! Mudway aushka! That is what they say. How bright the fireflies are! I wonder if I could tell how many there are! (Begins counting his fingers.) One, two, three, four, five, six, seven, eight, nine, ten! Oh, I haven't enough fingers to count them. I wish some of the other boys were here to help me.

Enter Chiabiabos, Pau-puk-keewis, Kwasind, and Iagoo, slipping up very softly. Kwasind steals behind Hiawatha and puts his hand over his friend's eyes, but Hiawatha turns suddenly and catches him. They wrestle in friendly fashion till Hiawatha is thrown. Then they all sit on the ground and talk.

*Chiabiabos* (dreamily).—Hear the music the pine trees are making. Minne-wawa! Minne-wawa! That is the song they are singing.

*Pau-puk-keewis*.—Oh, Chiabiabos, you are always thinking of songs! I like better to see the fireflies dance. I can dance like them. Look! You make music for me and I will dance.

Dances around Indian fashion, while the rest sing or chant the firefly song, beating or clapping in time to his motions. If desired, all may join in the dance.

*Song*.—Wah-wah-taysee, little firefly,  
Little flitting white-fire insect,  
Little dancing white-fire creature,  
Light me with your little candle  
Ere upon my bed I lay me,  
Ere in sleep I close my eyelids.

*Kwasind* (pointing).—Oh, see that red fire among the trees.

*Iagoo*.—Oh, that isn't a fire at all. It's the moon.

*Chiabiabos*.—I wonder what makes the flecks and shadows on it?

*Iagoo*.—Pooh! I know!

Once a warrior, very angry,  
Seized his grandmother, and threw her  
Up into the sky at midnight.  
Right against the moon he threw her.  
'Tis her body that you see there.

*Hiawatha*.—That was cruel. I wouldn't let anybody do that to my grandmother. I mean to take care of her always.

*Kwasind*.—See that white path along the sky? I wonder what makes that?

*Pau-puk-keewis*.—Oh, that's the road the ghosts, the shadows, take when they go to the happy hunting-grounds. It is crowded with the ghosts, the shadows. That is what makes it look so dim and white.

*Chiabiabos*.—I'll tell you a road in the sky I like better. That's the rainbow we see in the east in the evening sometimes.

*Hiawatha*.—Yes, I like that best, too. That is the path the flowers make when they go to heaven.

All the wild-flowers of the forest,  
All the lilies of the prairies,  
When on earth they fade and perish,  
Blossom in that heaven above us.

An owl's hoot, made by a hidden small boy, is heard and repeated at intervals thru the rest of the dialogue. The boys start in fright.

*Pau-puk-keewis*.—What was that noise? It sounded like something very dangerous.

*Iagoo*.—I'm afraid. Let's run!

*Kwasind* (squaring himself and doubling up his fists).—I sha'n't run. Whatever it is, if it comes after us, I'll drive it away.

*Hiawatha*.—I'll call my grandmother. (Calls) Nokomis! Oh, Nokomis!

*Nokomis* (hobbling out of the wigwam).—What is it, little braves?

*Hiawatha*.—Oh, Nokomis, what is that noise? We are frightened at it.

*Nokomis*.—That noise? Oh, that's just  
The owl and owlet,

Talking in their native language,  
Talking, scolding at each other.

You mustn't be afraid of that.

*Chiabiabos*.—We wouldn't have been afraid only it sounded so dreadful.

*Pau-puk-keewis*.—You see, it is night and everything is so still.

*Iagoo*.—I wasn't afraid, not a bit.

*Kwasind*.—I think you were a little afraid. I'm sure I was, but I didn't mean to let anything come up and hurt us.

*Hiawatha*.—I mean to learn the language of every bird and beast of the forest and the prairie. Then I shall never again be afraid of the sounds they make.



# Memory Gems for September

(Saturdays and Sundays omitted)

## SEPTEMBER 1

September days are here,  
With summer's best of weather,  
And autumn's best of cheer.  
—HELEN HUNT JACKSON.

## SEPTEMBER 2

Little children, you must seek  
Rather to be good than wise;  
For the thoughts you do not speak  
Shine out in your cheeks and eyes.  
—ALICE CARY.

## SEPTEMBER 3

The golden-rod is yellow;  
The corn is turning brown;  
The trees in apple orchards  
With fruit are bending down.  
—HELEN HUNT JACKSON.

## SEPTEMBER 4

There are twelve months thruout the year,  
From January to December—  
And the primest month of all the twelve  
Is the merry month of September!  
Then apples so red  
Hang overhead,  
And nuts ripe-brown  
Come showering down  
In the bountiful days of September!  
—MARY HOWITT.

## SEPTEMBER 7

Pray, where are the little bluebells gone,  
That lately bloomed in the wood?  
Why, the little fairies have each taken one,  
And put it on for a hood.  
—ANON.

## SEPTEMBER 8

Thank you, pretty cow, that made  
Pleasant milk to soak my bread  
Every day and every night,  
Warm, and fresh, and sweet, and white.  
—JANE TAYLOR.

## SEPTEMBER 9

Robin, Robin Redbreast,  
O Robin, dear!  
Robin singing sweetly  
In the falling of the year.  
—WILLIAM ALLINGHAM.

## SEPTEMBER 10

The garden is smiling faintly,  
Cool breezes are in the sun.  
—WILLIAM ALLINGHAM.

## SEPTEMBER 11

O the sunflow'rs,  
O the sunflow'rs, yellow sunflow'rs,  
Shining bright on the prairie far and fair!  
Nodding gaily to the breeze,  
Smiling brightly to the sun!  
There are sunflow'rs everywhere.  
—BERTHA E. BUSH.

## SEPTEMBER 14

'Tis the radiant rare September,  
With the clusters ripe on the vine,  
With scents that mingle in spicy tingle  
On the hill slope's glimmering line.

## SEPTEMBER 15

The friendly cow, all red and white,  
I love with all my heart;  
She gives me cream with all her might,  
To eat with apple tart.  
—ROBERT LOUIS STEVENSON.

## SEPTEMBER 16

Tell me, sunny golden-rod,  
Growing everywhere,  
Did fairies come from Fairyland  
And make the dress you wear?  
—MRS. F. J. LOVEJOY.

## SEPTEMBER 17

Thirty days hath September,  
April, June, and November;  
All the rest have thirty-one  
Save February, which alone  
Has twenty-eight, but one day more  
We add to it one year in four.  
—NEW ENGLAND PRIMER.

## SEPTEMBER 18

O velvet Bee! you're a dusty fellow,  
You've powdered your legs with gold.  
—JEAN INGELow.

## SEPTEMBER 21

How doth the little busy bee  
Improve each shining hour,  
And gather honey all the day  
From every opening flower!  
—ISAAC WATTS.

## SEPTEMBER 22

"Lady Moon, Lady Moon, where are you roving?"  
Over the sea."  
"Lady Moon, Lady Moon, whom are you loving?"  
"All that love me."  
—LORD HOUGHTON.



SEPTEMBER 23

All things say to the rising sun,  
 "Good-morning, good-morning! Our work is  
 begun."

—LORD HOUGHTON.

SEPTEMBER 24

God gave us eyes for seeing  
 And lips that we might tell,  
 How great is God Almighty,  
 Who has made all things well.

—CECIL FRANCIS ALEXANDER.

SEPTEMBER 25

How do you like to go up in a swing,  
 Up in the air so blue?  
 Oh, I do think it the pleasantest thing  
 Ever a child can do.

—ROBERT LOUIS STEVENSON.

Suppose, my little lady,  
 Your doll should break her head;  
 Could you make it whole by crying  
 Till your eyes and nose were red?

SEPTEMBER 29

"I love you, mother," said little Fan,  
 "To-day I'll help you all I can."

—JOY ALLISON.

SEPTEMBER 30

O where do you come from, berries red,  
 Nuts, apples and plums, that hang ripe over-  
 head,  
 Sweet, juicy grapes, with your rich purple hue,  
 Saying, "Pick us, and eat us; we're growing  
 for you"?

—NELLIE M. BROWN.

# Dramatizations for Primary Schools

By E. Fern Hague

## Fulton's Steamboat, the Clermont

### IN FIVE SCENES

SCENE 1. The Workshop.

SCENE 2. The Wharf. For scenic background mountains are drawn on the blackboard to represent the Palisades. A blue paper muslin cloth can be hung from the wainscoting to the floor to represent the Hudson river.

SCENE 3. The River's Edge. On the way to Albany.

SCENE 4. Wharf at Albany.

SCENE 5. Same as Scene 2. The Return.

*Properties*, for building the ship *Clermont*—An old express wagon (children's), 2 strips of cardboard, each 4 feet long and 15 inches wide; one strip of cardboard 2 feet long and 15 inches wide, 2 small boards, each 2 feet long and 6 inches wide; a piece of paper muslin and 2 feet of stove-pipe. Also a sign painted in plain letters, *CLERMONT*.

*Construction of the Clermont*—The long strips of cardboard are fastened together to represent the bow of the ship. The short strip is fastened to the free end of each long strip to represent the stern of the ship. This framework is fastened over the body of the wagon. The blue paper muslin is tacked to the lower edge of the cardboard or water-line. The muslin reaches to the floor. The paddle-wheel is fastened to the left side of the ship, and the stove-pipe near the bow. Two openings are cut in the bottom of the wagon, thru which Fulton can put his feet and propel the boat.

### CHARACTERS

Robert Fulton.  
 Mr. Stevens, }  
 Mr. Johnson, } owners of sailboats.  
 Mr. Hayne, }  
 Mr. C. Vanderbilt, friend of Fulton.  
 First Warrior.  
 Second Warrior.  
 Medicine Man.  
 Van Rensselaer, a wealthy patroon.

## Scene 1. The Workshop

Fulton is hammering on the paddle-wheel and whistling. Enter Stevens, Johnson and Hayne.

*Men.*—Good-afternoon, Mr. Fulton.

*Fulton.*—Good-afternoon, gentlemen.

*Stevens.*—Is your steamboat nearly built?

*Fulton.*—Yes; I am going up the Hudson with it on Saturday.

*Stevens.*—Why, we thought you had given up your idea of trying to make a boat go by steam. Just think how foolish the idea is! Why, the boys in the street are laughing at you!

*Fulton.*—I care not who laughs. My boat will go to Albany by steam in one-half the time it will take your sailboats.

*Johnson.*—What will you take to give up the idea of the steamboat?

*Fulton.*—What would you give me?

*Hayne.*—We would each give you \$2,000, in all \$6,000.

*Fulton.*—No.

*Stevens.*—\$12,000?

*Fulton.*—All the money in the world could not make me give up my invention. Because you three men have sailboats on the river and the people of New York won't hire your boats when I build steamboats, you want me to give up my plan.

*All.*—And you won't?

*Fulton.*—No, I won't. What I am doing is for the good of all the people.

*All.*—Then good-bye. If you change your mind let us know.

*Fulton.*—I won't change it.

Exeunt gentlemen. Fulton goes on whistling. Enter Vanderbilt.

*Vanderbilt.*—How is the steamboat getting along?

*Fulton.*—Fine. I am going to try it on the Hudson Saturday.

*Vanderbilt.*—Good! I will be there to help



you. I came to ask you to give up work for the day and to come over to my house to supper.

*Fulton.*—I would like to. Wait till I lock my shop.

*Exeunt.*

## Scene 2. The Wharf

The *Clermont* is tied to the bank. Enter Fulton and Vanderbilt.

*Fulton.*—A fine day for the start.

*Vanderbilt.*—Yes. I hope everything goes all right.

Enter spectators, headed by Stevens, Johnson and Hayne.

*Stevens.*—Look, friends! Mr. Fulton is going to Albany in that tub!

*Spectators.*—What foolishness!

*Fulton* (stepping into the boat).—Wait and see!

Fulton blows the whistle and starts slowly upstream.

*Spectators.*—She moves!

Fulton stops.

*Stevens.*—She stops! There's an end of "Fulton's Folly."

Fulton starts more rapidly up the stream.

*Spectators.*—She moves again!

*Vanderbilt.*—The *Clermont* is going fast. At this rate it will be in Albany in two days.

*Stevens.*—If it doesn't break down.

*Vanderbilt.*—It will not break down. Three cheers for Fulton!

*Spectators.*—Hurrah! Hurrah!

*Exeunt.*

## Scene 3. Along the River

Six Indians are seated on the bank, fishing.

*First Warrior* (sighting the *Clermont*).—Ugh! Boat, no wings.

All jump up to scamper. The Medicine Man enters. The other Indians crouch behind him.

*Medicine Man.*—Ship from clouds. Manito sent him. Dance!

The Medicine Man leads the Indians in a dance. First, they do a very common step, a skip forward and then a half-step backward. Second, they hop in a circle, alternating feet. Third, they hop on the right foot, holding the ankle of the left foot with the left hand. Fourth, two of the largest Indians make a chair of their hands and carry the Medicine Man out.

## Scene 4. The Wharf at Albany

Van Rensselaer and spectators gather at the wharf to see Fulton off.

*Van Rensselaer.*—In order to prove that you have reached Albany safely take this letter from me, and show it to anyone who does not believe you.

*Fulton.*—Thank you, friend Rensselaer. Good-bye.

He pushes off, waving his hat to the spectators.

*Spectators.*—Good luck.

## Scene 5. The Wharf

As in Scene 2, Fulton blows his whistle, and the spectators rush to the bank.

*Vanderbilt.*—Did you get there?

*Fulton.*—Of course I did.

*Stevens.*—I don't believe it.

*Fulton.*—Here is a letter from Van Rensselaer to prove it.

*Stevens* (reading).—He really did get there with that tub.

*Vanderbilt.*—You see, friends, "Fulton's Folly" has turned out to be the most useful thing that has ever been built.

*Spectators.*—Three cheers for Fulton! Three cheers for the steamboat!

## Daily Preparation

If the teacher is thoroly prepared for the day's work when she enters the schoolroom, the school hours will move along more harmoniously than if she has to hurriedly place some work on the board, to find something for seat work, to look over some lesson, or to do some other task. Be calm and at ease when you enter the schoolroom, and you can be so only when you are thoroly prepared for the day's work. If you have a story to tell, or an oral lesson to give in nature study, hygiene, etc., know how you are going to present the lesson. Do not be worried if you do not get over all you had expected to, but be satisfied if only one thing is taught, and that thoroly understood. If you have work to put on the board, pencils to sharpen, or lessons to prepare, do so the evening before, so that you will be master of the situation the next day.

Besides being prepared for her work, the teacher, to be at her best, should attend carefully to her personal appearance and to her health. Take exercise, and eight or more hours' sleep regularly each night. The teacher who does not take sufficient sleep, and sits up nights to do "extras" for her school, is not as good a teacher as she who has had sufficient rest, and comes to school vigorous and prepared for her work in the every-day essentials.

A teacher should cultivate a low tone of voice. It is much more effective than a loud voice in securing attention, calming overflowing energies, and making the work move smoothly on. She should move deliberately, no matter how pressed for time she may be, lest her rapid, jerky movements influence the pupils to nervousness. The teacher's feelings always pervade the school. The teacher can make use of this fact to her advantage. Your cheerfulness will make the little ones feel more at home with you, while a gloomy feeling will repel them from you. A teacher can, in spite of being firm, be cheerful, kind, and sympathetic, and the children will be attracted to her, as leaves are drawn to the sun. A kind, genial, happy disposition, if not inherent, can be acquired.

A PRIMARY TEACHER.



# Busy Work With a Purpose

## Plans for Self Instruction by Silent Occupation

By Eleanor G. Leary and Agnes E. Quish.

### Composition

(Second and Third Year)

Introduce your nature lesson on the golden-rod and aster by telling the children the story Golden-Rod and Aster as told in Flora Cook's Myths.

Have an oral reproduction of the story during a language lesson; the children are then ready to use it for busy-work.

### Golden-Rod and Aster

Golden Hair and Blue Eyes lived at the foot of a great hill.

On the top of this hill in a little hut lived a strange, wise old woman. She was very old and very cross, so most people were afraid to go near her. It was said that she could change people into anything she wished.

One summer day the two little girls thought they would like to do something to make everybody happy.

Golden Hair said, "Let us go and ask the wise old woman about it. She can surely tell us what to do."

It was a warm day and a long walk to the top of the hill. But the brave little girls did not give up, tho they often had to sit down to rest.

After a while it grew very dark, but the kind moon came out to show them the way. At last they reached the top of the hill, and there at the gate stood the cross-looking old lady.

The little girls were frightened.

Brave Golden Hair said, "We know you are wise, and we came to see if you would tell us how to make everyone happy."

"Please let us stay together," said Blue Eyes.

As she opened the gate for the children the wise woman was seen to smile in the moonlight.

The two little girls were never seen again at the foot of the hill.

The next morning the hillside was cov-

ered with waving golden-rod and purple asters.

It is said that these two bright flowers could tell if they would of what became of the two little girls on that moonlight summer night.

On slips of paper hektograph the following questions. On separate slips hektograph all the words needed for the answers.

The child takes a slip and places it on his desk. He then finds the words required for the answer and builds that on his desk under the question:

Who lived at the foot of a great hill?

Who lived on the top of the hill?

Why were people afraid to go near the old woman?

What was said about the old woman?

What did the two little girls think one summer day?

What did Golden Hair say?

On what kind of a day did the little girls start to walk up the hill?

Did they give up when they grew tired?

Whom did they find at the top of the hill?

What did they say to the old woman?

Did the old woman seem glad to see them?

Were the little girls ever seen again at the foot of the hill?

With what was the hillside covered the next morning?

Who could tell if they would what became of the two little girls?

The child's desk would look as follows:

Who lived at the foot of a great hill?

Golden Hair and Blue Eyes lived at the foot of a great hill.

Who lived at the top of the hill?

On the top of the hill lived a strange wise old woman.

Call on different children to read parts of their story.

This exercise provides drill in sentence-structure and composition. It removes the difficulty of getting words and thoughts at the same time.

Next lesson children may be required to write the answers to the questions without the aid of the cut-up story.

#### WORD DRILL AS PREPARATION FOR READING

Children are required to pick out the words they know and arrange them in alphabetical order on their desks.

At the end of the period call on different children to read their words.

### Spelling

(Third Year and Up)

*Aim.*—To drill and test for words containing "ie."

*Teacher's Work.*—Develop the rule that "i" and "e" stand in the the word according to their position in the word *Alice*.

A large sheet of oak tag is prepared according to the following:

re c - - ive  
de c - - ve  
re l - - ve  
re l - - f  
be l - - ve  
per c - - ve  
con c - - ve  
p - - ce  
be s - - ger  
de c - - t  
l - - sure  
re c - - pt

The children write the words from the lists, supplying the missing letters "ie." To aid in the retention of these words each one may be written three times.

(First Year)

The transition from script to print is a difficult step for children to take. It is especially so for the mentally slow child.

The aim of this exercise is to help the children at this time.

After a nature lesson on the dandelion, the teacher writes the following reading lesson on large oak tag chart:

I see you, dandelion.  
You are pretty, dandelion.  
I like your yellow flowers.  
I like your bright face.  
It looks like a star.

After the reading lesson, hang the chart up near children working in this group.

Give each child an envelope containing, on separate slips, all the words of the lesson, both in script and print.

Build script sentences by looking at the chart.

See how many of the printed words you can match and place under the written words of the same name.

#### CARDS

"Who will take the wheat to the mill?" said the Little Red Hen.

"Who will make some bread with the flour?" she asked.

"Let me go and I will never forget your kindness," said the mouse.

"Was I not right when I said, I might do something for you?" said the mouse.

"Yes, I have learned that little friends may become great friends," said the lion.

Words to be cut up for envelopes. One copy of the above with the following:

"Who," said the Little Red Hen

"will take the wheat to the mill?"

"Who," she asked, "will make

some bread from the flour?"

"Let me go," said the mouse,

"and I will never forget your

kindness."

"Was I not right," said the

mouse, "when I said I might do

something for you?"

### English

(Fourth Year)

Changing the form of a quotation from direct to indirect.

*Method.*—Write direct form on card and place in envelopes with both direct and indirect cut into separate words.

Children to build on desk. First direct form, using sentences on cards as models. Then indirect form.

(1A and 1B)

*Aim.*—To give drill in recognition of sight words and to provide the children with new combinations in sentences.

*Teacher's Preparation.*—A large oak tag sheet is prepared like the following.





Leaves may be colored green. The words should be written in red ink.

Tell the children that the leaves carry the names of old friends that they learned during some previous reading lesson.

Color the leaves green and the words red.

These words are hektographed and cut up into separate slips. These are put into envelopes for seat work.

*Child's Work.*—From the envelopes containing the printed words the children rearrange the words on the chart to make sentences. These sentences are read by the children at the close of the period for seatwork:

Come	sing	a song	to me	little	leaves.
------	------	--------	-------	--------	---------

"Hurry"	the	wind	said	one	day
---------	-----	------	------	-----	-----

Come	play	with	me	little	leaves.
------	------	------	----	--------	---------

The	wind	plays	with	the	leaves.
-----	------	-------	------	-----	---------

## Memory and Reading

(Grades 1B to 2B)

Good-morning, merry sunshine,  
How did you wake so soon?  
You have scared the little stars away,  
And driven away the moon.

I saw you go to sleep last night,  
Before I stopped my playing;  
How did you get 'way over there,  
And where have you been staying?

I never go to sleep, dear child,  
I just go 'round to see  
My little children of the east,  
Who rise and watch for me.

I 'waken all the birds and bees,  
And flowers on my way,  
And last of all the little child  
Who stayed out late to play.

—(Adapted)—EMILIE POULSSON.

The poem is taught and memorized by the class.

*Aim.*—a. To arrange the lines of the poem in proper sequence without using pencil. b. To give aid in recognition in reading the words of the poem.

*Teacher's Preparation.*—The poem is printed on sheets of stiff cardboard and hektographed. Then the poem is cut up into separate lines (not words), and put into envelopes or little boxes. The poem is then printed in a conspicuous place for the child to use as he works from his seat.

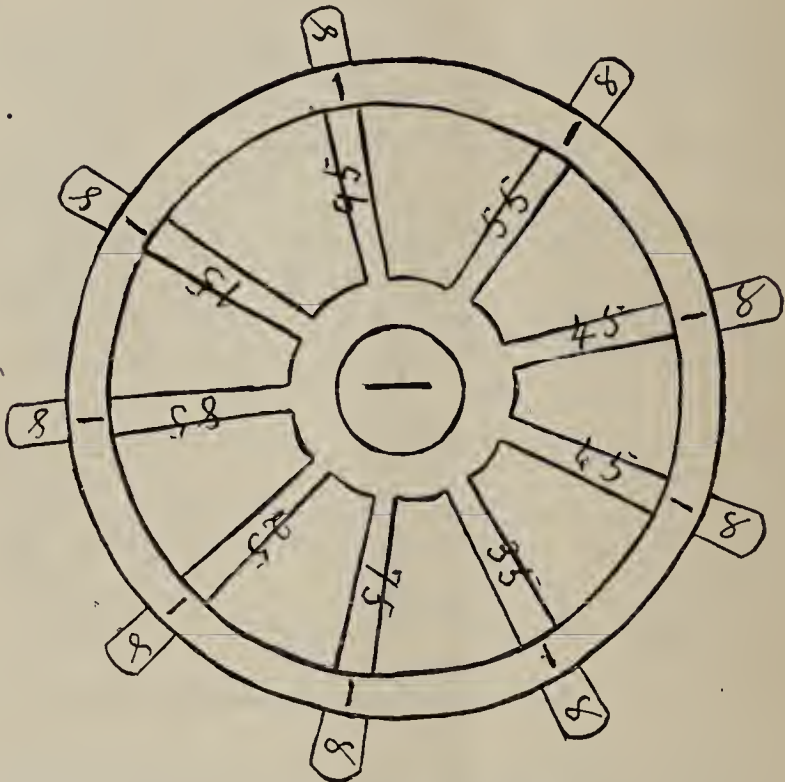
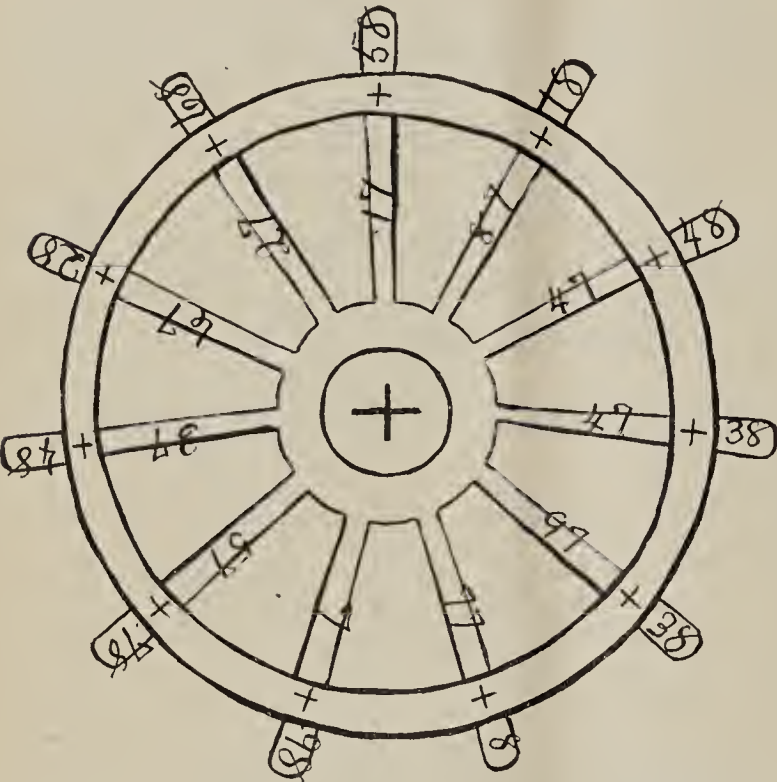
*Child's Work.*—The child builds up on his desk the lines from his envelope as he sees it arranged in the poem before him.

When the words have become familiar to him for later work, the envelopes may be given to the children and the lines arranged from memory. At this stage of the work the child does not have the teacher's model before him.

Arithmetic

(Grades 2A to 2B)

*Aim.*—To develop and give drill in the combinations  $8 + 7 = 15$  and  $7 + 8 = 15$ . Wherever the child sees 8 and 7 in the unit number it will immediately think of 15. The same device may be used for any other combination.



Wheels for Number Work

Then all the combinations are hektographed on a sheet of oak tag and cut up into the single numbers. As an interesting game tell the children that they are to revolve the wheels by correctly combining the numbers. But the wheel will stop if they do not do their work right.

*Child's Work.*—To the wheel No. 1 the children must add 8 to the inside row, and 7 to the outside row. The wheel marked No. 2 contains all the subtraction combinations.

Inside row:

17	+	8	=	25
87	+	8	=	95
47	+	8	=	55

Outside row:

58	+	7	=	65
18	+	7	=	25
48	+	7	=	55

(Grades 2A to 2B)

*Aim.*—Drill in multiplication tables; carrying.

*Teacher's Preparation.*—Hektograph a sheet like the following.

43	61	33	148	63	248
x3	x4	x3	x2	x3	x4
52	84	70	40	43	343
x4	x2	x5	x5	x2	x3

218	129	522	142	164
x4	x4	x4	x4	x5
315	630	287	368	359
x3	x4	x4	x3	x3
175	586	298	831	756
x5	x3	x4	x3	x4

*Child's Work.*—On the paper passed to the child he works his examples. This saves time. The child does not have to rewrite the numbers, hence his time is spent upon the multiplication work.

*Aim.*—To give drill in multiplication within the tables assigned for these grades.

*Teacher's Preparation.*—The following problems are hektographed, to illustrate finding the cost of several when the cost of one and the number bought are given.

1. At \$.38 per yard for ribbon what will 5 yds. cost ?
2. If mother pays 18c for 1 lb. of steak, what will 4 lbs. cost ?
3. A book is worth 48c; what shall I pay for 6 books ?



- 4. John picked 24 qts. of berries, and sold them for 8c a qt. What did he receive ?
- 5. Coffee is worth 27c a lb. What will mother have to pay for 5 lbs. ?
- 6. If the gas bill is 98c per week what will it cost for 4 weeks ?
- 7. Boy's waists sell for 89c a piece. What is the cost of 3 waists ?
- 8. Willie earned 75c a week on papers. What will he earn in five weeks ?
- 9. Cloth is worth 49c per yard. What will 6 yds. be worth ?
- 10. Rubbers cost 65c a pair; what will 5 pairs cost ?
- 11. Drums sell for 79c; what will a man receive if he sells 4 ?
- 12. James has a book that cost 88c, Harry's book cost three times as much. What did Harry's cost ?

*Child's Work.*—These hektographed copies are passed out, one to each child. The examples are worked on paper and explained and corrected after the written work has been completed. Here the child has had an opportunity to work many of the same type of problems.

(3A and up)

*Aim.*—To make children do independent thinking in their problem by approximating the answer, and by picturing the example before working.

*Teacher's Preparation.*—Problems, like the following, are hektographed and given the children :

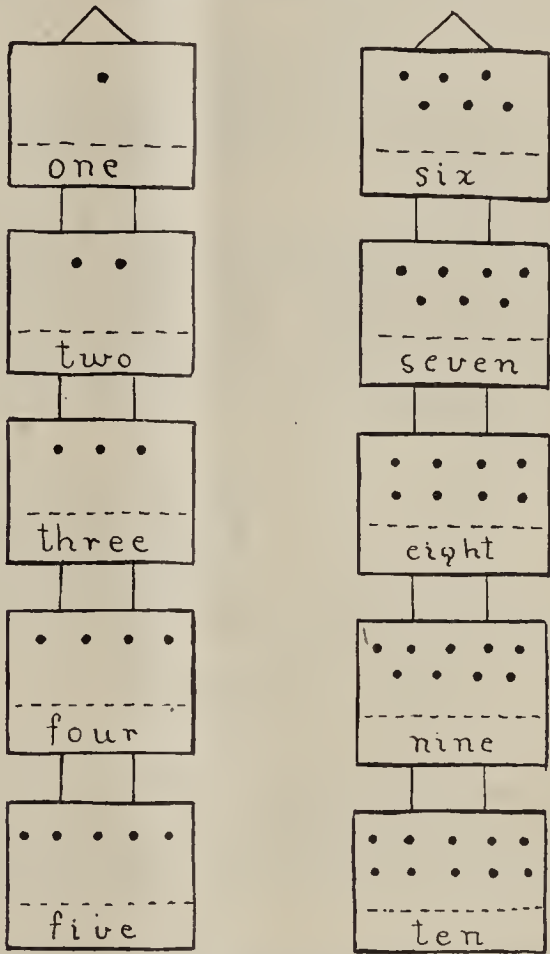
- 1. A man owned some land that was 10 rods long by 16 rods deep. This was cut up into plots or square rods. Draw a picture of this man's land after it was cut up, using  $\frac{1}{2}$  inch for the scale.
- 2. Mrs. White has a large rug 12 ft. by 9 ft. She wishes to put fringe around the edges. Make a picture and show how many yds. she will need.
- 3. A farmer has a field that is 20 ft. by 16 ft. He is going to put a fence around it. His posts are to be placed 4 feet apart. Make a drawing of the posts as they look around this field.
- 4. A dressmaker put 4 rows of ribbons around the bottom of a skirt that is 4 yards around. How many yards did she use ?
- 5. A glazier put 8 panes of glass in each window of a house. There are four such windows on one floor of the house. If the house were 9 stories high how many panes were needed on the one side of this house ?

Reading

(1A to 1B)

*Aim.*—To teach the number words as sight words. This exercise is for reading; not to teach number and includes the numbers from one to ten.

*Teacher's Preparation.*—On a ladder effect arrange cardboard like this:



These ladders are hung before the children. Hektographed copies are made of these words by printing about ten of each word in columns. These are then cut up into separate words and put into envelopes, together with separate cards like the teacher's ladder.

*Child's Work.*—The children are told to put in a row across the top of their desk the cards containing the spot and its number name. Then from their lists of words they are to place in columns the words that belong under the correct names. Thus the child must look and handle the little slips containing each word many times. When completed the child's desk looks like this:

.	..	...	....	.....	...	....	....	.....	.....
one	two	three	four	five	...	...	...	...	...
					six	seven	eight	nine	ten
one	two	three	four	five	six	seven	eight	nine	ten
one	two	three	four	five	six	seven	eight	nine	ten
one	two	three	four	five	six	seven	eight	nine	ten



Later on the children, when they have learned to recognize the words from "one" to "ten," may be made to see how easy it is to read larger numbers.

11	12	13	14	15
eleven	twelve	thirteen	fourteen	fifteen

16	17	18	19	20
sixteen	seventeen	eighteen	nineteen	twenty

Phonetics  
(2A to 2B)

*Aim.*—To give drill in the recognition of the short sound of "u." To teach the phonogram as a sight word.

*Teacher's Preparation.*—Lists of words like the following containing the short sound of "u" are made. These lists are hektographed, cut up and placed in bags. Before the seat work can be performed the lists must be taught, list by list, by the teacher:

sun hung duck must rush nut jump  
fun rung stuck trust brush but jump  
run stung luck crust crush cut lump  
gun stung cluck rust thrush hut mumps  
bun sung luck dust slush rut hump  
truck gust mush strut stump

*Child's Work.*—These cut-up lists are given to the children at their seats. The teacher may write across the blackboard the order in which she may want the columns arranged, letting the children quickly name the words as she writes. For instance, the words may be like this:

duck	jump	sun	must	nut
------	------	-----	------	-----

Then the child must search thru his words to find all the words ending in "uck," then "ump" until his work is completed.

This work affords excellent opportunity for the child to teach himself new words. It makes his eyes sharp in taking in the elements of each word.

Constructive Work

Department Conducted by Cheshire Lowton Boone, Montclair, N. J.

Pasted Pictures\*

It is a fact, tho somewhat ignored, that tradition has much to do with our ways of teaching, just as it modifies our ways of living and thinking. Drawing always has been taught to children on the basis of a standard size sheet

the question, or at least difficult; the eraser should not become an important instrument in elementary work. So, to teach the elements of drawing in a free, effective manner, the following method was devised, by means of which the range of possible subject-matter is greatly increased and drawing itself is more usable.



A Pasted Picture—

of drawing-paper, on which the pupil is required to place the necessary lines and forms. The teacher is careful to choose subjects which can be conveniently represented on the given sheet, and this material limit has affected the teaching of drawing in no small measure. In reality, drawing is with children a means only, and by this means they try to express their beliefs and ideas. During the process of expression pupils are constantly confronted with problems of perspective, position and size. Once the drawing is made, changes are out of

First: The various elements of a given picture (such as a street scene) are drawn as separate exercises. Houses and vehicles of various kinds are studied for subsequent use in the scene as a whole. Next come animals (especially horses) and people. These drawings are then cut out to be later pasted on a large sheet in whatever position may seem most suitable for the proper arrangement of the picture.

Second: The teacher must in the beginning decide on the appropriate size of the typical house form to be used. If a store, then, its size

\* Copyright, 1909, Cheshire Lowton Boone, Montclair, N. J.



being determined, all other buildings, people, trolleys, etc., are drawn in proper relation to it.

Third: The buildings are pasted on a large street in whatever arrangement the class may choose. The other elements,—people, trolleys, horses, etc.,—are placed temporarily, and the effect noted in comparison with reality and with photographs or drawings from the magazines. Children soon come to see that objects in the foreground must be made of such size as to keep the effect of distance. They learn that objects in the foreground cover up parts of the background. A little experiment will teach more than any mere criticism can give.

Fourth: The completed picture can be of any desired size or slope. It is the work of an entire class, and it maintains an interest which is unflagging.

Here the teacher has at her command all the elements of picture composition, acquired by means of the most painstaking but willing study. And these elements can be arranged as one would arrange a game or stage. The method is quite elastic. By virtue of the interest in such a problem, the quality of drawing secured is of the highest. There is a common motive which lifts the poorest pupil in the class to a position where he feels his possible worth in the working of something praiseworthy.

This way of teaching has other phases which make it valuable. The cut-out drawings can be set up on the sand-table to give the actual positions and relations of size which exist in reality. And lastly, before children can draw, pictures of objects can be cut from magazines and used in picture-making in a most delightful way.

The illustrations represent portions of some experiments along this line, beginning with the kindergarten. The results have been most interesting, and have opened up varied possibilities which promise a kind of drawing hitherto deemed out of the question in the elementary school.

## Picture Studies

The teacher in the country school reads of the work of our city teachers in the training of the æsthetic nature of the child, and she sighs as she asks herself the question: How can I help my pupils with the training of this part of their natures when we have no art galleries in reach.

The very fact that your pupils have never been inside of an art gallery makes your task easier. Purchase one hundred small pictures (such as the Barnes pictures), that will be of the most interest to your pupils. Let the set of one hundred contain ten different pictures. Cut these out and mount on heavy gray cardboard so they will not tear easily, and write the title of each picture on the back.

The pictures can be put in ten duplicate packs containing ten pictures each, and when any pupil has had perfect lessons, as a special privilege he may be allowed to look at one of these packs.

When every pupil has had a chance to see and use them, get the attention of the class and, holding up picture after picture, see how many can give the titles. The first exercise may be discouraging, but the second will be more en-



Work of an Entire Class

After all the mere drawing of a figure or animal or building is of no great importance. Any one can be taught to make such drawings by practice, as one can be taught to make letters. But it is quite important to learn the proper use of drawing, to employ it intelligently. Children are fond of reality. And in nature things exist in related groups, not as isolated units. There are single buildings and people, and wagons, but one unconsciously thinks of these things as connected, and related in such a manner as to mean *street* or *station* or *farm*.

couraging and soon the pupils will know the whole set of ten by name, and wherever the pictures are seen there will be something of the joy of meeting an old friend when they recognize it. Follow this up by asking pupils to describe the picture. Next, some facts can be given about the artist who created the picture.

The little book "Studies in Art," by Anna M. Von Rydingsvard, has been a great help to me in this respect. The book can be purchased from A. S. Barnes & Co.

—PRIMARY TEACHER...



## After-School Meditations

By ELEANOR CURTIS, Massachusetts

### I

How aggravating John was to take the time when the Superintendent was in the room to eat his lunch! And his surprise on being called to the floor before the Superintendent would have been amusing if I had not been so angry. I rather wish I had not openly shamed him, for his sister tells me he had no time for his breakfast this morning, on account of the papers coming late from the press, and not wishing to be tardy. No wonder the boy has been sullen all day. I suppose if I had really won his confidence, he would have told me when he came in, and I should have sent him to the dressing-room or home for that important part of the day's program.

### II

Ah, me! What a day this has been! I marked papers so late last night that my head has ached all day, and the children were so noisy and restless that I omitted the story-telling period, putting into that time some good long addition problems. I really wonder if it were wise, now that I think it over. The room has been too warm, and the rain clouds and wind always affect the children unpleasantly. This would have been a good time to take up a new game with them, or begin the new book. If I had, we would be happier to-night.

### III

How things pile up when one is in a hurry! To-day I wanted to go promptly to hear a lecture on the "Moral Education of the Child." Just a half-hour before closing time, when we were to have a quiet reading period, in walked the supervisor of drawing to give us a little extra time, as her schedule was thrown out of gear by a "no-school signal." Of course, she wanted the paints, and by the time all was ready and the class deep in the work the gong struck. So interested were they, that they readily said, "Yes, Miss Brown," in answer to her query whether they would wait and finish. By the time everything was washed up and ready for morning work it was too late to go to the lecture, so I sat down and wrote letters, some of them to parents. I wish I had taken a long walk and written my notes at some other time. I am afraid some of them reflected my mood. I might have seen James' mother instead of writing to her, too, and I am sure we both should have gained by it. I must try to get time to visit the parents.

### IV

I am very glad I went to Tom's house, yesterday. I have seen the effects to-day. Besides, I never can be quite so severe when he brings me his work daubed with ink, grease, and the like. I must begin a course of lessons on cleanliness. They have been crowded out this year. I have felt that that kind of thing should be

exhausted in the lower grades. But this is a subject that, like the poor, we always have with us. I wonder how Tom manages to be even decently clean on the surface!

### V

What a wretched temper Joseph has! To-day he flung his books into his desk and scuffed his feet when I told him he must remain for not getting into the line on time. This is something I will not endure, and we had quite a serious time before he was dismissed. I went in to talk with his last teacher about him, and she said she saw him running at full speed to get into line. I noticed he was breathless when he got into the room. I rather wish these matters were discretionary instead of arbitrary. If the boy makes a struggle to get into line and fails, but does reach his seat before the last gong, he rarely sees the justice (as demanded by the Principal) of remaining after the lines pass out. I must find out why he is so nearly late so frequently.

### VI

I took an interpreter with me yesterday and went to Joseph's house. I don't wonder the boy is so nearly late, daily. He is the only man in the house, and has to do the chores and get the younger children's breakfast, because the mother goes into the mill to work. After that he runs errands for the corner-grocer, and then comes to school. Poor little fellow! I must try to make school life pleasant to him.

### VII

Mary went home with sick headache again. When I went to her desk for her English paper, I saw her luncheon, upon which she had already begun. There were two pickles, six squares of fudge and a piece of frosted cake of a rich variety! Her mother said Mary didn't like bread and butter, and as she never ate any breakfast she let her have what she wanted, or she wouldn't eat at all. "All of my children are like that," she added. I am afraid I did not make much impression on her. She politely intimated to me that a mother of a family, and a club-woman, knew more about the needs of children than a school-teacher, who never had any children of her own.

### VIII

It did really pay to take that walk with the children yesterday. Of course, I am tired, for one cannot get a good swinging gait when surrounded by a group of children. But I feel nearer to them, and I think they feel it, too. We said when we started that not a word should be said about school or lessons, and I am sure none of them recognized as such our talk about birds and trees and flowers. Best of all was their free conversation about home, the younger children and their likes and dislikes. I think the discipline will be easier as a result, not because the children will be more saintly, but because the teacher will know these particular children better. We must have more walks together.



# THE CHILD WORLD

Supplementary Reading for the Primary Grades

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## Bombus, The Robber-Bee<sup>\*</sup>

By Edith Hiron

“There are robbers *and* robbers, but this one takes the honey,” remarked the Queen of Bee-land to her courtiers.

“Hum-m-m !” boomed the drones.

“Hum-m-m !” sang the workers.

Her majesty preened her gauze wings thoughtfully.

“It can’t be a wasp who steals honey,” she resumed; “we should hear him.”

“Hum-m-m, we should hear him?” echoed the bees.

“Neither can it be an earwig; we should see him,” she continued.

“Hum-m-m, we should see him !” chorused the bees.

“Perhaps it’s an ant from ant-hill,” suggested Buzz.

The queen looked at the speaker, causing her to remember that a monarch must not be addressed in a familiar manner.

“Buzz, your velvet coat is covered with pollen dust,” replied her majesty; “brush yourself at once !”

And it was not until Buzz had dusted herself with her little hairy feet that the Queen felt able to resume the conversation.

“The Ant Queen is a friend of mine, and she tells me that her people have already stored up enough food for the winter. *They* would not steal our honey—yet it goes.”

“Hum-m-m, it goes !” groaned the fat, lazy drones, who, never having gathered a drop of honey, were loudest in bewailing its loss.

It was really strange. Every day during the month of June, honey had disappeared from Bee-hive Palace, where dwelt the Queen of Bee-land and her twenty thousand subjects. Not one of them had seen the honey-

<sup>\*</sup> TO THE TEACHER: This story is descriptive of scientific facts, and is exactly true to nature.



stealer, and at last her majesty called all the honey-bees together to consider the matter.

As the Queen glanced round them, she noticed that Apis, a pretty brown bee, looked as if she had something to say.

“Well, Apis, what do *you* think?” asked her majesty in an encouraging tone.

“Oh, beautiful Queen of Bee-land, live forever!” began Apis, politely.

“Thank you!” answered her majesty; “but we shan’t live till Christmas if this honey-stealing goes on.”

“Gracious Queen,” continued Apis, “neither wasp nor earwig has stolen our honey.”

“Then if neither wasp nor earwig has stolen our honey, who is the robber?” asked the Queen.

“Hum-m-m! Who is the robber?” boomed the drones.

“If the drones speak again, sting them to death!” commanded her majesty; and the drones were heard no more.

“It may be a foreign bee,” suggested Apis.

“Is that all you have to say, Apis?”

“That is all, your majesty, except that we must each look out for the honey-stealer.”

“Most certainly!” agreed the Queen; “and the bee who discovers the robber shall become our Chief Honey-Taster.”

“Hum-m-m” sang the bees, wild with delight. “Who will be Chief Honey Taster to the Queen?”

With a graceful sweep of her wings, by way of farewell, her majesty retired to her Parlour of Golden Wax, and twice ten thousand bees flew from Bee-Hive Palace into the sweet-scented gardens of Bee-land.

Every little brown bee was determined to become the Chief Honey Taster to the Queen, if——. But there were twenty thousand ‘ifs’, and Apis was certainly the cleverest of all the honey-bees.

“What is the use of flying about the whole time when seeking the honey-stealer? It’s like looking for a needle in a haystack,” said Apis to herself. I’ll go back to the rose tree by the hive, and watch there.”

The sun was hot, and a lovely pink rose had hidden her blushing face under the shady hive. Apis had barely concealed herself in this fragrant blossom when she heard a noise like the wind in the chimney, yet there was no wind at all.



“Boom—boom—boom!”

It was a terrifying sound, but Apis bravely peeped out. Then she almost fell from the rose, for directly under the tree was the biggest bumble bee she had ever beheld. He ceased to “boom,” and, crawling to a hole which the bees had never dreamed of, cautiously entered Bee-hive Palace.

“Ah! The honey-stealer!” whispered Apis, as she rapidly flew to the hole and began to fill it with wax. Other bees joined her, and soon the robber-bee was waxed firmly in.

But he was quite unaware that he was a prisoner, so intent was he on his stolen meal. He was surprised when seized and dragged before the Queen of Bee-land, who was surrounded by thousands of angry bees.

“What is your name?” asked her majesty, sternly.

“Bombus. I am chief of the tribe of Bumble Bees,” he replied.

“You are a robber—a honey-stealer! What have you to say?”

“Very little, your majesty,” answered Bombus, “except that I am a carpenter bee, and it was an easy matter to saw a hole through your palace floor and steal the honey, which I thought you would never miss.”

“Why do you not gather honey for yourself?” asked the Queen, indignantly.

“It is too much trouble,” replied Bombus with a sleepy boom.

Her majesty regarded him with great scorn.

“Bombus,” she said, “with your own voice you have condemned yourself. The precious gift of life is valueless to you, since you will not even work to keep it. Your laziness is your doom.”

Then she turned to her soldier bees.

“Take Bombus, the robber-bee, and wax him firmly in the corner of the hive until he dies of hunger.”

And, in spite of his angry booms of protest, the Queen’s command was carried out. He was waxed to the floor, where he remains to this day a dreadful example to lazy bee-robbers.



# Mother Goose Rhymes

Set to Music by J. W. Elliott

## HEY, DIDDLE, DIDDLE.

*Allegro.*

Hey, did - dle, did - dle, The cat and the fid - dle, The

The first system of musical notation for the song. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 6/8. The vocal line begins with a forte (f) dynamic. The lyrics are: "Hey, did - dle, did - dle, The cat and the fid - dle, The".

cow jump'd o - ver the moon; The lit - tle dog laughed To

The second system of musical notation. The vocal line continues with the lyrics: "cow jump'd o - ver the moon; The lit - tle dog laughed To". The piano accompaniment continues with chords and moving lines in both hands.

see such sport, And the dish ran aft - er the spoon.

The third system of musical notation, concluding the piece. The vocal line ends with the lyrics: "see such sport, And the dish ran aft - er the spoon." The piano accompaniment concludes with a final cadence in both hands.



# Nature Stories

By Lillian C. Flint, Minnesota

## The Birds That Go

Out on the branches of the maple tree two robins were hopping about. It was a little cool, but the sun shone brightly. It was the month of September. The robins were getting ready for their journey to the South. They had worked all summer. In June one family of birds was all ready to fly. In July the birds had built another nest and raised another family of little ones. In all there were seven robins, those of the first family just two months older than the younger ones. By the last of August the members of the whole family looked very much alike. The young birds were like the father and mother birds. The father and mother birds had worked very hard getting worms out of the ground in the early spring. Later they had gotten cherries and strawberries and raspberries. All these things they had fed to their little ones, and the little ones had grown large and fat. They had built two nests and now most of the things that they liked to eat were gone. Their last feast was from the big bunches of red berries that hung from the mountain-ash tree. The two robins had just alighted on the tree, when a wind seemed to blow a whole flock of birds into the branches. At least forty robins from all the country about were in the tree eating the berries as fast as they could. They ate and ate, for there was a long journey before them, and they might not be able to find food. When only a few berries were left, one by one the robins flew from the top branches of the tree and were on their way to the South. For two days they flew, sometimes alighting on the trees by the way and resting for the night. At last, tired and hungry, down they dropped among the bushes where the leaves are always green and the sun shines warm all winter. Here they found plenty of food and will stay until the warm spring tells them to come back to build their nests again.

## The Birds That Stay

The robins had gone South, where the sun shines warm all winter. But not all the birds had gone South. The sparrows never go away. The sparrows can find plenty of food, and their warm feathers keep out the cold. They eat the food thrown out of the houses and they eat the food at the doors of feed stores. Sometimes little children throw out crumbs for them. The sparrow likes to be with people. There are other birds that stay North all winter besides the sparrows. The red-headed woodpecker stays. All day he climbs about on the trees and bores holes for worms. When he hears a worm crawl or stir under the bark, he puts in his sharp bill and takes the worm for his breakfast. When it is cold the woodpecker goes to her warm nest. This nest is high up on a tree, under a branch. It is a deep hole, that the woodpecker dug in the tree in the summer. The little birds were hatched and they have gone away. The branch over the nest keeps the snow from blowing in. The woodpecker always knows where he can find his breakfast. On a big tree near a house a little boy nailed a piece of fat beef. When the woodpecker had eaten one piece the little boy put out another. It was much easier for the woodpecker to eat this fat beef than it was for him to dig in the bark of trees for worms. One day the woodpecker found another bird taking his breakfast from the fat beef. This was the bluejay. The bluejay was a large bird. He was larger than a robin. When the woodpecker saw the bluejay eating the fat beef he waited until the jay had eaten enough and had flown away. Then he went and ate his own breakfast. The little boy put out food for all the birds as long as the snow lasted. When the snow melted they could find food for themselves.



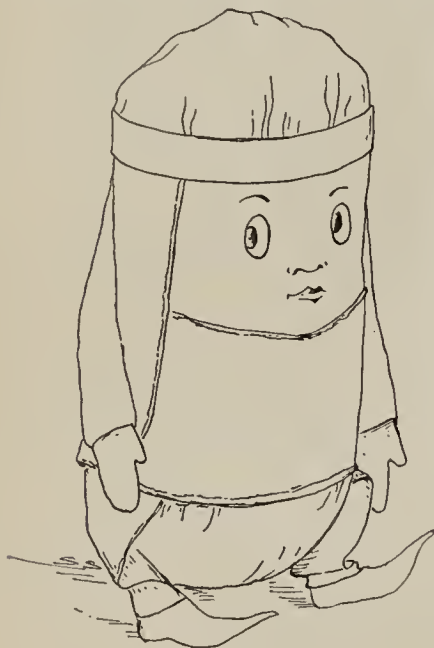
# Primary Health Lessons

By Ella B. Hallock, Long Island\*

Drawings by Sarah Shafer

## Brownie at School

A primary teacher in a village school, calling at the home of one of her pupils, found the little boy absorbed in playing with a queer-looking object, that he told her was "Brownie." Examination led to the discovery that Brownie was built on the basis of a stiff linen cuff, rolled into a cylinder, that formed his head and trunk. A face was marked on the upper part of the cylinder, a fringe of fur hung from under a cap



Brownie

that fitted securely over the top, and strips of brown broadcloth served as arms and legs. The coat and vest were of brown and were so fastened over the bottom of the cylinder as to enclose perfectly Brownie's interior, that was furnished with a small, solid rubber ball. One end of an ironing-board rested on a chair and the other on the floor, thus making a capital slide for Brownie, whose one

accomplishment was to tumble downhill in a manner wholly peculiar to himself. Placed on the top of the slide, he commenced a series of slow, dignified somersaults that landed him at the bottom, where he lay for a few seconds, quivering and kicking.

The teacher watched the performance and the interest of the child, and deciding that Brownie might serve other uses than the present one, invited him to come to school.

A call at other homes that afternoon convinced the teacher that the toys laid down by the children at nine o'clock in the morning and taken up again so gladly at three in the afternoon might be used to advantage, occasionally at least, during the intermediate hours.

The time was now at hand in school-work for the annual "four lessons a week for ten or more weeks in a year" in so-called "physiology." The teacher's grades were the first and second. In the third grade, the health lessons were included in lessons on living things, in which comparisons were made in a simple manner between the external parts of the human body and those of lower forms of life. No teacher has a right to infringe on the treatment of top-

ics assigned to other grades, thereby robbing the latter work of its freshness and interest. The question with this teacher was, With what could the first simple lessons on the care of the body be associated, so as to touch the pupils' lives as closely as possible? Why not in the first and second grades use the "make-believe" living things, and leave the "really and truly" living things intact for the third grade?

As a result of the calls, two more dolls were invited to come to school, and on the day when the first lesson was to be given three little visitors reposed quietly in the teacher's desk, waiting for the time for their appearance.

Brownie was shown first. There was laughter. It was no unusual thing for objects to be shown for study, but this one looked so funny. He was allowed to perform and there was more laughter. Brownie was held up quietly and the pupils knew there was to be a lesson. The teacher knew, too, by the alert look on the faces, that answers would come faster than hands could be raised, and a caution was given.

"Does Brownie look like us?"

Very positive shakes of the head, then, "He looks funny"; "He looks like Humpty-Dumpty"; "He looks like an owl, if he had wings"; "He's too round"; "His head isn't round enough"; "He can't stand up on his legs"; "His eyes are not like ours"; "His arms come from the top of his head," were some of the answers that proved Brownie was not of very close kin.

"But you have already told me that Brownie is like you. You have said that he has arms, legs, head, and this large part of his body that we call the trunk, but—it is true, each part is different from yours."

A statement was written by the teacher on the board, telling the parts that Brownie had. For a few minutes each part was studied, and one statement about it was written by the teacher, such as, "The head is flat on top"; "The arms and legs are flat and thin"; "Brownie hasn't any shoulders"; and then the discovery was made that Brownie's body lacked a very important part—it had no neck.

(It is a great moment in the life of a child when he makes a discovery that is all his own. Watch him at an early age, as he sits on the floor, confronted with his little problems that we may have entirely grown away from, concentrating his whole attention upon something that he is trying to do, possibly the fitting of one little oblong box into a larger one. What if we were to interfere and do in one second what his little hands are trying to do? The child would resent our help, and justly. Notice the patience and persistence with which he works,

\* Ella B. Hallock is the author of "Some Living Things," the best text-book to be had for primary lessons in Physiology. A. S. Barnes & Co. are the publishers.



and the perfect satisfaction when the end is accomplished. So it is all along the way,—the child does not know, he cannot do, but we forget after he goes to school, and especially in the teaching of so-called physiology, that has long been a cram-subject, to let him have the joy of finding out and doing for himself. The pupil is denied the pleasure and the gain that come from self-effort, and more than this, one of the finest results that come from education, viz., appreciation.



The teacher could have told the pupils in a few seconds that their bodies were composed of five principal parts: head, neck, trunk, legs, and arms, but this morning, in connection with the study of the Brownie, the truth was perceived with a new interest. The pupils saw in familiar objects more than they ever had seen before, more than their lips could tell, more than they were conscious of themselves. They looked at each part of the human body and saw it as it was—its form and position more clearly, how

well it was suited to its work, dimly perhaps, but on the whole with a new sense of appreciation of its value. They felt the advantage it is to have a neck and a well-shaped head that can turn in every direction; to have legs that can support the body and carry it swiftly from place to place; hands and arms that are stiff enough and limber enough and jointed, so that they can do the wonderful work that is done in the world. In the same manner, the effect of the discovery of any fact relating to the structure and work of the human body, in any grade, should be to make glad and thankful and not morbid.)

Another visitor was shown, little Ah Chee, for the owner of her had had "Little Almond Blossom" read to her. Like Ah Chee in the book, the dolly had sad eyes, and the children were sure she couldn't be so very happy. It is true, she had a neck and her head was round, trunk oblong, and her arms and legs were stronger than Brownie's, but she never could perform even like Brownie in her tight little dress and deformed feet. It was remarkable how many interesting facts the pupils knew about Chinese children.

A third time the desk opened and a little lady came forth that seemed to satisfy everybody,—a little French doll, Marie. Very pretty and dainty she looked in her simple gingham dress. Here was a dolly that looked more like us than any of the others did. She had head,

neck, trunk, legs and arms, and she was as full of graces as she was of joints.

"Her hands are clean, her hair is combed, her dress and shoes are neat," emphasized the teacher, "why, possibly Marie looks better than we do."

"She's only a doll," a boy blurted out; "she can't do anything only what we make her do."

That was a good point, nevertheless the teacher said, "Let us see that 'only a doll' doesn't surpass us in anything that we can do for ourselves."

"What can Brownie do?" Just one thing, and it was decided incidentally that he was nicely adapted to tumbling.

"What can we do?" No end of things.

"What makes us so different from the dolls?"

The answer that is looked for in primary grades never comes, but always a better one. There was hard thinking for a minute, and a first-year said, "I am made of meat and my little sister is made of meat."

Then a little boy took the cue and said with great finality, "We are made of blood and skin and bones, and dolls are made of cloth."

The teacher only re-stated their thought when she said, in substance, "We are alive, and the dolls we have to 'play' are alive. We eat and drink and breathe and work and play and grow—living long, healthy, happy, useful lives, if we only take good care of our bodies, keep them clean, eat good food, drink pure water, breathe plenty of outdoor, sunshiny air, and train every part of the body so that it does the best work of which it is capable."

At the close of the lesson, the pupils were required to make simple outline drawings of Brownie, Ah Chee, and Marie, and to write four statements, one about each of the dolls and one about the human body.

Marie might have been the model doll, but it was Brownie that received the last longing look, and the teacher was not slow to see that he did. When the day came for busy-work, each child was supplied with a piece of stiff buckram about nine inches long and four inches wide, four strips of cloth for legs and arms, three pieces of cloth cut the right shape for coat, vest, and cap, and a little solid rubber ball that furnished the motor-power for Brownie's movements. It took several days of the allotted time for busy-work, before the task was completed and each child had the desire of his heart.





# Dolls of Many Lands

By Anna J. Linehan

## Little Irish Dolls

In the series of dolls of many lands, this month, are given some typical costumes of Ireland. It is true that to-day a casual visitor to that country might seldom see them worn in public; and, in fact, would observe no especial difference between the ordinary costume of the people there and that worn here. But this is equally true of every so-called national costume thruout the civilized world.

The traveler in Ireland to-day finds plenty of examples of the costumes here described, tho to do so may necessitate leaving the paths of the ordinary tourist.

The people as a whole are tenacious of their customs and traditions. The physical conformation of the country, as well as its geographical situation and climate, contribute largely to this condition.

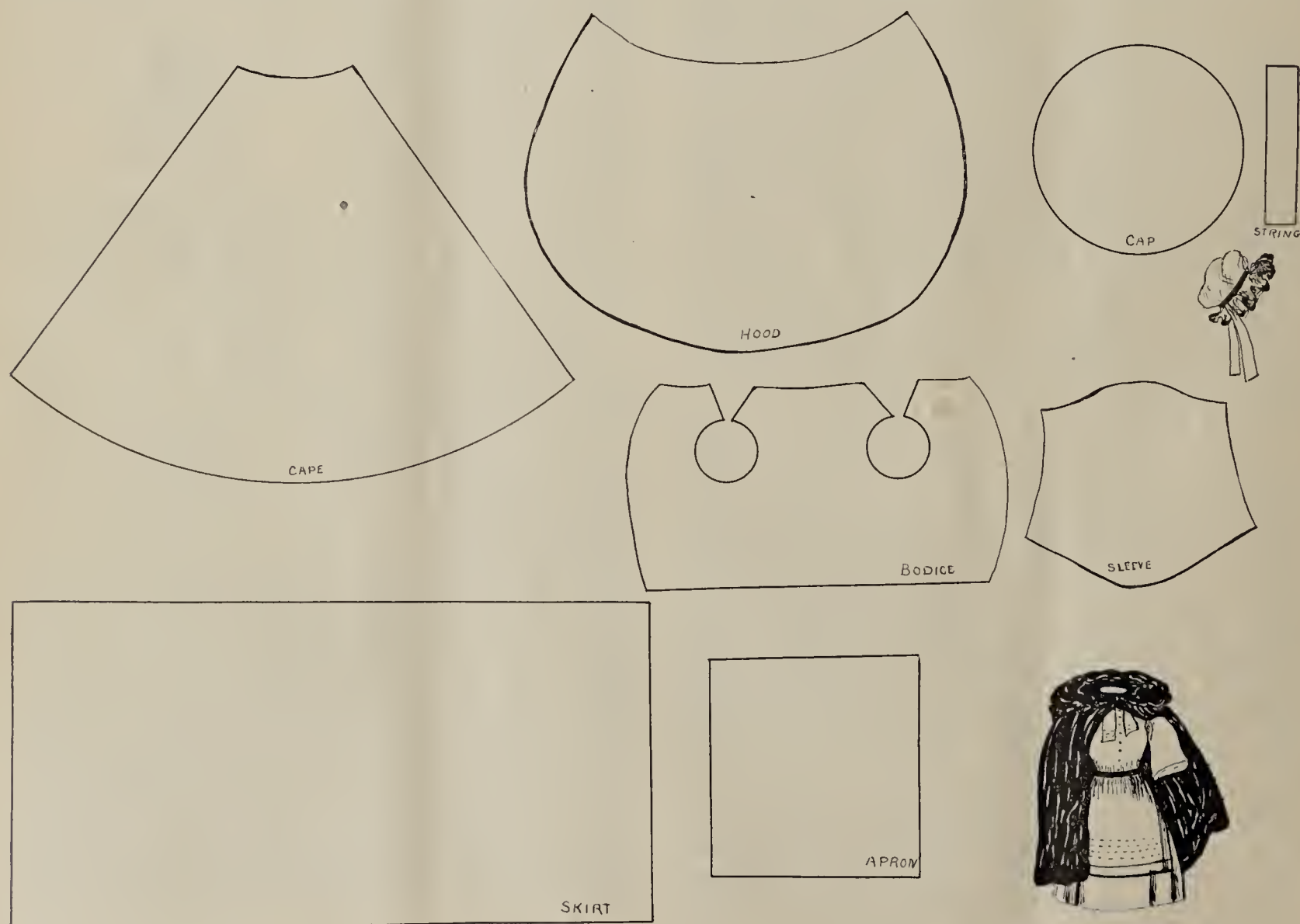
For centuries the women of Ireland were skilled in the arts of weaving, dyeing, knitting and sewing. The housewives wove their own cloth from yarn that they carded and spun from wool that was raised on their own hillsides, or

from flax grown at their own doors. They dyed these products with colors made from materials near at hand; such as elder bush, oak, the root of the blackberry vine, rock lichens, saffron, heather, periwinkles and limpets, and other vegetable and marine products.

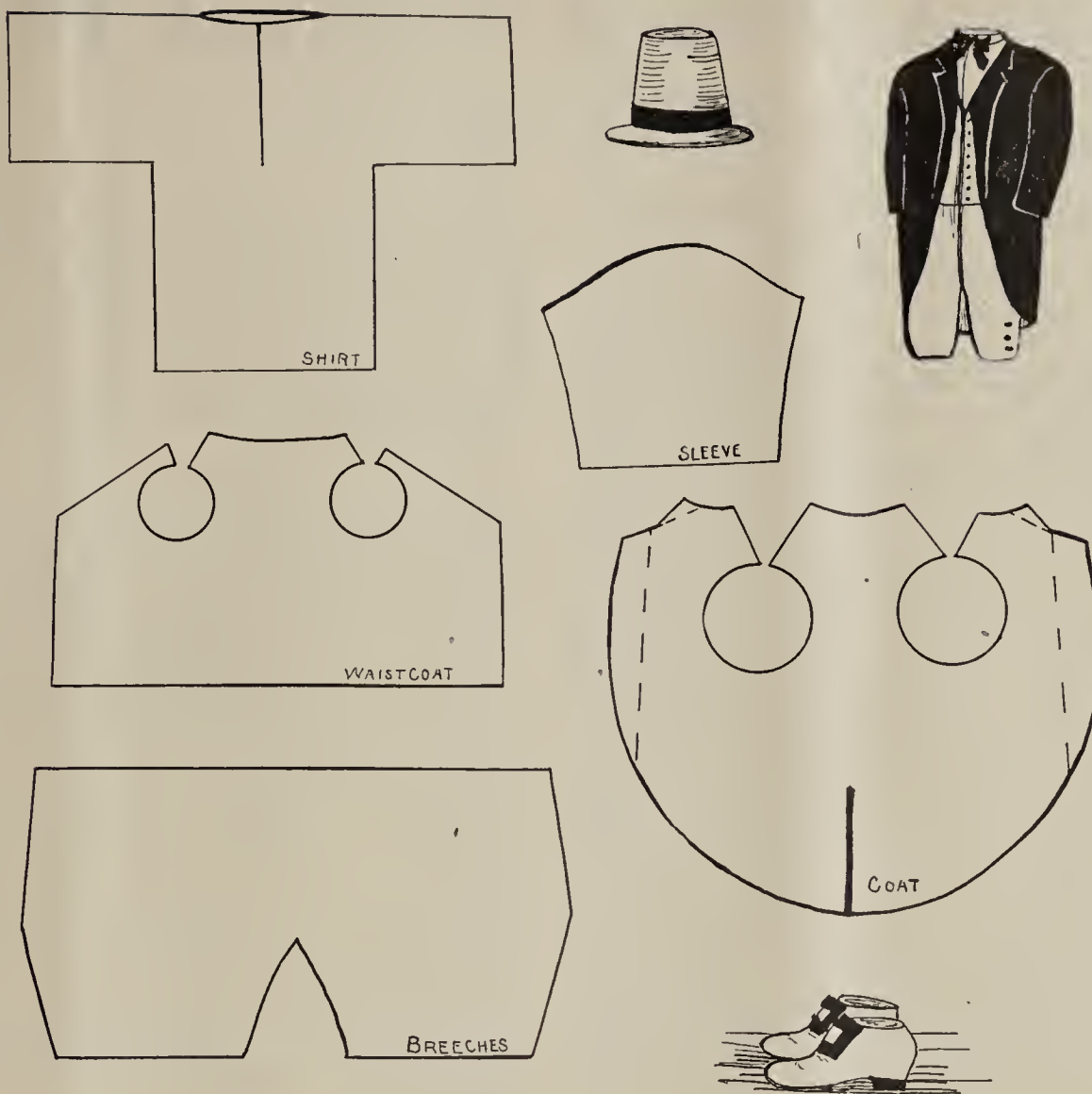
Since very ancient times the Irish women have been expert with the needle, and have taken much pride in their sewing and embroidering. In early days needles were made of steel,—bronze ones having preceded them in some places—and being scarce were of great value. The fine imposed by the Beehon Law for stealing a needle was a yearling calf.

In those days women carried little bags made of leather, which held a veil, handkerchief, ornaments for the neck and hair, and also needles, and woolen and silver threads for embroidering. At that time the embroiderers worked from a pattern drawn and stamped on leather by the designer, thus making it durable. This ancestral skill in thread-working finds expression to-day in the Irish embroideries and laces so universally prized.

The Irish dearly love color, and give evidence







of it in their wearing apparel. Pictures of the Irish in their early days represent them as wearing many combinations of color at one time. Sometimes one garment consisted of many colors, and no doubt the tartan plaid of the Scottish Highlanders to-day is a modification of these designs, just as the cut of the Scottish kilt is a modification of that worn by men in Ireland in bygone days, the latter being a one-piece garment, falling from the shoulders.

The boy doll's costume consists of corduroy waistcoat and breeches, dark cloth coat, tall felt hat, dark blue or black stockings and low-cut shoes with buckles. In cold or stormy weather a frieze coat reaching almost to the ankles is worn. The shirt of fine linen should have fine tucks made with tiny stitches. A turn-down collar and silk tie are worn with this.

According to the pattern given, the shirt may be cut in one piece, the under arm and sleeve seams joined. The waistcoat and trousers are each in one piece, and the waistcoat having shoulder seams joined should have gilt buttons to fasten it down the front; and the trousers should have gilt buttons at each knee.

The shoulder seams of the coat should be joined, then the sleeves set in, and the front edges of the coat turned back for revers.

The girl doll's dress consists of very full skirt gathered into the waistband, a plain round waist buttoning down the front, white tie of fine

linen, white apron, also of fine linen, and if a matron, a white cap with ruffles around the border. For street wear a cloak of dark cloth is worn. When the cloak is long a large hood of the same material as the cloak and lined with black satin is attached to it. Sometimes the cloak reaches only to the waist-line and has a shorter cape to the shoulders.

Many of the dresses made in this simple style are of saffron color; the cloak to be worn over it may be of dark red, blue, or black cloth. Out-of-doors the large satin-lined hood is drawn up over the white cap. An informal covering for the head is a gay handkerchief or very small shawl tied over the cap.

Like other countries of Europe, the yearly fair is looked forward to by young and old, and the punishment is severe indeed that would cause a young girl to remain at home, when she had saved her gay ribbons and prettiest apparel for that great event.

The cloak which is worn so gracefully fastens at the neck with a brooch or fancy buckle. To get the required fullness the pattern should be laid on a double fold of the goods, and the fold will come in the middle of the back.

In making the ruffles for the cap, as well as the strings, hems and tucks of necktie and apron, only the finest stitches should be used, as much care is taken in making these articles in Ireland.



# Primary Lessons in American History

By Anna Wildman, Pennsylvania

## Columbus's First Voyage to America

That history should be taught to little children by means of stories every primary teacher knows, but even these most elementary history lessons should not stop with the story. There should be a definite, well-planned effort to leave upon the child's mind certain vivid impressions, these to form a nucleus about which future ideas can group themselves in orderly fashion.

I once heard a college professor of history say that he hoped some time to know enough about history to be able to teach it to pupils of the primary grades. He had a true conception of what is needful for the task, and also of its difficulty. The teacher should have as clear and full a knowledge as possible concerning the events she is to teach. She should not simply know them intellectually. They should be to her like a part of her own experience.

It is easy enough to teach the child to say that America was discovered by Columbus in 1492. It is less easy but far more interesting to help him go with Columbus on that wonderful voyage of discovery.

In the lessons upon Columbus let the voyage be, as it really was, the central event. At least three lessons, each of which may be divided into parts, will be necessary, one to narrate briefly and simply the facts leading up to the voyage, one upon the voyage itself, and a third to teach one or two of its general results and to bring the life of Columbus to a close.

The principal facts to be developed in the first lesson may be summed up as follows:

More than four hundred years ago the people of Europe (point out Europe on the globe) did not know that there were such countries as North and South America nor that there was a Pacific ocean. They did not even know that the earth was round, tho some wise men believed that it was. They did know that far off in the east were lands called the Indies, rich with gold and spices and silks and many other things that they wished for themselves. They knew this because they had traded with merchants from those countries. Now, this trade was stopped by the fierce Turks, who had come between Europe and the Indies. So the Europeans were trying to find some safe way of reaching the Indies by water. They knew that there was an ocean east of Asia, and they knew that the Atlantic ocean stretched far away. But they were afraid to sail very far on the Atlantic ocean. They called it the Sea of Darkness, and imagined that all sorts of strange and terrible creatures lived in its waters.

There was one man, an Italian (point out Italy), who was not afraid. He had read, had talked with wise men, and had thought, until he felt sure that the earth was round, that the ocean east of Asia was the Atlantic ocean, and that anyone who sailed far enough to the west could reach the Indies. His name was Christopher Columbus.

Columbus wished very much to try this himself, but he was too poor. He left Italy and went to live in Portugal. There were many bold sailors in Portugal, and Columbus tried to persuade the king to fit out vessels and send some of these men with him on an exploring voyage. The king was not willing, especially as Columbus asked large rewards for himself if he should succeed.

At last Columbus went to Spain. The king and queen of Spain were named Ferdinand and Isabella. He tried to get their help, but for a long time they would not consent to give it. Columbus was just about to leave their country, discouraged, when they sent for him to come back. The queen had decided to help him, and she and the king agreed that he should have all the reward he asked, in case he found the Indies.

In the second lesson, the number of facts given must vary with the average age and ability of the pupils. At every point the aim should be to make the child see and hear and feel,—know, not as one knows something abstract, but with all his senses and emotions—that which is presented. There is advantage rather than harm in detail, if only it be clear. This lesson will need to be divided into sections. The children should be closely questioned upon what is taught them. Never say, Do you understand? Do you see that picture? Ask, What do you see?

Take the children to the river port of Palos, Spain, the little town of a thousand or more inhabitants, with its two main streets and its low white houses, lying in a hollow surrounded by green hills. It is a warm summer day, the second of August, 1492. Everywhere is excitement, but especially down at the wharf, where men are getting all things ready for what is to happen to-morrow. In the harbor are three vessels, the *Santa Maria*—the largest—the *Pinta*, and the *Nina* (Baby). They are so small and frail that nowadays we should not think of taking them far out on the ocean. Yet these are the three vessels in which Columbus and his party will set sail in the morning to try to find the Indies. Not only are the people excited, they are very much alarmed, both those who are going and those who are to stay at



home. Indeed, Columbus has had so much trouble in finding men to go with him that he has had to take some who were let out of prison for the purpose. Among the white houses of the town stands one that is larger than its neighbors, the home of the Pinzon brothers. Two of these brothers, who are good sailors, have offered to go with Columbus. One will be on the *Pinta*, the other on the *Nina*, while Columbus will have charge of the *Santa Maria*.

Before the day is over, Columbus and his men have one very important thing to do. They must all go to confession and communion in the church just outside the town.

Very early the next morning they have said good-bye to their weeping friends, whom many of them expect never to see again, and have taken their places in the boats. Most of them are men of dark complexion and dark hair and eyes, but Columbus is different. A large, tall man, somewhat stern yet pleasant, he has a ruddy face, blue-gray eyes, and white, waving hair. He very often wears a long, dark gown tied at the waist with a cord, like a monk's gown.

Half an hour before the sun is up the three vessels pass down the little river toward the ocean.

They go first to the Canary islands, which takes them about twenty days. The *Pinta* has broken her rudder. Her owners were afraid to have her go on this voyage, and they may have broken the rudder on purpose. But it does no good. Columbus cannot get another boat, so the rudder must be mended. They stay at the Canary islands ten days. On the fifth of September they start out once more.

The weather is calm and the sailing would be very pleasant if the men were not so easily frightened. They have a mariner's compass, but do not understand it very well, so when the needle does not point the same way as usual they think some evil spirit is at work. Columbus does his best to quiet their fears and keep up their spirits.

On September 14th, the men on the *Nina* see a water wagtail and decide that land must be near.

Soon they come to something very curious, a great mass of floating green weeds extending for miles in the ocean. They are afraid the ships will become so entangled that they cannot get out. After a while they find a crab and some fish in the weeds; then they are sure that they are near land. Besides, they see large flocks of birds in the west. On September 19th, two pelicans come on board. Columbus keeps sounding for land, but his line cannot reach the bottom of the ocean.

Still they sail on. Twice they are sure they see land, but it is only some strange appearance in the ocean.

So many birds are flying southwest that Columbus decides to change his course, and follow them.

By the tenth of October his crews are growing so impatient and homesick that he almost fears he may have to turn back without finding land after all; but on the eleventh they see in the water pieces of wood, one of them carved by hand, and some green land plants. At ten o'clock that evening Columbus sees a light moving up and down and from side to side. Then everybody begins to watch intently. At two in the morning, a sailor on the *Pinta* sees land about five miles away. The *Pinta* fires a signal gun, and all the crews kneel and repeat a prayer. Then they take in sail and wait for break of day.

When the light comes they all see the land clearly,—a beautiful green island with people moving about on it. Then, while they draw nearer, all is eager preparation. Columbus puts on his shining suit of armor and over it a crimson cloak. He takes in his hand the royal standard of Spain,—a flag, quartered alternately red and silver, each red field bearing a golden castle, each silver field, a red lion. Each of the Pinzons takes a white banner, having on both sides a green cross, with the letter *F* under one arm, the letter *Y* under the other, and over each letter a golden crown. When they are near enough to the land boats are lowered and the three leaders, with several other men, are rowed to the shore. The natives, who have a copper-colored skin and straight black hair, and who are naked, stand by and watch in wondering awe while the strangers leave their boats and come toward them. Columbus sets up the standard and the banners and takes possession of the island for Spain. He names it San Salvador. He does not know that he has come to a new world. He thinks this is an island near Asia.

So, at last, after ten long weeks this wonderful voyage in search of land is over—the most wonderful voyage since the world began.

October 12th, the date of the landing of Columbus, was October 21st, according to new style.

In Mr. Justin Winsor's "Christopher Columbus" will be found a picture of the coat of mail worn by Columbus and also one showing vessels used in his time.

The most important facts for the concluding lesson may be stated thus:

In discovering San Salvador Columbus had found one of the West India islands, islands to which he himself gave the name West Indies because he had discovered them by sailing west. He discovered Cuba and Hayti also upon this first voyage.

Upon his return to Spain he was received with great honor. He soon started out on a second voyage, and this time men were eager to



go with him. He made, altogether, three more voyages and in one of them he reached the mainland of South America. He never realized that he had found a new world. He always thought that he had found a new way to the Indies.

The last years of his life were not happy. He had enemies who tried to harm him, and the king did not grant him all the reward he had promised. He died poor and neglected.

Yet nothing could lessen the greatness of his first voyage. After he had shown the way it was easy for others to follow, and many did follow. Gradually they learned more and more about the new world, until what he had known seemed very little indeed. But we must never forget that the honor of being the first belongs to Christopher Columbus.

#### QUESTIONS

What year is this? If we count back four hundred years, to what year do we come? If we count twenty years farther back?

In 1490, what did the people of Europe know about North and South America? What did they know about the Pacific ocean? Did they know certainly the shape of the earth?

In what direction from them were the Indies? What valuable things could they obtain from the Indies? How was this trade cut off? What were they trying to find?

How did they feel about venturing far on the Atlantic ocean? What did they call it?

In what country was Columbus born?

What did he think about the shape of the earth?

How did he believe the Indies could be reached?

Why did he not try his plan himself?

Where did he first go, on leaving Italy?

What did he try to persuade the Portuguese king to do? Why would the king not consent?

To what country did he next go?

Who were king and queen of Spain? Did they help Columbus at first? When they did agree to help him, what promise did they make?

From what port did Columbus sail on his great voyage? On what day did he set sail?

What kind of place was Palos? How many vessels had Columbus? What were their names? What kind of vessels were they?

How many men went with Columbus? Why did he have difficulty in persuading men to go?

Were all his men of good class and character?

What kind of hair and eyes and complexion had most of them?

How did Columbus look?

Where did all the men go before they started on their journey?

What time in the morning did they set sail?

What did they see as they began to move down the river? (Describe river, sky, and shore.) What did they hear? How did the air feel?

When they reached the ocean, how did it smell? How did it look?

To what islands did they first go? How long were they on the way?

What accident happened to the *Pinta*? What did Columbus believe about this?

How long did they stay at the Canary islands?

What month was it when they set sail again? What change was taking place in the temperature of the weather? Was it calm or stormy?

Name one thing that frightened the sailors.

What did they see that made them think they were coming to land before land was near?

What did they fear when they came into the great bed of seaweed? How did this look? What did they find in it?

What kind of birds flew on board one of the vessels one day?

What did Columbus do to find out whether they were near land?

Why did Columbus change his course from west to southwest?

How did his crew feel by this time?

What signs of land did they see in the water on October eleventh?

What did Columbus see at ten o'clock that night? What did all the men do then? At what time was land first seen? Who saw it? How far away was it? What did the *Pinta* do to make the other vessels know of her discovery? What did the crews do first of all? Then what did they do till morning?

In the morning, what did they see that the land was? How did it look?

When they came nearer, what did they see?

In what did Columbus dress before going on shore?

What did he take in his hand? Describe it.

What did each of the Pinzon brothers take? Describe the banner of the green cross.

How did they go from their ships to land?

What kind of people watched them from the shore? What did Columbus do after he landed?

What name did he give the island?

Where did he think it was?

How long had it been since they left Spain? (Ten weeks.)

Why was this a very wonderful voyage?

What land had Columbus really found?

What other island did he discover on this first voyage?

Why did he name his discoveries the West Indies?

How was he received upon his return to Spain?

How many more voyages did he make?

Did he ever know that he had found a new world?

What did he always believe he had discovered?

What can you say of the last years of his life?

Could any one else claim as much credit for crossing the Atlantic ocean as belongs to Columbus?



# Little Stories About Little Things

By Louise D. Mitchell, New York

## The Little Tramp

He is a queer-looking fellow and not very attractive. You may even have shuddered when you met him, and perhaps wanted to run away, but what he loses in personal appearance he certainly makes up in interest for Mr. Snail, the tramp, is a very interesting study among the little lives of the Under World.

Like most tramps, he is rather lazy and does little, if any, real work. In fact, he does not even have to build his own house, for it grows all by itself, just as he grows, and keeps pace with him in size as he develops. But Mother Nature has given him a very queer thing to do, for she has told him that he must carry his little house around with him wherever he goes. Not a bad idea for a tramp, is it, for then he will never have to sleep out of doors in the rain or the cold, or depend upon the charity of his neighbors.

Mr. Snail has not even been told to look after his house himself, to see that it does not become mislaid. Mother Nature has taken the trouble to strap it securely upon his back, where it can never fall off. She fastened it there with a very strong cord which we call a "muscle," and which grows out of his back and is attached to his little house away up at the top on the inside.

By using this same strong muscle Mr. Snail can very quickly draw himself up out of sight into his house, and even shut the door tight if an enemy tries to capture him. In spite of the fact that he seems to travel around so much this little tramp is a timid creature, and is always watching, watching, watching, as he crawls about. He is very much afraid of being injured, or, worst of all, of being eaten alive by his enemies. He is soft and juicy, and would make a hearty meal for any of his neighbors who happened to desire that kind of food. Even in the world where you and I live he is considered very good eating, and in some countries the people support themselves by collecting snails and preparing them for market.

So you see, in order to protect himself, Mr. Snail has to be very watchful. But Mother Nature has helped him a great deal by giving him the hard shell-house into which he may slip at the slightest indication of danger. Besides this, she has given him a pair of eyes that are certainly very queer, for they are placed at the top of his "feelers," like two bright lanterns hung upon poles. As he carries these "feelers" erect, you can well understand how carefully he can search the way before him as he travels along. The "feelers" are almost always in motion and are highly sensitive. Not

only do they carry his eyes at the tips, but they seem almost to "feel" the air about him in the search for obstacles, or enemies, or food.

It is interesting to observe Mr. Snail when he is startled. He instantly draws down his "feelers," the eyes disappearing first, and pulls them away down into his head until nothing is left of them but two round holes that look very much as your glove-finger looks after you have pulled off your glove wrong-side out. Then he draws up his soft body into a small bunch and seems to melt away into his house out of sight.

The method he uses in traveling would seem to you and me both clumsy and wearisome, for Mr. Snail has but one foot, and this is almost as long as his body. It begins just below his head beneath his body, and extends along to the back, finishing in a point. His whole soft form is covered with a sticky fluid that oozes out of the thin covering which we will call the "skin," and smears everything it touches. As his clumsy foot comes down and touches the ground, this slimy fluid oozes out and leaves a trail behind it, so that if you or I were looking for him we would only have to find this trail of slime to know just which way he had gone.

With just one foot to use it is easy to see that Mr. Snail cannot move very rapidly. However, he manages to get on quite comfortably by resting this foot on the ground and sliding, rather than crawling, along upon it, while the slime acts as a kind of oil with which to smooth the way for him. Besides the two long "feelers" at the tips of which are his queer eyes, there are two shorter ones just below the others, which serve him as a nose, or two noses, we might say since there are two of them, and with these he sniffs the air in search of the fruits and vegetables which are his food. It is thought that his sense of smell is keener than that of his sight, for he will often overlook obstacles in his way, while he seldom overlooks good things to eat. Perhaps he is so intent upon finding those good things that he forgets to keep the sight of his lantern-eyes "trimmed and burning," and so bumps into things that make him forget everything but the quickest way to get into his shell-house for safety!

His mouth is a slit just below the two "feeler-noses." The lips are so well developed that you can see that they are lips by looking closely at them. Inside of the mouth is the very strangest tongue you ever saw. I do not believe that there is another little inhabitant of the Under World that has one like it. It is like a long narrow ribbon fastened inside of the mouth. Hundreds of tiny teeth are fixed upon its surface in even rows, in a sort of pattern. When



the tongue is worn away in front it is pushed forward by a new growth from behind.

Now this curious tongue is really a file with which Mr. Snail "files" or "saws" off the particles of the plants or fruits that he is intending to eat. I will tell you how he does it. He rubs the sharp tongue back and forth, sometimes on the edge of the leaf or very often right thru the center, until he has accumulated quite a little of the finest kind of leaf "sawdust," and this he makes into a kind of green mash or mush which he swallows with a good appetite. The ribbon-tongue is worked by strong muscles which pull it back and forth, as he files away, just as the arm of the carpenter moves the saw back and forth thru the log of wood. As the tongue glides in and out in this way, it passes over a kind of pad in the mouth, which helps it to work more readily.

Some of the cousins of Mr. Snail have used these file-tongues of theirs to bore holes in the hard shells of clams. The hole is usually made near the hinge of the shell beneath which is the softest part of the clam's body. Mr. Water-Snail has been so wise that he has known just the right place to begin to use his "file." Then, too, the hole is so round and smooth that it shows that he is not only wise but skilful as well.

Our Mr. Snail has other cousins besides this one who lives in the water. One of them is called the "slug." He looks very much like Mr. Land-Snail, only he hasn't any handsome shell house. He has, instead, just a small, flat disk under which he gathers himself in times of danger and is just about as safe as you would be under an umbrella if a dog were chasing you. But some of the snail family are worse off than this, for they have no shell at all, not even an apology for one, and I fancy they are easy prey for a watchful enemy. But Mother Nature has done her best for them and has told them to creep out at night, and where they will not be easily discovered. In winter these little creatures burrow into the ground and pull the body in until the foot is even with the mouth of the hole. Then some of the slimy fluid collects around the foot and finally hardens there, making a nice, firm door that shuts them safely in, and there they lie without food until spring comes around again, and taps on their bedroom door and tells them to hurry out and get breakfast.



The house that has been made for Mr. Snail is a very beautiful and interesting one, especially on the inside. Its walls are of a pearly substance that is smooth and glistening. On

the outside, at the top,—the "steeple" of the house—is a small coil of the shell that is the very beginning of the house, and, I might say, the very beginning of Mr. Snail, himself, for it is to this part that the strong muscle of his back is fastened. As he grew, the house grew, coil after coil, until he had attained his full growth. And now you would like to know how it grew all by itself, since Mr. Snail had very little to do with building it. It all grew out of that slimy stuff that oozes from his body. This sticks fast to the curled, or, sometimes straight, edges of the shell-house where it touches his body, and finally hardens there and so by degrees builds the house higher and higher above him.

A very pretty story is told about two snails, and because it is a true story I think that it is even prettier. Once upon a time two snails were crawling thru somebody's garden. One was a strong, healthy snail, but the other was weak and seemed to be sick, for it crawled very feebly along. The garden was a large one, but the leaves and plants in it were all dried up and dead. Finally the weak snail must have said to the strong one, "There! I cannot go another step. Leave me here to die alone and go on farther, where you can find food and comfort." And the person who was watching them saw the strong snail go off and leave the other, and he felt sorry, for it made him think of the great law of life that the strong must outlive the weak when the struggle for life is hardest; but he kept still and watched. A long time passed and the weak snail stayed there alone, perfectly still, as tho he were dying.

Night came on and The Person who was watching had to go away and leave him there; but the next morning early he hurried out to the spot to see if anything had happened, and, sure enough, something *had* happened, for the weak snail was gone! Had anyone, or anything, picked him up and carried him away? No, indeed, for there was the long, slimy trail to show that he had crawled away by himself! But what was so interesting to The Person who was watching was that there was another long, slimy trail beside it!

Closely following them, The Person traced their journey along the garden path, then off one side thru the grass; then away up over a stone wall and down the other side into a garden of plenty, where the two good pals were found comfortably filing away at a nice, tender plant and licking up the leaf "sawdust" with great delight! So you see that even down in the Under World where all the little lives must work and fight to save themselves, now and then we have recorded sweet stories of brotherly devotion, of unselfish kindness, that make us wish we could remember to be more kind and loving to each other, when we have so many more opportunities to do good than our humble little brothers of these other worlds.



# Industrial Arithmetic in the Primary School

By Harriet E. Peet, State Normal School, Salem, Mass.

There must be sufficient thoroness in number work so that the children have power to compute with some degree of speed and accuracy; the facts required for addition, subtraction, multiplication and division must be mastered; but this is not all that the arithmetic work should accomplish. The number used in everyday life is seldom stated for us in problems. It comes rather in situations where we not only have to solve the problem but discover it for ourselves. We picture in our minds a whole situation and then relate experience in such a way that we can make a necessary calculation and reach a conclusion. This is a more complicated process than computing, and contains a broader training. If the number work of the schools is to be practical, that is, if it is to give the children power in handling actual situations, the work must be broader than can be found in mere number as such. It must be number as it arises and is related to common experiences.

Of all the means of bringing number into close touch with the lives of the children, the one that seems best adapted to the school is that based on industrial work. The reason for this is that the manual work not only offers a great variety of number experience in form study, measuring and computing, but it gives the children a motive for learning what ordinarily seems a task imposed upon them by a tyrannical teacher. They see a reason for learning the multiplication tables and what not, because they need the power to compute in making toys and other articles. This gives them interest in the work, makes them ambitious to learn, and because of this, active and independent in acquiring knowledge.

Another important advantage in associating part of the number work with the industrial experiences of the children is that the manual work is improved. The children do their work better, because they learn to see the relation of spaces and because also they gain skill in measuring accurately. This leads to added pride in their work and to respect for handicraft,—a thing which is fundamental to the welfare of our country. To show how much number work can improve the manual-training work, try the children in making a clock-dial without marking it into quarters and twelfths, and then compare these dials with those done with some attention to mathematical relations.

In order to show how rich in mathematics the construction of a simple object is, examine the pattern for a triangular box. Folds are made on the dotted lines.

A pattern of the box is shown the children.

The sides each measure twelve inches. The class discovers that the pattern has three sides, and three angles; it is a triangle; the sides are all equal; the angles are equal. Next they make an estimation of the lengths of the sides, and then measure. Finally they compute the distance from a to g, etc., and then the perimeter of the triangle in the middle which forms the bottom of the box, the perimeter of the

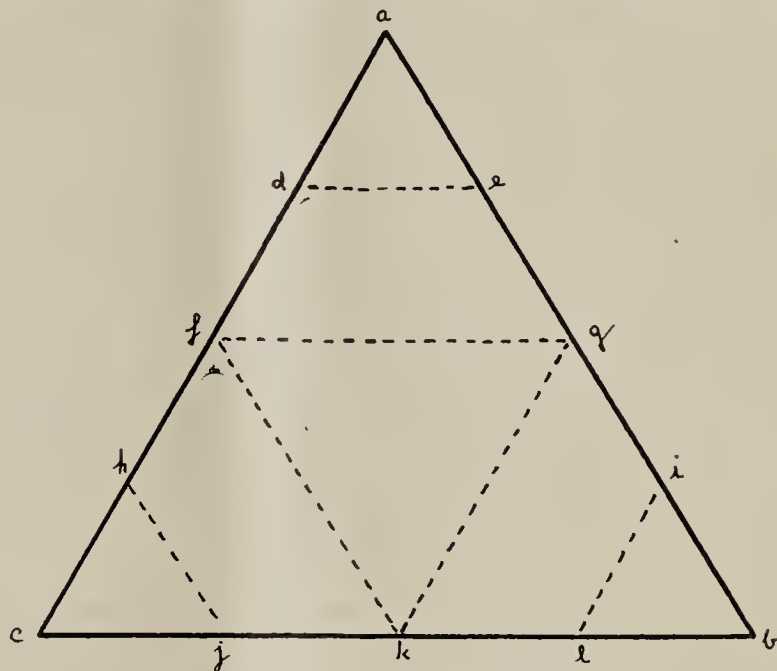


Diagram for Triangular Box

smaller triangles, etc. A more complicated figure offers richer opportunities.

In all of the work these things should be worked for:

1. Ability to measure and judge distances.
2. Knowledge of form: lines, surfaces and solids.
3. Power to compute. Knowledge of number combinations.
4. Ability to handle concrete problems with independence and skill.

There is danger in work of this sort of making it scattering and ineffective. To correct this tendency there must be thoro organization and sufficient repetition so that the children acquire power and are continually making progress. To insure these things the manual-training work must at times be adapted to the number needs of the pupil. The work must be gone over more than once. Using such steps in an exercise as the following will help:

1. Development of number facts with plans models in patterns.
2. Statement by children of number facts developed.
3. Problems suggested by the work.
4. Games and abstract drills with the same number facts.

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The following exercises given in a second grade illustrate in part how this may be done:

#### RAILWAY TICKETS

The children were each given strips of paper one inch wide, varying in lengths; 3, 6, 9, 12, 15, and 18 inches. They were told that they were to make something which they could use in playing train at home. They finally guessed tickets, and then spent a minute or two in joyful contemplation of the names they would write upon the tickets. The names suggested varied from Boston and New York to Europe and New Hampshire.

The children next estimated and measured the lengths of their strips of paper, and then with the three-inch strip as a measure computed the length of paper required for different numbers of tickets; 2, 3, 4, 5, and 6. This involved the facts in the multiplication of 3's to  $6 \times 3$ . Next they told how many tickets could be cut from different lengths of paper;—a six-inch strip, for example, would make two tickets. This involved division facts.

The children measured and computed industriously, but the facts needed to be reinforced by repetition. The pupils came to the front of the room in groups when they were ready and told the things they had discovered:

Two tickets need a strip of paper 6 inches long.

A strip of paper 12 inches long is needed for four tickets 3 inches long.

A strip of paper 9 inches long is needed for three of the tickets.

Five tickets require a strip 15 inches long.

From a strip of paper 18 inches long 6 tickets can be cut.

From a strip of paper 12 inches long 3 tickets can be made, etc.

The next exercise consisted in the expression of the same facts, with no reference to the tickets.

4	3" = 12"	18" ÷ 3" = 6
2	3" = 6"	12" ÷ 3" = 4
5	3" = 15"	9" ÷ 3" = 3
6	3" = 18"	6" ÷ 3" = 2
3	3" = 9"	15" ÷ 3" = 5

The children made little problems like this: Out of a strip of paper 9 inches long and one 6 inches long, five 3-inch tickets could be made. After this the strips of paper were made into tickets, which were labeled and carried home.

#### NUMBER NOTE BOOKS

The children were each given a sheet of paper 7 inches by 9 inches, which they folded once. From this they discovered that one sheet of paper would make 2 leaves or 4 pages of the little books which they were to make. They then made their computations: 2 sheets would make 8 pages; 3 sheets, 12 pages; 4 sheets, 16 pages, etc.; also that if you wanted a book of

20 pages, 5 sheets of paper would be necessary; if the book was to contain 16 pages, 4 sheets would be required; if 24, 6 sheets, etc.

After these computations the class made statements as to the various possibilities for their books and then decided on a sixteen-page book. The sheets were carefully folded, covers of heavier paper were measured and ornamented with double lines drawn in one inch from the edge with wax crayons. The children then wrote their tables in them without answers and studied them from day to day. The books seemed to give dignity to the subject of arithmetic in the minds of the children. They were a source of great pride and joy. The number facts learned in making the books were:

2	4's = 8	24 ÷ 4 = 6
4	4's = 16	16 ÷ 4 = 4
3	4's = 12	12 ÷ 4 = 3
5	4's = 20	20 ÷ 4 = 5
6	4's = 24	8 ÷ 4 = 2

The tables written in the books were similar, only the answers were omitted.

#### GRANDFATHER'S CLOCK

*The Dial.*—Circles 2 inches in diameter were cut from white paper. The circumference was divided into quarters and then each quarter into thirds. This was to enable the children to place the Roman numerals in the proper position. The children then spent several recitations in the study of time. They made statements of this order:

Four hours after eleven o'clock it is three o'clock.

Nine hours after ten o'clock it is seven o'clock.

In half an hour there are 30 minutes.

In quarter of an hour there are 15 minutes.

In three-quarters of an hour there are 45 minutes.

Ten minutes after quarter-past three it is 25 minutes past three.

Thirty minutes after quarter-past twelve it is quarter to one.

*The Case to the Clock.*—The children planned to make the clock 3 inches wide, 2 inches deep, and 7 inches high. They calculated the length and width of the paper necessary for it, drew the necessary outline on heavy brown drawing-paper, drew dotted lines to indicate the folds, after which they made careful measurements for the top of the clock and for the little door. This took a great deal of measuring and computing. After this they cut the clock out, pasted in the dial and fastened the case together.

(To be continued.)

#### Do Your Best

Little boy, little girl,  
Never, never rest;  
Do whate'er you can,  
And always do your best.



# 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 schoolrooms 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.

### A Number Device for Beginners

Draw a circle one foot in diameter on the floor. Draw, radiating from this, eight, ten, or twelve lines. The children form a circle outside of this, while one child stands in the center on the small circle. The center child is the one being tested (usually select the most doubtful ones).

For instance, have the center child choose one child to stand on the end of each radiating line, then ask, "How many are chosen?"

They may do the actual counting if in doubt. Have the center child send one-half, one-third, two-thirds, one-fourth, etc., of the chosen children into outer circle again. Ask that he choose one child to stand on all the lines except five, six, seven, or eight, as you wish. Then for other tests ask that he choose two times three children, three times two plus one, two times four minus three, etc.

Many similar number stories may be illustrated in this manner. The more backward children are aroused and interested. They will better understand the combinations. By means of this device the teacher may know wherein the child is most deficient in his number work.

MINNIE OWEN.

### Devices Used with a Second Grade

I should like to tell you of a little device which I have found very helpful in teaching spelling to my second grade. After the words which are written on the board have been studied we have a brisk oral review before writing them. "Waldo, spell s-p-r-i-ng." Waldo pronounces, sounds and then spells the word. All close eyes and write "spring" in the air. With eyes open, children and teacher write words in the air, teacher uses her left hand. This requires some practice, for it seems at first just like writing backwards. I write a word in the air and the children tell what word it is.

The disorderly condition of the desks and floor bothered me, until one day in despair I referred to the desk as the house and the aisles as the yard. Since then each child has taken as much pride in the appearance of his house and yard as any property owner does. I frequently go on a tour of inspection, when least expected.

New York.

ANNA MARIE JONES.

### Completing Sentences

Many of the hints and helps in the *TEACHERS MAGAZINE* I have found most practical. This is offered in the hope that it will prove of some help on the question of busy work for the little ones:

On large sheets of paper I write incomplete sentences, and have the children complete the meaning by adding a picture, which must be cut out, colored, and pasted on. For instance, I write, "I see a . . . .," and in the space at the end may be pasted a picture of a girl, a boy, an animal, etc. The sentences may be merely unconnected ones or may be arranged so as to form a story.

Wisconsin.

CLARA BLAKEWELL.

### A Notebook for Poems

We have monthly public rhetoricals in our school. I have found that a five-cent notebook with the pieces copied in it is helpful both for the rehearsals and the exercises. To save time I have a sheet of carbon paper, and make the copy in my book at the same time that I copy the pieces to hand to the children. The book is very convenient for the next year's work.

New York.

HELEN ENSIGN.

Other "Hints and Helps" will be found on page vii.

## The Mission

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## SEPTEMBER SIGHT

September sight is clearest. Summer rest does the work. The teacher knows it. Freshened in body and spirit, he is better able to see the value of the material he has to cope with, better able to judge of children and texts—and the work they will do. Use your freshened vision. Look into the new books. You will see their worth now, as, with weary vision, you would never see it at the end of a hard season.

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S. G. Gilbreath

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CHICAGO NEW YORK

### Race of the Flowers

The trees and the flowers seem  
running a race,  
But none treads down the  
other;  
And neither thinks it his disgrace  
To be later than his brother.

Yet the pear tree shouts to the  
lilac tree,  
"Make haste, for the Spring  
is late!"  
And the lilac tree whispers to  
the chestnut tree,  
Because he is so great,  
"Pray you, great sir, be quick,  
be quick,  
Far down below we are blossoming  
thick!"

Then the chestnut hears and  
comes out in bloom—  
White, or pink, to the tip-top  
boughs—  
Oh, why not grow higher,  
there's plenty of room,  
You beautiful tree, with the  
sky for your house?

Then like music they seem to  
burst out together,  
The little and the big, with a  
beautiful burst;  
They sweeten the wind, they  
paint the weather,  
And no one remembers which  
was first;

White rose, red rose,  
Bud rose, shed rose,  
Larkspur, and lilac, and the  
rest,  
North, south, east, west,  
June, July, August, Sep-  
tember!—

Ever so late in the year will  
come,  
Many a red geranium,  
And sunflowers up to Novem-  
ber!

Then the Winter has over-  
taken them all,  
The fogs and the rains begin  
to fall,  
And the flowers after running  
their races,  
Are weary and shut up their  
little faces,  
And under the ground they go  
to sleep.  
Is it very far down? Yes,  
ever so deep.

—SELECTED.

### The Lost Balloon

Up, up, 'way up in the air  
My dear little balloon went  
flying.  
Perhaps you think that I don't  
care,  
But it was new,  
And it was blue,  
And, oh, I feel like crying!

Up, up, 'way up in the sky,  
It never heard me calling.  
It's dropping now, and that is  
why  
Some other boy  
Will see my toy,  
And catch it while it's falling!  
—ALICE VAN LEER CARRICK, in  
*The Youth's Companion*.

### Katy-Did

Just beyond the rows of bees,  
In my orchard quite near by,  
Katy lived among the trees—  
Little Katy, weak and shy.

"Katy did! she did! she did!"  
Oft I heard her neighbors  
say;  
Sometimes in the woods they  
hid,  
Sometimes in the fields were  
they.

Soon as twilight, soft and gray,  
O'er the earth her mantle  
threw,  
Blotting out the light of day,  
All the summer thru—

Such a din you never heard  
As the little gossips made;  
"Katy did!" no other word  
From the woods or mossy  
glade.  
"Katy did! she did-did-did!"  
Mocked the naughty little  
elves;  
Every night 'twas "Katy did!"  
Not a word about themselves!

Fireflies brought their lamps to  
see  
What it was that Katy did;  
Beetles flew from tree to tree;  
Crickets laughed—and Katy  
hid.

When I asked what Katy did,  
Still more shrill the voices  
grew  
With their ceaseless "Katy  
did!"—  
What she did, I never knew!  
—SARAH E. SPRAGUE, in *School  
Education*.





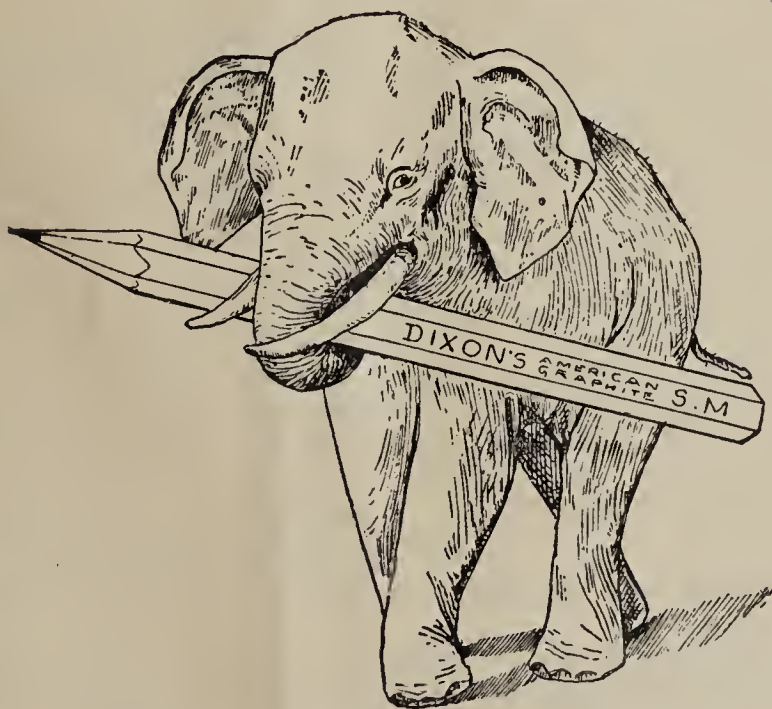
IN most countries pupils walk to school, in others they ride or drive. The illustration shows how they probably go in countries where walking would be slow and tedious.

BUT NO MATTER  
WHETHER YOU ARE  
GOING TO SCHOOL  
OR ARE OUT AFTER  
BIG GAME YOU  
ALWAYS WANT A



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1. His uncle put into it 4 dimes and a nickel. How much money was in the bank?
2. John took out 10 cents to buy a ball. How much was left in there?
3. His father gave him 12 cents to put into it on Saturday. How much had he in it then?
4. He took out 3 cents for marbles and 4 cents for candy. What was left in there?
5. On his mother's birthday he bought her some flowers for 20 cents. How much remained in the bank?
6. He went errands and got 5 cents, he sold papers and got 25 cents, which he put into the bank. How much in it?

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## The Clucking 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."

"Oh, thank you!" said the clucking hen;

"I've something else to do;  
I'm busy sitting on my eggs;  
I cannot walk with you."

"Cluck, cluck, cluck, cluck!"

Said the clucking hen;

"My little chicks will soon be hatched;  
I'll think about it then."

The clucking 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 dropped the chickens small.

"Cluck!" said the clucking 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-doo!"

—AUNT EFFIE'S RHYMES.

## The Rainbow Fairies

Two little clouds one summer-day

Went flying thru the sky.

They went so fast they bumped their heads,

And both began to cry.

Old Father Sun looked out and said,

"O, never mind, my dears,  
I'll send my little fairy folk  
To dry your falling tears."

One fairy came in violet,

And one in indigo,

In blue, green, orange, red,—

They made a pretty row.

They wiped the cloud tears all away,

And then from out the sky

Upon a line the sunbeam made  
They hung their gowns to dry.

—LIZZIE M. HADLEY.



Like the Minute Men

Long ago, our teacher says,  
The sturdy Minute Men  
Were ready at a moment's call  
To battle bravely then.

Like little Minute Men today  
Let's battle with our schoolroom  
When duty calls we hear,  
tasks  
Thru all the busy year.  
—Selected.

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new school year in September

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A Geography Game

During the week I write some of the most important geography questions, with answers, on pieces of cardboard about 2½ by 4 inches. And on Friday afternoons we play games with them, the same as the game of "Authors." I find that the children not only look forward with great pleasure to Friday afternoons, but they remember the geography lessons well, and seem to take great interest in them.  
New York. C. BELLE BRAZIE.

A Nevada Plan

I use a little device in my school which the children enjoy and probably some other teacher might find profitable. I have a set of twenty-four cards with a letter of the alphabet on each, omitting X and Z. These are used like number flash cards. I hold them before the class; as each letter appears the pupil thinking of a city beginning with the letter first, and locating it, wins the card. The one holding the greatest number of cards wins the game.  
This encourages the rapid location of many important places which otherwise might be overlooked, and is a very pleasant drill, as it is a change.  
Nevada. MARY A. SNARE.

A Floral Romance

My friend, \_\_\_\_\_, so called because  
he was such a dear fellow, always wore a  
\_\_\_\_\_ on his lapel, vowing he would never  
marry; but when he met \_\_\_\_\_ and \_\_\_\_\_,  
he no longer had the same \_\_\_\_\_. Now  
\_\_\_\_\_ was no vain \_\_\_\_\_, but  
he fancied that both maidens looked on him with  
favor; but \_\_\_\_\_ was rich, and he had said he  
would never \_\_\_\_\_, so he turned his  
attention to \_\_\_\_\_.  
One afternoon just at \_\_\_\_\_, while they  
sat in the shelter of the \_\_\_\_\_ vine on the porch,

inspired with his surroundings, he laid his  
\_\_\_\_\_ at her feet and \_\_\_\_\_ to heal his  
wound, and be his wife. A vivid \_\_\_\_\_ flamed  
in \_\_\_\_\_'s cheek, her \_\_\_\_\_ parted,  
with a sweet sigh of joy, and she said "yes,"  
and named the day.  
Her dearest friends, \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_  
were invited to stand up with her, and gowned  
in robes of pale \_\_\_\_\_, and hats of \_\_\_\_\_,  
they made a trio of \_\_\_\_\_, accompany-  
ing the fair bride all in white, pale as a \_\_\_\_\_,  
carrying \_\_\_\_\_.  
\_\_\_\_\_ met her at the chancel with  
his friend \_\_\_\_\_, and the knot was  
tied, and they started off on their wedding jour-  
ney, all the company throwing after them a  
shower of rice and \_\_\_\_\_.

- |                       |                         |
|-----------------------|-------------------------|
| 1. Sweet William.     | 15. Pink.               |
| 2. Bachelor's Button. | 16. Black-eyed Susan.   |
| 3. Daisy.             | 17. Tulips.             |
| 4. Black-eyed Susan.  | 18. Lily.               |
| 5. Heartsease.        | 19. Rose.               |
| 6. Sweet William.     | 20. Violet.             |
| 7. Coxcomb.           | 21. Lilac.              |
| 8. Daisy.             | 22. Heliotrope.         |
| 9. Marigold.          | 23. American Beauties.  |
| 10. Black-eyed Susan. | 24. Lily.               |
| 11. Four-o'clock.     | 25. Bride's Roses.      |
| 12. Matrimony.        | 26. Sweet William.      |
| 13. Bleeding-heart.   | 27. Jack-in-the-Pulpit. |
| 14. Aster.            | 28. Lady-slippers.      |

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Answers to Questions

By AMOS M. KELLOGG  
THE OLDEST BOOK

A paper was found in Egypt written, it is believed, about 2600 B. C.; its title is "Proverbs of Ptah-hetep"; it is now in the National Library at Paris. The author was a man of importance, holding many high offices and attaining the age of 115 years. His tomb is in Memphis; it is decorated with pictures of the processes of life, plowing, reaping, etc. Near Memphis is the Step Pyramid, believed to be the oldest building in the world. Professor Petrie says it was built by Zeser, 4175 B. C.

AMBITIOUS TEACHER

The salary you are paid at your age is not half you can earn if you have proper qualifications. Your best course is to attend a normal school, borrowing the money if need be; that is, if you are determined to be a teacher. You seem to have given much of your time to book agency. This delay to equip yourself for an important position now shows its result. Every year the demand for principals and superintendents who have made a study of educational principles is more decisive. The teachers' bureaus hardly care to put on their books any who are not either normal school or college graduates. I have in mind a farmer's son who taught a couple of winters and seemed to me to warrant thoro preparation; he attended a normal school one year, then became a drug clerk. Now one of his class is principal of the town school at \$100, and he gets \$8 a week. The keynote is complete preparation.

A letter from a San Francisco teacher asks several questions:

KEEPING IN

Yes, it is practiced in the East extensively, but not so much as a punishment as formerly. The skilful teachers intend to "keep in" only to give the pupil the extra assistance he evidently needs. In every class there will be a few who are behind the rest in comprehension. The teacher sees that such must have extra teaching or they will fall out of the class. To make a pupil stay in after school because he whispered tends to nourish a prejudice against the school.

ARTICLES IN A MAGAZINE

The magazine asked "What is the Matter with the School?" Of course, there is a good deal the matter with the school, the church, the city government, etc., and always will be. Probably the school is about as good as it can be; it is doing a great and glorious work. In my judgment it cannot do more until the home is improved. There is a great deal the matter there. The teachers might well plan to reform the home. The clergyman who said, "We cannot convert the youth when the home does not favor it," struck this note. At present too many homes do not take either the school or the church seriously.

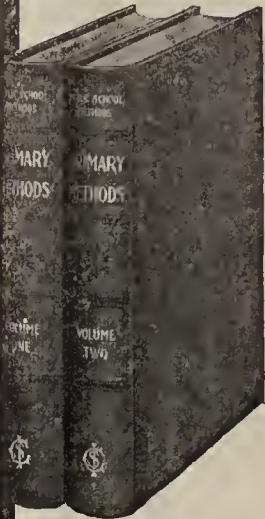
RHODES SCHOLARSHIPS

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You plainly can see my neat little face.

My face has a forehead, nose, mouth, and chin,  
Two cheeks where the dimples slip out and in.

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Two ears like seashells, to help me to hear.

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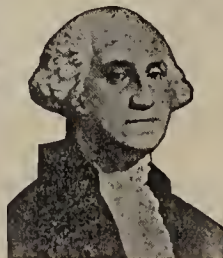
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# TEACHERS MAGAZINE

VOLXXXII.

OCTOBER 1909

NO.2.



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Vol. XXXII.

October, 1909

No. 2

## The Road to Excellence

Not so many years ago there was in a Pennsylvania normal school a bright young girl preparing to become a teacher. Her friends discovered that she had a beautiful voice and urged her to go to Europe to have the precious gift developed by a master of the art of song. Dr. Henry Houck, beloved of all teachers in the State, encouraged her particularly. So she went to Paris and studied with all her might. A few years later she made her début on the operatic stage under the name of Régine Arta, which she assumed in honor of her teacher.

For a while everything went well. One day the director of the Manhattan Opera heard her sing. He was impressed with her ability and engaged her. We can imagine the joy with which she returned to her native country.

Her hopes to be acclaimed as a star of the first order were not realized. New York had Mmes. Sembrich, Eames, Melba, Schumann-Heink, Gadski, Homer, and Fremstad. These artists had set a staggeringly high standard. New York wants finished artists in opera. Many there are who try for her favor and when they fail put "formerly of the M. Opera" after their names and sing in oratorio thereafter.

Was Régine Arta discouraged at her lack of success? Not a bit of it. She took her New York experience to heart and returned to Europe to study harder than ever to bring out the greater possibilities which she felt were dormant within her.

She found no fault with the people who preferred other artists. She simply concluded that she must become more efficient and success will come to her in the end. No difficulty appeared too onerous to be overcome, no sacrifice too great. This is the spirit that victors are made of.

Parents and friends and country and comfort were again left behind. This time she went to Germany. There she abandoned her former stage name and resumed her own good old Pennsylvania name of Loeffler. As Emma Loeff-

ler she has since won triumphs in several German cities. My firm conviction is that some day all her ambitions will be realized and she will win honor as a vocal artist that Americans may be proud of.

Is it worth while? Do the honors that come to the victor compensate for the labor, the self-denial, the suffering? The public sees only the finished product. No thought is given to the toil, the struggle, the tenacity of purpose, the bitterness of repeated disappointment. How little even the thoughtful ones consider the travail was impressed upon me again at a recent institute. A clergyman spoke eloquently on the blessedness of teaching. Suddenly he leaned forward and exclaimed, "Some day newspapers and magazines will vie with one another to do as much honor to the teachers of our children as they now do to actresses and opera singers." Here was a fallacy and there was in it a trace of acid. Yet the audience seemed much pleased with the remark and applauded generously.

Do teachers covet publicity? Stage folk thrive on it. Unless they can win and hold public favor they will find no employment. The more they are talked about the more likely they are to draw, the greater may be their usefulness. Not so with teachers. Their work is done most satisfactorily when it is least talked about on the public highway. In fact, the teacher who craves public applause works harm with the classroom. To do one's duty because it is a duty is one of the essential lessons to be learned at school. The spirit of the teacher makes educational atmosphere.

Another point which the institute speaker missed altogether is that the number of "actresses and opera singers" to whom "honor" is done in public print is comparatively small. There is, of course, the difference between being talked about and being celebrated. My observation is that these people receive no more attention than is their just due, perhaps not even as much as that.



Teachers have the satisfaction of being engaged in God's own work. Education builds up the kingdom of heaven. Ideals are implanted and nurtured. The young are trained for the service of humanity. The teacher's labors bear results in living souls. The growth and bent of mind and heart are influenced. The body is strengthened to be an efficient agent of the will. We are laboring for the future here and beyond. Our reward comes when the fruit is harvested.

Meanwhile, we may learn some wholesome lessons from actresses and opera singers." They spare no pains to bring out the best that is in them. Mme. Bressler-Gianoli presented the most perfect Carmen that has yet appeared in America, and every part she took in opera

was received by the people with hearty approval. Yet she never has ceased studying to achieve still greater beauties of voice, still more perfect delineations of character. Mme. Sembrich devoted years of hard work to the development of her wonderful art. She is probably the finest song artist the world has ever had; there certainly is no greater living. Yet she goes right on laboring: each year her concert programs contain something new.

Here teachers may learn the road to excellence. It is the hard road of toil. Be sure that the work you are engaged in is worth your best effort, then put that effort into it. Toiling without ceasing is bound to win, if the spirit is right. The consecrated teacher is a co-operator with God in the uplift of mankind.

## After-School Meditations

By ELEANOR CURTIS, Massachusetts

### I.

One really ought to be almost omniscient to teach school successfully. How was I to know that George's father drinks periodically, and that this is one of the times? When George, apparently out of sorts, obeyed so reluctantly that a rebuke became necessary, and he burst into tears, I thought it probably a case of no breakfast. Now I have heard that the family suffer from the father's uncontrolled temper, and often from insufficient food besides. I certainly must endeavor to make his school life pleasant to him, and I must win his confidence.

### II.

However can we older teachers impress upon Miss Young the difference between the familiarity with pupils that leads to contempt, and the sympathy that inspires the pupil to grow more like the model in behavior? With their inherent love of telling great stories, children need repressing when they begin to tell of home affairs. To-day Miss Young gave us detailed accounts of home-troubles in one family, and seemed hurt when we mildly suggested that the child should be trained to some reserve. "I want them to feel that they can come to me with all their troubles," she said. After all, perhaps it is years of experience alone that teach one the difference between gossip and confidence.

### III.

The "Atlantic" for June, 1909, had a most helpful article on "My French School Days." I must recommend it to teachers. Every teacher in America ought to read it and ask herself questions. Knowing and telling hero-stories is a growing accomplishment, as yet too little appreciated by teachers.

I think the children have gained more from

our "Hero and Heroine Study" this year than from any other one thing. It crops out constantly in their conversation and composition. The one thing I most desire cannot be measured. But who can tell how much help this may be in forming ideals of character and life! I think we have given too little attention to the women who have made it possible for men to be great, brave and good.

### IV.

I feel as if I had had a tonic. Mrs. Gray, the ex-teacher and somewhat critical wife of one of the parish ministers, came in to express her appreciation and approval of the work done for her daughter. As she came to me the first of the year with detailed accounts of the poor teachers she had had in other places, I had not expected this. However, in order that I should not get too much unction from it, she planted a little thorn as she left. "Do you know, the girls think you are partial to Effie?" Ah, me! When one of the things I most desire is to give and be known to give "the square deal."

It was foolish of me to mind what Mrs. Gray said. Of course the girls cannot realize that pious little Effie—uninteresting as goody-goody children always are—is a victim of a serious heart trouble, and so nervous that a quick word would cause all-night sobbing, and a poor arithmetic lesson mean no appetite and constant worry. I have to treat her like a wax flower, and her deportment is perfection. Not so with energetic Katherine Gray. She is well, happy and a natural girl upon whom a restraining hand must often be laid. She is, however, much more lovable than Effie, tho her marks are lower. I must be sure not to be influenced by this speech, since my conscience is clear. I am glad Katherine does not know that she, of all the girls, is the most attractive to me.





# OCTOBER

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						



# Song Games

By Kate F. Bremner

## HALLOWE'EN.

<sup>1</sup> Hal-low-e'en is here, <sup>2</sup> Once ev-'ry year; Apples ros-y red, Float in wa-ter clear;

<sup>3</sup> Stand up-on a chair, <sup>4</sup> Hold your fork in air; <sup>5</sup> Drop it! <sup>6</sup> Now you've got a big one!

### Hallowe'en

- (1) Hallowe'en is here,
- (2) Once every year,  
Apples rosy red  
Float in water clear;
- (3) Stand upon a chair,
- (4) Hold your fork in air!
- (5) Drop it!
- (6) Now!
- (7) You've got a big one.

(3) Hands thrown straight out from shoulders, palms down.

(4) Left hand in position. Right held up as if holding a fork. Look up at it.

(5) Open right hand as if dropping fork. Look down. Pause.

(6) Clap hands once. Pause.

(7) Turn right round in place. Sing over air to "Tra, la, la," as chorus.

### CHORUS

### DIRECTIONS

Two rows of children, facing each other, six paces apart.

(1) Take three steps toward each other, beginning with left foot, hand in hand, and swinging hands forward.

(2) Take three steps back to places, beginning with right foot, hand in hand, and swinging hands backwards.

Repeat 1 and 2.

All keep three-step time, hands in position, beginning with left and right foot alternately. All face top. Top couple leads off, by each tripping down the back of own line. All follow. On reaching the bottom, top couple form arch by joining hands, and stand still, allowing those following to pass under, two and two, back to places. So top couple becomes bottom couple, and game begins again, and goes on till all have reached original places.

Anna J. Linehan has given us this month two pages of most interesting construction work that is well suited to the season. Harriet E. Peet has based her helpful work in arithmetic on manual occupations. With this abundance of material it has seemed best to omit Cheshire Lowton Boone's department of construction work. Next month it will be included again in the program, giving a practical manual art study schedule that has proved very successful in the primary grades.



# Memory Gems for October

(Saturdays and Sundays omitted)

OCTOBER 1.

Love loveth best of all the year  
October's bright blue weather.

—HELEN HUNT JACKSON.

OCTOBER 4

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

—ROBERT LOUIS STEVENSON.

OCTOBER 5

Bright yellow, red and orange  
The leaves come down in hosts,  
The trees are Indian princes,  
But soon they'll turn to ghosts.

—WILLIAM ALLINGHAM.

OCTOBER 6

High and low the autumn winds blow.  
They drive the bees and blossoms away,  
And whirl all the dry leaves over the ground;  
They shake the branches of all the trees,  
And scatter apples and nuts around.

OCTOBER 7

Sporting with the leaves that fall,  
Withered leaves—one—two and three—  
From the lofty elder tree.

OCTOBER 8

The brown birds are flying like leaves  
Thru the sky,  
The flow'rets are calling, "Dear birdlings,  
Good-bye!"

—KATE S. KELLOGG.

OCTOBER 11

Little Jack Frost went up the hill,  
Watching the stars and moon so still,  
Watching the stars and moon so bright,  
And laughing aloud with all his might.

OCTOBER 12

Little Jack Frost ran down the hill  
Late in the night when the winds were still,  
Late in the fall when the leaves came down,  
Red and yellow and faded brown.

OCTOBER 13

Whether the sun, or the rain, or the snow,  
There is ever a song somewhere, my dear.

—JAMES WHITCOMB RILEY.

OCTOBER 14

You are more than the Earth, tho you are such  
a dot;  
You can love and think, and the Earth cannot.

—WILLIAM B. RANDS.

OCTOBER 15

All sorts of things and weather  
Must be taken in together  
To make up a year.

—R. W. EMERSON.

OCTOBER 18

So closer and closer gather,  
Round the red and crackling light;  
And rejoice, while the wind is blowing,  
We are safe and warm to-night.

OCTOBER 19

And children coming home from school  
Look in at the open door;  
They love to see the flaming forge,  
And hear the bellows roar.

—H. W. LONGFELLOW.

OCTOBER 20

Over the river and thru the wood—  
Oh, how the wind does blow!

—LYDIA MARIA CHILD.

OCTOBER 21

God make my life a little light  
Within the world to glow;  
A tiny flame that burneth bright  
Wherever I may go.

—M. BETHAM-EDWARDS.

OCTOBER 22

Talents differ; all is well and wisely put;  
If I cannot carry forests on my back,  
Neither can you crack a nut.

—R. W. EMERSON.

OCTOBER 25

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

—CURWEN.

OCTOBER 26

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!

OCTOBER 27

If at first you don't succeed,  
Try, try again.

OCTOBER 28

His store of nuts and acorns now  
The squirrel hastes to gain,  
And sets his house in order for  
The winter's dreary reign.

—ALICE CARY.

OCTOBER 29

It's autumn, autumn, autumn late,  
'Twill soon be winter now.

—WILLIAM ALLINGHAM.



# Primary Entertainment

By Bertha E. Bush, Iowa

## October's Party

(A little play with three scenes but no scenery.)

*Characters*—October; Professor Wind and his band of musicians; birds for messengers; the leaves; a white-aproned waiter.

An effective way to dress October is in a Greek costume, which is easily simulated by draping and pinning a sheet to look like the pictures of the sleeveless Greek dresses, and doing the hair in a Psyche knot with fillets of ribbon or cloth. The band may play on any instruments available. If none are to be had, combs covered with tissue paper make music delightful to childish ears.

### SCENE I.

Enter October.

*October.*—How fast the leaves are falling! They have been very good all summer, and I'd like to give them a party before I go. I'll call my messenger and invite them.

Claps her hands and a flock of birds come flying in.

*October.*—Little birds, I would like to have you fly around to all the leaves and invite them to come to a party to-morrow afternoon.

*The Birds.*—Chirp, chirp! We will! We will! They fly out.

*October.*—And I must prepare for my party. I want to give them the finest kind of a time. Goes out.

### SCENE II.

Enter a crowd of leaves, fluttering in on tiptoe very lightly. They gather together and discuss the party with animation.

*First Leaf.*—Did you get an invitation to Lady October's party?

*Second Leaf.*—Yes, I did.

*Third Leaf.*—I did, too.

*Fourth Leaf.*—And I.

*Fifth Leaf.*—And I.

*Sixth Leaf.*—And I.

*First Leaf.*—What are you going to wear?

*Second Leaf.*—Oh, my mother tree is making me a beautiful new yellow dress.

*Third Leaf.*—I'm going to have a red dress.

*Fourth Leaf.*—I'm going to have my green one dyed. It's as good as new, mother says.

*Fifth Leaf.*—I'm going to wear brown.

*Sixth Leaf.*—My dress will be scarlet trimmed with yellow.

*Seventh Leaf.*—Mine will be yellow and brown.

*Eighth Leaf.*—I think I shall just wear my green one. Everyone said it was so pretty in the spring.

*All the Leaves.*—Oh, no! You mustn't! Green isn't stylish this fall.

*Eighth Leaf.*—Well, then, I'll have a new dress of the very darkest crimson.

*First Leaf.*—We ought to go and get ready this minute.

They flutter away.

### SCENE III.

Enter October and then, from the other side, the leaves who come to the door by twos and threes knock and are ushered in and seated very politely by their hostess. When the arrivals are over, she speaks.

*October.*—Dear leaves, won't you each tell what has given you the most pleasure this summer? That will be very entertaining to us all.

The leaves nod their heads in assent.

*First Leaf.*—The thing that gave us the most pleasure in our tree was when a pair of robins built their nest there. I watched them build it—I was only a tiny leaf then;—and I grew just as fast as I could so that I might keep the sun off the dear mother bird as she sat on the eggs. I kept the rain off, too, and I saw all they did. I saw when the little birds hatched. I watched the father and mother robins feed them. I saw them teach the little birds to fly. And when they had all flown away, I wanted to fly away, too, and so I came down.

*Second Leaf.*—What gave me the most pleasure was watching a little boy and girl at a swing that was hung from one of the branches of my tree. They were so dear and merry and sweet! They never quarreled, but swung each other, and were so good that it made us leaves happy just to see them.

*Third Leaf.*—The nicest time I had was when some children held a picnic in the woods. What fine games they did play under the trees! What a good time they had!

*Fourth Leaf.*—I liked the best to see a dear old grandfather with white hair, who would walk under my tree every day. His face looked so kind and peaceful.

*Fifth Leaf.*—There was a seat under my tree, and every pleasant evening a father and mother came there and sat until it was time to put the children to bed. I liked that best of all.

*Sixth Leaf.*—I think this is the pleasantest time we have had, here at this party. If only we could dance! I love to dance.

*October.*—You shall dance as soon as Professor Wind and his musicians come.

A knock is heard at the door. October ushers in the Wind and his band.

*The Wind* (blowing).—Here we are, Lady October, all ready to play for your guests. Do they wish to dance now?

*The Leaves* (all springing up).—Oh, yes, yes, yes!

The band plays, and the leaves dance until a little maid in white cap and apron appears at the door and says, "Supper is served." Then they all march out in couples, October going out last with the Wind.



## My Woodland Friends

GERTRUDE CROWNFIELD, in *St. Nicholas*.

As I go singing all alone  
Down woodland paths, so  
green and cool,  
That wind thru flickering sun  
and shade,  
By rushing brook or silent  
pool,

The tall trees seem to bend their  
tops,  
The pine-cones tumble at my  
feet,  
The nodding ferns stand quietly,

As tho they wished my song  
to greet.

And in some dim and shadowy  
cove,  
The wild Lobelia, flaming red,  
Stands listening on its slender  
stem,  
Or waves a welcome from its  
bed.

The squirrel peeps from out  
the leaves,

The sun comes stealing thru  
to see  
Who dares to hush the wild  
bird's song  
And saunters by so carelessly.

So as I wander all alone  
Thru dusky paths that bend  
and wind,  
I move amid a company  
Of wildwood friends, most  
dear and kind.



## Jack-O'-Lantern

In the pleasant cornfield,  
All the summer thru,  
Such a funny playmate  
Waited long for you.

Snugly housed and hidden  
Where the gray, green leaves  
Bending close together,  
Made his rustling eaves.

When the corn was gathered,  
When the flowers were dead,  
From the lonely hillside  
Peered his golden head.

Now at last behold him,  
With his open face,  
Smiling broad and cheery,  
In the darkest place.

Bear him forth in triumph,  
Thru the autumn night,  
Jolly jack-o'-lantern  
With his eyes so bright.

Comic little fellow,  
Come to make you fun,  
When in gray November  
Summer sports are done.



# A Miniature Indian Camp

By Anna Linehan

(As Arranged by Teachers and Pupils of the Asheville, N. C., Schools)

In connection with the study of Hiawatha the customs of the Indians were freely discussed, and this subject had a certain local interest because of the Indian Reservation in the western part of North Carolina, which had been visited by some of the teachers.

It was suggested that the pupils collect pictures and other material pertaining to these people. In a short time many interesting objects had been brought in from the homes to the various schools. Among these articles were stone tomahawks and hammers, arrow-heads of flint, and beads, all of which had been found buried in the vicinity of Asheville.

Then examples of pottery, such as vases, bowls and peace-pipes, made and decorated by the modern Cherokee Indians, and purchased from them during visits to the Reservation, were loaned to the schools.

The interest of the children was awakened in the customs, pursuits and occupations of the Indians before the work was started in the classes. Then when the raffia mats were being braided and sewed together, and the raffia hamminiature, as well as tiny models of the Indian.

## CLAY WORK

One clay lesson was given to making whatever the children chose in the way of pottery, implements of Indian warfare or other articles pertaining to Indian life, and it was pleasing to note how quickly and quietly the children worked. At the end of the lesson, among the articles collected were not only those suggested, but the cradle-board containing the papoose in miniature, as well as tiny models of the Indian.

## PAPER CUTTING

In paper-cutting wigwams and canoes were drawn and cut, and free cutting of paper Indians was given. Some color was added to the latter, and decoration to the wigwams.

The same general plan was given thruout the city in the second and third grades, but, as free expression of the children's thought was desired, the arrangement of the camps was left entirely to them.

## THE SAND TABLE

When the objects were completed the sand-tables were made ready. Then the children discussed the advisability of placing the camp near a river or lake, as the Indians would need fish as an important article of food. Nearness to the woods was suggested, for hunting, shade and protection. A piece of glass suffices for the lake on which the canoes rest and around which the tents are pitched.

When the poles were set, over which the tent was to spread, the discussion of the interior of the wigwam brought up the subject of the

simple method of ventilation effected by the open space at the top of the tent and the turned-back flaps which served for the entrance. When the fire is burning in the middle of the enclosed ground, these openings form a flue and serve for complete ventilation.

When the wigwams had been grouped, twigs were placed, that the hammocks might swing from them.

In some cases the cradle-board, with papoose, hung inside the tent, or else from the limb of a tree, as did the quiver of arrows.

## HELP TO STUDY OF LITERATURE

This fascinating, limitless subject can only be touched on in the lower grades, but it is to be hoped that just touching on the subject and introducing the children to Longfellow's Hiawatha will lead to the desire to know more of Indian life and to deep study in later years. The shaping of the peace-pipe by Gitche Manito in the first part of Hiawatha can be understood by even young children. They may understand the importance of Minnehaha's father, the "ancient Arrow-maker," if they know that the arrow-heads were made of hard material, such as flint, jasper, chalcedony, etc., and the Indians in the vicinity of the Great Lakes used copper. Most difficult were these materials to shape, and the skill of the one who made them was greatly admired.

When the arrow-head had been sharpened to a triangular shape it was fastened to a willow stick or some other light wooden darts.

## THE INDIAN BABY

The Indian baby is placed on a movable cradle made from an oak board about two and one-half feet long and a foot and a half wide. A sort of hood covers the top, and this, as well as the sack which envelops the baby, is decorated in a most interesting manner, differing with the tribes and skill in hand-work. From the top is a light frame by which the cradle-board may be hung from a limb of a tree when out of doors, or from the poles inside the wigwam or on the mother's back.

The Indian is described as a devoted parent, and the method of education followed makes interesting reading.

## CANOE AND WIGWAM

The pattern for a canoe is given, and should be laid on a fold of heavy paper; the straight edge of the pattern on the folded edge of the paper. To finish the bottom of the canoe, raffia may be used to sew it together. Then a seat across the center causes the spread of the edges for which the curved edges are allowed. One-third of a circle gives a fair-shaped wigwam.





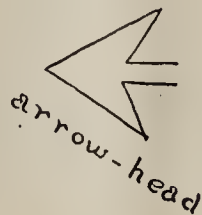
papoose-cradle  
(cradle-board)



tomahawks



hammer



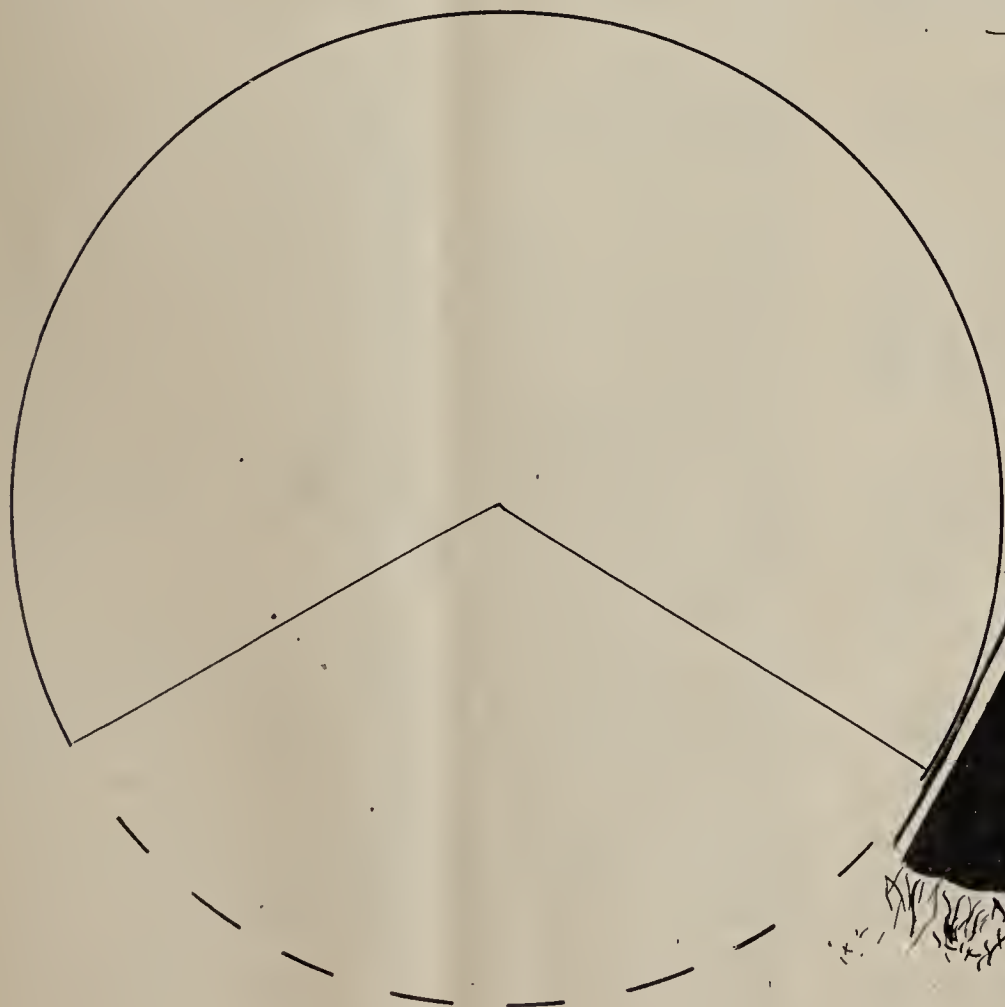
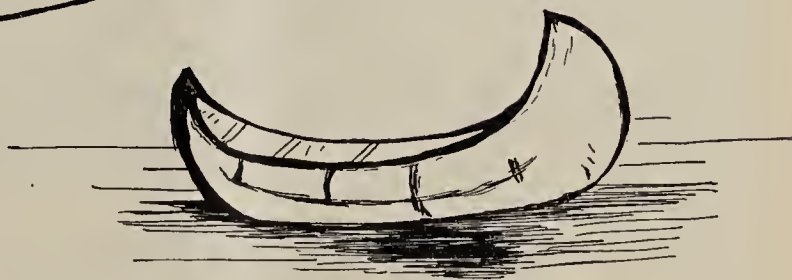
arrow-head



moccasin



peace-pipe





# Month by Month Plans

By Eleanor M. Jollie, Rhode Island

## October Brownies

All the world is having a festival to-day. The sky is blue, save where the mist hangs heavy like garlands, on the trees so far away.

Whole meadows and fields are filled with thousands of tiny soldiers, some in uniforms of violet tints, some showing shades of coral, and others in brown or yellow. They have seemingly left their little "cobweb tents," and are preparing to march down the long roads, which have been trimmed with fluffy clematis, fiery woodbine, and graceful sprays of wild grapevine, in honor of the day.

And now the mists have lifted, and the long lines of trees look like sheets of orange, red and yellow flame. Even the staid old maple trees, near by, are entering into the frolic and are showering gay confetti, in the shape of gold and crimson leaves, upon all passers-by.

"Come and buy, come and buy," call the apple trees, shaking their wares temptingly with every wind that blows.

And all of this in honor of a king, a king whose name spells fun and frolic, laughter and light-heartedness, mystery and magic. Yes, King October commences his reign to-day.

We, too, of the little brown schoolhouse, enter into the spirit of the festival month.

Brownies! Doesn't the very name suggest fun and laughter?

Do you remember the shivery delight of the expression, "Once in a little house in the woods?" It made us hold our breaths just to think of it.

Why, everybody, of any account, lived in a "little house in the woods," for there was Red Riding Hood's Grandmother, the Three Bears, the Dwarfs, the Old Witch of the Candy House. All of these and a dozen others, lived in little houses in the woods.

They were not common houses, these wee places hidden in the heart of the forest. They were built by wonderful architects, and they were of moss, and bark, and vines, and flowers. Yes, and gold and jewels, too, for don't you remember the diamond window-panes and ruby chimneys of the old witch's house?

So let us have a house in the woods, where the Brownies live, and let us visit this house of many wonders often, so that it may become very real, for trips to this little house will make fascinating and instructive work for language, number, spelling in fact, or any other subject into which it can be woven.

A box of Brownie stamps, too, will be needed, and colored crayons. These, with plenty of pa-

per, will help wonderfully in making a happy month.

Then some dismal day, to make things more bright, introduce the children to some of Palmer Cox's Brownies. They are not hard to draw and a border of them along the blackboard will please the children wonderfully.

A tiny history of the little fellows, make-believe, of course, helps. Perhaps *this* Brownie looks after poor children and sees that they are happy. *This* one is the tailor of Brownie Land and makes the funny little clothes the rest wear. *This* one is the violet gardener, who is so successful in trimming all the world with the lovely flowers, or this one may be the one who brews the dewdrop tea.

We transformed our sand-table into Brownie Land, making a little log-cabin house of twigs and covering it with bark. The roof was covered with moss, and all around the house was moss, which we kept green a long time by watering it every morning. We had a looking-glass brook, too, with flowers, tiny, artificial ones of many varieties, growing along its banks. For the trees we used twigs, which, stuck here and there in the damp moss, kept fresh a long time. Toadstools we made of clay.

And real Brownies lived in this charming spot. We made them from some directions found in an old number of *Good Housekeeping*.

We took for each Brownie two horse-chestnuts, using the smaller one for the head, and the larger one for the body. We opened out two hairpins and pushed them in across the body, one on each side, for the right arm and left leg were made of one hairpin and the right arm and left leg of the other. Then the head was joined to the body by another long hairpin, which helped the Brownie stand. The arms and legs were wound with wool, and little hands and feet, made of melted sealing-wax, were fastened to the ends. The faces we painted on, using a brushful of flesh-colored oil paint for each face, and afterwards marking in the eyes, noses, and broad mouths.

And the adventures these Brownies had! I wish I could show you our Brownie books, all filled with little language lessons, illustrated! But anyway, I can tell you a little about them.

One page has a large pumpkin drawn and colored on it, and the pumpkin is standing on a little red wagon. The wagon has a long rope fastened to it, and, taking hold, pulling, are a dozen or so little Brownies which have been stamped on.

This is what Maize has written in her book about it:



The Brownies were in the cornfield one night,  
 They saw a big pumpkin.  
 "That will make good pies," they said.  
 The Brownies made a wagon.  
 They all lifted and pulled and pushed.  
 Into the wagon it went.  
 Away they ran home.

Another page has the cunningest acorn cup on an oak-leaf saucer drawn on it. Both are colored, even to the steam coming from the cup. Underneath is printed, "A Cup of Tea."

Beth has given this tiny story in her book:

One afternoon the Brownies gave a tea.  
 They visited their friends the Fairies.  
 The birds gave a concert.

And so the pages go.

For number we visit the Brownies' house. We go thru the "enchanted woods" with a  $2 \times 8 =$ ,  $9 \times 6 =$ ,  $5 \times 4 =$ ,  $3 \times 8 =$ , etc., and are rewarded if we can tell the answers by having our names written in a hastily drawn house, where the Brownies are supposed to live. Or we cross the brook on stepping-stones,  $8 + 6 + 4 + 3 =$ , and enter the same house.

We peep about the house and find things for our spelling lesson:

Checkerberry pie,  
 Black birch soda,  
 Nectar candy,  
 Rose-leaf sandwiches, etc.

The tea was served in acorn cups with oak-leaf saucers.

Brownies use leaves for boats, and we spend one seat-work period arranging a row of different-shaped leaves along in a row or in a wreath, and tracing around them.

At the top of the page we write "Boats for Sale," and the next day our spelling lesson consists of writing the names of the boats across them.

And all of this is most interesting to children, who live in the "Land of Make-Believe" so much. It is just doing common things in uncommon ways, that's all. So many ways suggest themselves to the teacher that it seems unnecessary to give a whole outline for this work, but I will give just a wee clipping from my plan book in closing.

It comes after the Brownies have been introduced to the children, and before the little house in the woods has been explored. Here it is:

We take a walk to the Brownies' house (play walk).  
 Rover goes with us (Rover is Tim's dog).  
 How we know October is here, even if we did not look at the calendar.  
 All the world is telling us.  
 We see seeds of different kinds.

Uses of seeds.

How seeds are scattered. The seeds themselves show us.

Rover barks; we wonder why and discover—

The squirrel family who live in the hollow tree at which Rover barked.

We watch them work. Why are they storing nuts away?

A shower of leaves fall on us.

Leaves not needed for trees longer.

Leaves are needed to protect roots of plants in ground.

Empty birds' nests and their story.

The tiny white pebbles along the brook. How did they come to be so round? Action of water on them. (The Brownies, we discover afterward, use these same wee white pebbles with which to make their fireplace.)

We meet the Brownies. They talk to us and tell us many things.

They call our attention to the beauty of it all.

The old gray tree trunks.

The little group of toadstools near by.

The sun printing the patterns of leaves in shadows on the ground.

The clouds sailing across the blue sky.

The coloring of the leaves colored by that master artist, their friend, Jack Frost.

Then they invite us to their homes and you know the rest. Your old friend Grimmi will show you the way and "the little house in the woods" will become so real to you that you couldn't help inviting the children in to share it even if you wanted to.

So let us give this month to fun and mystery, for November days will be filled with very real stories, you know.

## October Verses

By BERTHA E. BUSH

### An October Sleepy Song

October is putting the flowers to sleep;  
 The branches are swaying, the cadence to keep;  
 The leaves are drop, dropping, to cover them  
                   warm.  
 Go to sleep little flowers; do not fear winter's  
                   storm.

### October Voyagers

Dainty milkweed babies,  
 Floating in the air,  
 Soft and light as feathers,  
 Sailing everywhere.  
 How I wish, this morning,  
 I could sail like you!  
 Over hill and valley  
 I'd go floating, too.



# Busy Work with a Purpose

Department Conducted by Eleanor G. Leary and Agnes E. Quish.

## Reading (First Year)

Jack and Jill went up the hill  
To get a pail of water;  
Jack fell down and broke his crown,  
And Jill came rolling after.

Up Jack got and home did trot  
As fast as he could caper,  
Went to bed to mend his head  
With vinegar and black paper.

*Note.*—This exercise may be used for several lessons in reading, phonics, spelling, original sentence structure, memory work, etc.

### EXERCISE 1.

*Aim.*—Interesting drill in reading and recognition of words.

*Teacher's Work.*—The above poem is hektographed on oak tag. The sentences are cut up into separate words. These are put into an envelope, and one given to each child in the section doing seat work.

After a lesson in reading from the blackboard, for the actual teaching of the words, the children are told to arrange the words upon their desks like the poem on the board.

At the close of the work individual children are called upon to read one line or the entire poem.

### EXERCISE 2.

*Aim.*—Phonic drill; to teach new words with the phonograms similar to the sight words taught from the reading lesson. They already know *Jill, Jack, crown, trot, bed.*

*Teacher's Work.*—Hektograph lists of words like the following. Cut them into the phonograms and the initial letters.

These are placed in envelopes on which have been written the sight words *Jack, hill, crown, bed, trot.*

*Child's Work.*—In columns upon their desks arrange the "ack" family, the "ill" family, the "own" family, etc., putting before each the letters which go to form good words. Inspect this work so that the child will give only legitimate English words.

J ack | h ill | cr own | b ed | tr ot

b ack | b ill | d own | f ed | p ot

cr ack | f ill | t own | l ed | h ot

h ack | g ill | br own | N ed | c ot

l ack | k ill | g own | w ed | bl ot

M ack | m ill | cl own | br ed | n ot

t ack | p ill | dr own | r ed | r ot

tr ack | r ill | T ed | g ot

p ack | sp ill | bl ed | l ot

bl ack | sw ill | pl ot

qu ack | qu ill | sh ot





dr ill

## Spelling

(First Year)

*Aim.*—Phonetic spelling, to test for new words after the lists have been presented as oral work.

*Teacher's Work.*—Prepare a card like the following for each child working at his seat, and a large oak tag chart to be hung before the group. If the "ill" family is printed in blue, the "ed" family in red, the "ail" family in brown and "ell" family in green it will add to

			
hill	bed	pail	bell
. ill	. ed	. ail	fell
. ill	. ed	. ail	. ell
. ill	. ed	. ail	. ell
. ill	. ed	. ail	. ell
. ill	. ed	. ail	. ell
. ill	. ed	. ail	. ell
. ill	. ed	. ail	. ell



the interest and attention of the class looking at the chart.

The children are given boxes of letters and are told to arrange them in columns on their desks, supplying the missing initial letter instead of the dot. Where two dots are used, they supply two missing letters.

Later on in the work, when the children have made sufficient progress, the columns may be written by the children as busy work.

Language Work

(First and Second Year)

*Aim.*—To get original sentences without asking children to do too much writing. It should be the aim of the child to tell it in his own words and not to give back the words of the text.

*Teacher's Work.*—Into the envelopes containing the poem Jack and Jill, put a number of easy stock-words, verbs and adjectives, such as he, has, have, carried, pretty, little, far, sick, fall, the, made, well, sorry, boy, girl, is, was.

The children are requested to tell this story in their own words. It may be something like this:

Jack was a little boy

He carried a pail up the hill

Jill went with him

English

(Third Year)

*Aim.*—Sentence structure, preparation for composition work.

*Method.*—On the outside of envelopes write:

A liar is not believed even when he speaks the truth.

Directions to children written on cards and placed inside the envelopes.

(Also several copies of each word needed to build answers.)

1. Build as on envelopes
2. Beginning—Even when
3. —We do not believe a liar
4. —Do not lie if—
5. —If a man is a liar
6. —If you want others to believe you

Child's work should look like this:

A liar is not believed even when he speaks the truth.

Even when he speaks the truth a

liar is not believed.

We do not believe a liar even when

he speaks the truth.

If a man is a liar, people do not

believe him even when he speaks the

truth.

If you want others to believe you,

always speak the truth.

(Fourth Year.)

*Aim.*—Drill in selecting name words or nouns.

*Method.*—Hektograph following. Have words for blank spaces on separate slips in envelopes. Child to find word and place it in space left on hektographed sheet.

There are five—in

There are twelve—in a

—has a pretty—

—has a—

The—has a bushy—

—has a new—in his

The—is hanging on the

From my—I see, in the

Descending the broad hall

Grave—and laughing

And—with golden

Words for envelopes:

days week month year squirrel tail

John desk picture Mary book Baby

ball clock wall stair Alice study

lamplight Allegra Edith hair



## English

(Second and Third Years)

*Aim.*—Reproduction of a story for thought and to increase the child's vocabulary. In this device the child cannot possibly fall into the habit of using "and."

*Teacher's Work.*—Before the seat work is required from the children the teacher must tell the story over and over, that the words become a part of the children.

Then the story must be hektographed in the exact words of the teacher. Plan to have one

country  
hungry  
espied  
juicy  
jumped



A fox was walking through the country. He was very tired and hungry. He could find nothing to eat. He feared that he would die of hunger.

Just then he espied a fine, large bunch of grapes. They were growing on a vine high above his head. These grapes looked very juicy to Mr. Fox.

"Aha!" cried he, "now I shall have my dinner." He jumped but could not reach the grapes. So he jumped again and again. But he could not get them. At last he gave up.

"Sour old grapes," said he, as he walked away. "I would not like them any way."



copy for each child in the section. Before cutting up into the picture and words above the line let the children read the story, getting the sight words that are found difficult. After this has been done cut up the composition into separate words.

*Child's Work.*—The teacher may make this suggestion at the beginning of the seat-work period: "I have told you the story and you have also read the story now the best way possible. I shall be particularly pleased with the children that try to use my exact words." That is sufficient incentive. They will all try to tell the story as they heard it.

At the completion of the work call on different children to read certain parts of it; for instance:

Read the part telling where the fox went.  
Read the part telling how he felt.

Read the part telling what made him happy.  
Read the part telling what he decided to do.  
Read the part telling what he got.  
Read the part telling what he said.  
Would he have said this if he had gotten the grapes to eat?

The last seven questions may be written upon the blackboard and at some later day the children may answer these, either on paper or from the words in the envelope.

Arithmetic

(First Year)

*Aim.*—To furnish drill in all the combinations of the number taught, as eight.

*Teacher's Work.*—A large oak tag sheet is prepared in the following manner. Either free-hand drawings or pictures cut from magazines, books, etc., may be pasted upon the oak tag, thus:

Proceed as follows:  
The chart is hung before the section doing seat work.  
Boxes of numbers with the signs  $+$ ,  $-$ ,  $\times$ ,  $\div$  are given to the children and they are told to build on their desks the number stories that the pictures suggest. These are not limited to addition, but may include all the combinations.  
Call for a rapid oral drill at the end of the period to see if the work has been carefully done.

EXERCISE 2.

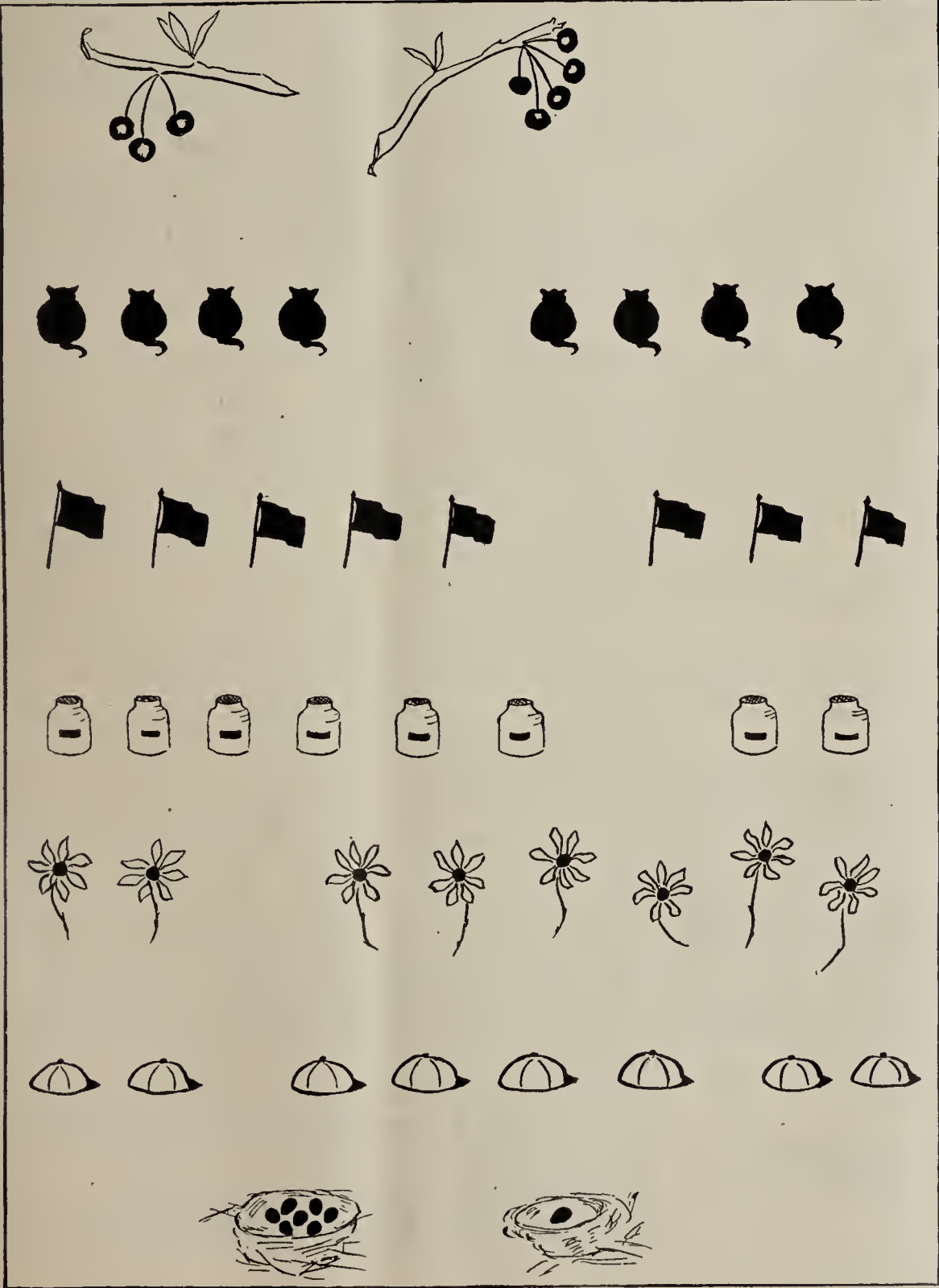
(First and Second Year.)  
*Aim.*—To give interesting drill in subtraction.

*Teacher's Work.*—A large oak tag chart may be prepared representing a tree with nests on it, and hung before the children who are to do their seat work.

Children are furnished with boxes of numbers and the signs to indicate the operation performed.

*Note.*—A very good set of numbers may be made by pasting large-sized calendar numbers on stiff cardboard. These are then cut into the square of single numbers. A generous supply is put into a small box or envelope together with the signs—

$+$ ,  $-$ ,  $\times$ ,  $\div$ .  
The above affords of





great variety in its use and application to the work taught.

For one day's work tell the children to climb the ladder and bring down three eggs from each nest. Then they are to build the number stories upon their desk from the number boxes given them.

### EXERCISE 3.

(First and Second Year)

*Aim.*—Addition drill.

The chart from Exercise 2 is hung before the class and with their numbers, as before, they



are to go up the tree, putting six eggs into each nest as they go up.

Call on the children to read the combinations they have prepared at their seats.

### English

(Second Year and up)

*Aim.*—Booklet, sentence building, composition and manual training.

*Teacher's Work.*—Hektograph pictures of maple leaves in outline. Have them about 5 inches by 6 inches. Allow two leaves for each child in group.

For a manual-training lesson let the children cut these leaves on the outside edge. Then, with wax crayon to color his cutout leaf. When completed this is to serve as a cover for a little book.

Material for the inside of the leaf booklet. Let the children complete the sentences from the blackboard.

To encourage careful work tell them that only good work may be put inside their pretty covers.

I took a — in the woods.

The maple — have on new dresses.

These — are red and golden.

October's woods are —

*Child's Work.*—The entire sentences are to

be written and fastened inside the maple leaf cover by a piece of green raffia.

### History Reading

Discovery of America, Oct. 12, 1492. The writer has used historical incidents in reading lessons as early as the first-year grade and the children enjoyed the work. Indeed, the results were much more gratifying, the children memorizing words like Columbus, discovered, America, etc., more easily than the words found in the average primer.

*Teacher's Work.*—Before the reading lesson proper the teacher must tell the story many times. This story-telling must follow all methods of good pedagogy along lines of interest, attention, dramatization, etc.

During the story-telling jot down the unfamiliar words, but make no attempt to drill them.

The story of Columbus having been told to the children, the teacher then has the story hektographed on a large sheet of paper. Run off enough copies to give one sheet to each child. In this entire condition the children may use the story for an oral reading lesson.

A little boy was born in Italy. His name was Christopher Columbus. His father was very poor. Columbus studied many things in school. He thought the earth was round. People said that the earth was flat. They laughed at Columbus. He did not care. He said he was very poor. He had no boats. The Queen of Spain gave him three boats. With some sailors he set out on the ocean. The sailors were afraid. They wanted to go back to Spain. But Columbus would not let them. They tried to kill him for they were three months on the ocean. One night Columbus saw land. This made him very happy. He and his sailors knelt on the ground to thank God. From behind the trees strange men looked at them. These strange men were Indians.

*Child's Work.*—The story may be cut up by the children and put into envelopes ready for use during the seat-work time.

(a) By using the teacher's chart the children may build the story of Columbus on their desks.

(b) From the chart the teacher may require the children of the second grade and upward to write the story.

(c) Without any chart as a guide the children may arrange the story in their own way from the cut-up slips.



# THE CHILD WORLD

Supplementary Reading for the Primary Grades

## In Nutland

By Edith Hiron

My name is Nutcracker, and I live with Papa and Mamma Squirrel in Nutland. Besides them, I have also my brothers, Leaper and Longtail, and a sister, Chipperty.

You would love to see Nutland in October. Nutland, when all the trees have changed their summer robes of green for lovely autumn-tinted gowns of russet-gold or silver-grey. It is then that the hazel-bushes droop their rich brown clusters, great oaks shower down bushels of crisp acorns, while silvery beeches drop prickly purses of kernels for the squirrel-folk.

Yes! Nutland is a beautiful wood, and in the middle grows our Oak. All my family have used this tree since it kindly made its trunk hollow. It is the squirrels' store-house, tho we also bury a great many acorns just where they fall under the trees. Our father taught us how to do it.

"Now, Nutcracker, Leaper, Longtail, and Chipperty," said he, "you must learn to dig holes in the ground for nuts and acorns"; and we were obliged to do it, tho it was not nearly so easy as climbing trees.

We worked hard, and hid quite a large store of squirrel-food at the base of the hollow trunk. But the next morning we had a dreadful shock. Leaper, Longtail and Chipperty went to the Squirrels' Oak, leaving me asleep in the fir-tree. I awoke to see them before me—their whiskers stiff with horror.

"What is the matter?" I asked.

"Our acorns!" gasped Leaper.

"Our nuts!" moaned Longtail, while Chipperty wiped her tears away with her paws.

I leaped after them to the Squirrels' Oak, and nearly fainted to see the ruin. The nuts were uncovered and thrown about, and, of all the fat, ripe acorns we had buried, nothing but husks remained.

"Oh, Nutcracker! what shall we do?" wailed Chipperty.

"Bury some more acorns; then watch for the thief," I suggested, and they at once agreed.

The dawn of the following day found us sitting in a row on Squirrels' Oak, waiting—we knew not what.





School Day Calendar suitable for either October or November. Designed by Minnie B. Linn. In the first column spaces (up and down) place abbreviations of the names of the week-days. Saturdays and Sundays are omitted.



But at last the thief appeared.

It was Mr. Pheasant, who strutted along; his purple, red, and gold breast gleaming in the newly-risen sun.

“Kawk! kawk!” he shouted, flapping his wings defiantly before he entered the hollow tree. We heard him tearing acorns apart, but could do nothing, because he was stronger than we.

Suddenly, we saw a sportsman creeping cautiously thru the brushes; and Longtail stood on his head.

“What are you doing?” I asked anxiously, feeling our trouble had bereft him of reason.

“You are wagging your tail like a common dog,” remarked Chipperty, giving the said tail a tweak.

“I have a plan,” he said in an excited whisper.

“One of us must fall down the hollow tree and scare the pheasant. He will fly out and be shot. I believe the sportsman heard him scream before he entered the Oak, and is looking for him now. Who will frighten the bird?”

As neither Leaper nor Chipperty volunteered, it was left to me, tho I did not like it at all.”

“If I am shot you will tell Papa and Mamma-Squirrel how I lost my life?” I asked.

“Of course we will,” answered Chipperty; “but I’m sure the sportsman would not waste his powder on *you*.”

“When the man was just opposite the tree, I crept to the top of the hollow trunk and fell straight on Mr. Pheasant’s back. With a hoarse “kawk” of terror, out he scrambled, falling over his own tail in his eagerness to escape.

Bang! bang! The sportsman fired just as the pheasant rose in the air, and—missed him.

But, tho he escaped, he was terribly alarmed, for he never came again to the Squirrels’ Oak.

After that we worked doubly hard, and now we have a grand store of squirrel-food. We know that harvest-time in Nutland will quickly pass, and that soon will come the cold winter, when we and all Nutland will fall asleep.

It will be spring before we wake again, lean and hungry, and more than ready to eat some of the good things we have stored away in Squirrels’ Oak in Nutland.



# A Doll's Lullaby

GOLDEN SLUMBERS KISS YOUR EYES.

*Slowly.* *p*

1. Gold - en slum - bers kiss your eyes, Smiles a -  
2. Care you know not, there - fore sleep, While I

*p*

*mf* *p*

wake you when you rise; } Sleep, pret - ty dar - lings, do.. not cry, And  
o'er you watch do keep; }

*mf* *p*

I will sing a lul - la - by.....



# Nature Stories

By Lillian C. Flint, Minnesota

## Little Travellers

October is the month in which all the little seed babies find new homes.

The big mother plant stays in the ground and does not travel about.

All summer the little babies have been rocked and swung in the wind.

Now they are ready to take their only journey.

This journey will take them away from the mother plant and they will settle down in new homes of their own.

There are many kinds of seed babies and they travel in many different ways.

The seed children with light, fairy sails seem to go the fastest and to have the best time.

They seem to like to sail about on the winds that blow.

There are the dandelion, the thistle, the milkweed and many others.

They are so light that the wind bears them along for miles.

So their carriage is called the wind.

The dandelion commences to travel as early as the middle of June.

He goes like a balloon, for the sail acts like the light part of the balloon and the wee seed at the bottom is the basket.

On the bottom of the seed are little hooks that are made for the baby to hold by.

When he sinks to the ground, the little hooks catch on the bits of stone or earth and twigs and then the work of the wind is over.

The wee seed sinks down into the ground and sleeps till the next spring.

When the warm blanket of snow melts up it comes to make a wee rosette and care for its own babies in the same way.

---

## The Tree Seeds

The autumn is like a dance of the fairies, when all the seeds from the trees and from every plant that grows begin to travel.

The maple tree has broad green blades, so have the ash tree and the box elder.

The seeds of the maple cannot fly as far

as the seeds of the dandelion and the thistle.

But they have a better chance of getting far away, for they start so high above the ground.

The chances are that only a few seeds will find the right kind of a home.

So the maple hangs out large bunches of seeds everywhere.

If many are lost a few will live and grow.

We know this is true, for there are maple trees all over the country.

But how do the heavy nuts get sown?

Most of them are round and they roll a long way from the mother tree.

Then the squirrels get the nuts and after eating as much as they want they bury them in the ground.

Many of them are forgotten and so they sprout and grow in the spring.

Many trees stand with their feet in the water by streams.

The nuts drop into the water and float off down the stream till they find an island and there start a new homestead.

There are other seeds that have tiny hands that catch and hold onto everything that comes near them.

The burdock has wee fingers with hooks at the ends, and they take hold of any little girl's dress-skirt, when she passes on her way to school.

They catch in hairs of the cow when she feeds on the soft grass.

They get into the wool of the sheep when she comes past looking for food.

Then the little girl pulls off the burrs and throws them away.

The cow and the sheep rub against the fences and get the prickly burrs off.

The burrs hurt the cattle and so they try to get them off.

If the burrs did not hurt the cattle, they might let them stay on.

Strawberries get sown by birds that eat a part of the berry and drop the seeds.

The cherry gets sown in the same way.

Little children eat apples and throw away the core and soon a new apple tree starts up.

So everybody, as well as the winds, is helping to sow seeds all the time.



# Ten Little Injuns

By Harriette Wilbur, Minnesota

Ten boys give this drill. They are dressed in moccasins, blankets, beads, feathers, and so forth, and wear Indian masks, which may be procured of any supply house. Each boy carries a bow and arrow.

1. THE TRIBE

1.

John Brown had a little Injun,  
John Brown had a little Injun,  
John Brown had a little Injun,  
One little Injun boy.

2.

One little, two little, three little Injuns,  
Four little, five little, six little Injuns,  
Seven little, eight little, nine little Injuns,  
Ten little Injun boys.

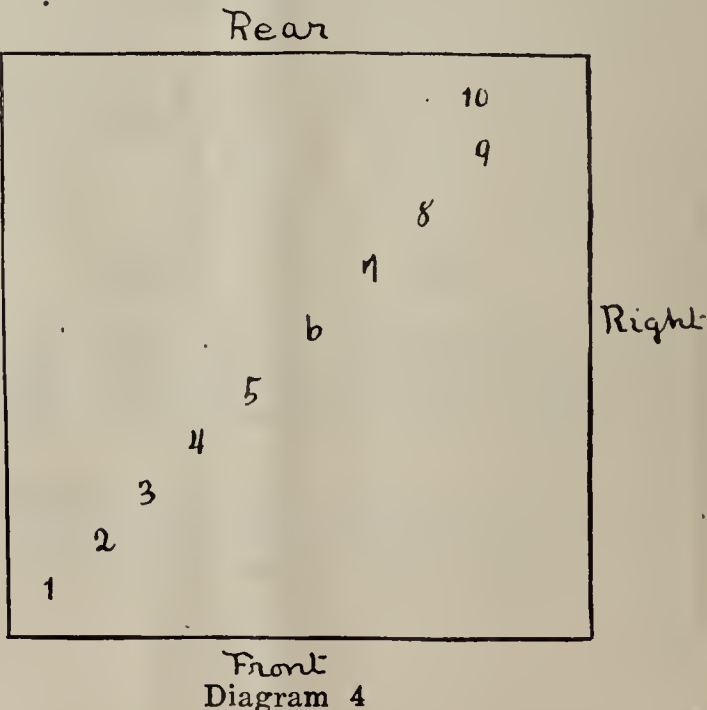
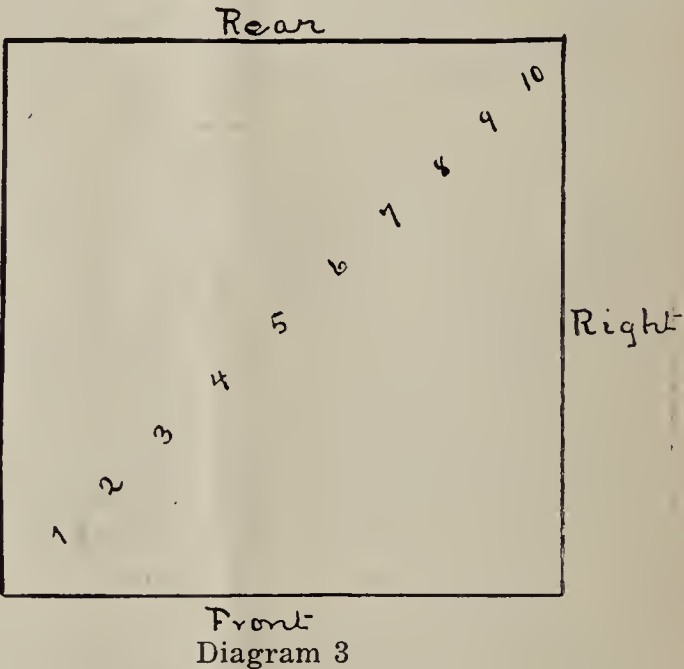
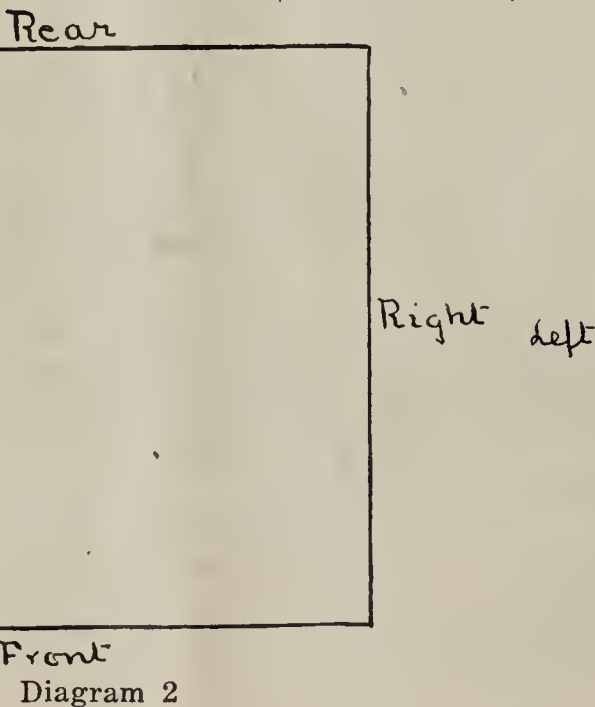
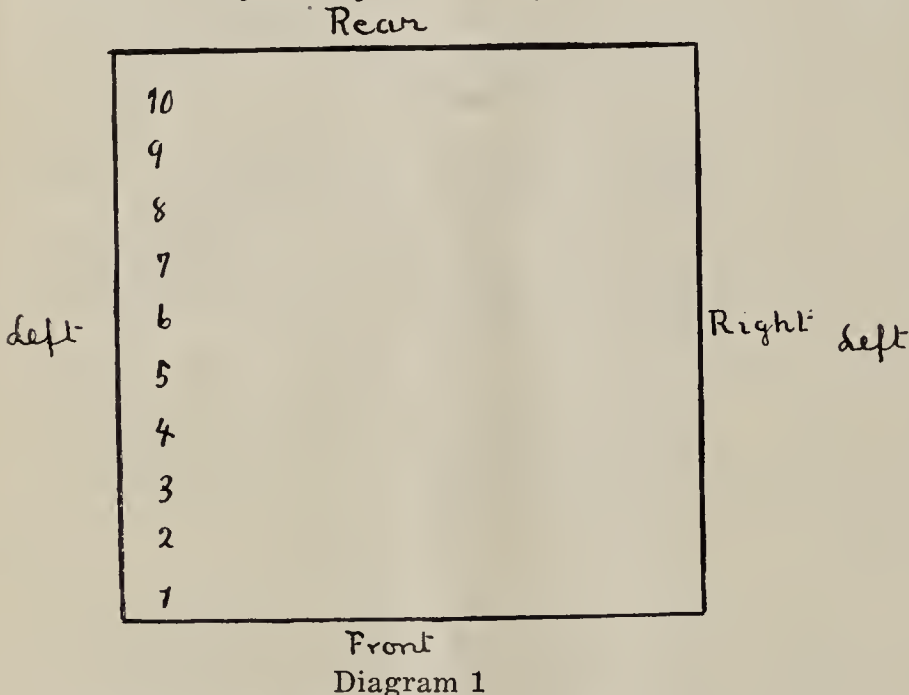
3.

Ten little, nine little, eight little Injuns,  
Seven little, six little, five little Injuns,  
Four little, three little, two little Injuns,  
One little Injun boy.

Curtain rises, showing stage empty unless a setting of branches and wigwams, etc., is desired. Pianist strikes chord and boys are heard singing the first stanza behind the scenes.

At the beginning of (2) one boy side-steps into sight from the left front entrance as he sings slowly "one little"; the second boy appears as the two sing "two little," the first boy taking a side-step toward center of stage simultaneously with the second boy's appearance. At the words "three little," the two already in sight take a side-step as a third boy appears; at "four little" all three advance toward center of stage as the fourth one comes into view, etc., until all ten are arranged along the footlights.

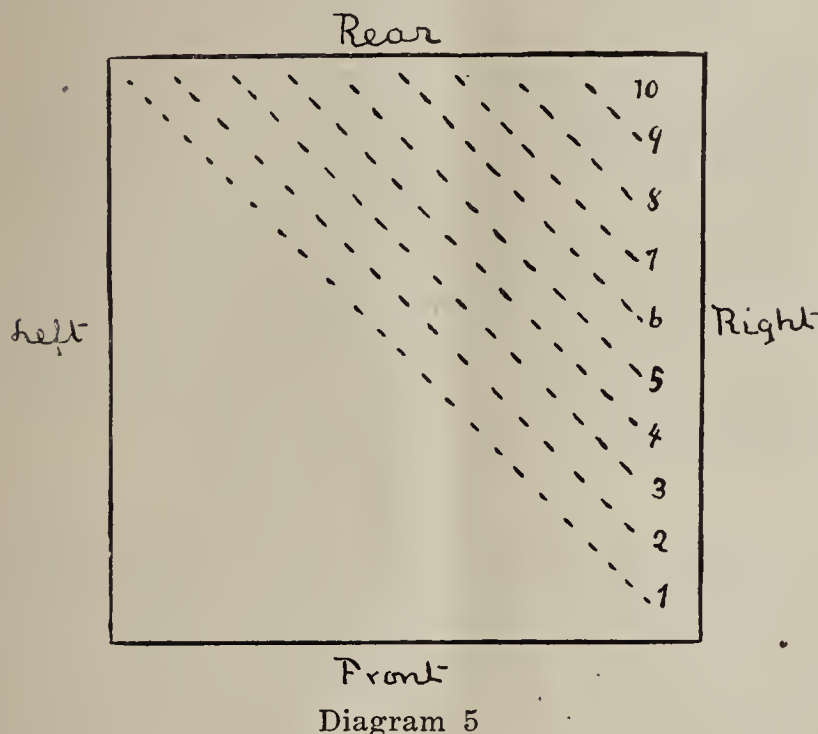
Each time the word "Injun" is sung those in sight raise their bows overhead; at word "boys" (at close of verse) they raise bows as if aiming to shoot. At third verse all take a step forward on the words "ten little." As they sing "nine little" all take a side-step to left entrance and the last boy to appear in the





second stanza thus disappears at left. As they sing "eight little" all take another side-step and the next boy disappears, and so on until only one Indian is left at the close of the verse, and he shouts "boy" with a stamp of his heel, and exits.

Boys repeat first stanza behind scenes, while gradually reappearing. On the first word, "John," the first boy returns with a long side-step, on word "Brown" he takes one step backward, while second boy side-steps into sight; on words "had a" these two each take a back-step while third boy reappears. At close of



this stanza all should be standing in a line down left side of stage, one behind the other and all facing front. (See Diagram 1.)

Boys repeat second stanza. When they sing "one little" all extend arrows at arm's length in left hand, shaking them threateningly at audience; at "two little" the boy at the head of the line (nearest front) remains in position, while all the others take a side-step simultaneously toward center of stage. At "three little," the first and second boys remain fast, while all the others take a side-step toward center. (See Diagram 2.)

At close of second stanza all will be arranged in a line drawn diagonally across the stage from leader at left front to tenth boy at rear right. (See Diagram 3.)

Boys repeat third verse. On words "ten little" all take a step forward; on "nine little," all stand motionless except the tenth boy (the one at rear right), who steps behind the ninth boy (as in Diagram 4); upon "eight little" both these boys step to position in line behind number eight, the others holding fast, and at the close of the verse all are again in line down left side of stage behind leader (as in Diagram 1).

## II. THE WARPATH

Pianist begins a two-step. An Indian rag-time would do nicely. Boys exercise as follows:

1. Line faces to right, raising bows at arm's length.

2. Boys advance three steps, then take a long, sliding step on fourth count, raising bows on fourth step. Repeat to opposite side of stage.

3. Repeat 1, facing left.

4. Repeat 2, going to left side.

5. Kneel and aim arrows to rear right.

6. Creep toward right and then about face.

7. Run to positions along rear (as in Diagram 5), then about face.

8. Creep forward to line extending across center of stage. Rise.

9. Dance back and forth across stage, with side-steps, bows held high over heads.

10. Skip in a large circle, waving bows and arrows.

## III. "THE POW-WOWS"

Pianist begins a march, playing slowly.

Boys drop down in places in a circle and sit cross-legged. They lay bows and arrows down. Pianist then plays faster and they sway bodies from side to side. Pianist plays still louder and faster, boys clap hands and sway in time to music. Pianist plays still more rapidly, lights are switched off the stage, while calcium lights are burned. Boys spring up and circle wildly about, waving arms.

Next month TEACHERS MAGAZINE will have an exercise by Lucy Wood, of New York, entitled "The Little Indian Girls." This will be the little girls' own.



Photograph by A. H. Davis.

### A Suggestion for Indian Costumes

Boys of the schools of New Rochelle, N. Y., taking part in the historical pageant held in their city to commemorate the landing of the Huguenot settlers.



# Primary Geography

By Margaret M. Coale, Maryland

## Homes in Many Lands

### OUTLINE

#### I. HUNTERS' HOMES

- Dwarf Huts
- Kongo Houses
- Wichitia Indian Tents



Huts of the Pastoral Masai Negroes, in East Africa. These peculiar homes are built by the married women, of whom three are shown in the picture.

- Other Indian Tents
- Eskimo Igloo

#### II. PASTORAL PEOPLE'S HOMES

- Asiatic Shepherds
- Tibet
- Arabia
- African Huts
- Navajo Indians' Tents

#### III. PERMANENT HOMES

- Cliff Houses
- Pueblo Houses
- Chinese Houses
- Siamese Houses
- Japanese Houses
- Norwegian Houses
- Irish Peasant's House
- Swiss Peasant's House
- English Cottage
- English Castles
- The Log Hut
- Frame Houses
- Modern Buildings

The word "home" carries with it suggestions that no other sound can convey. The smallest child has this love for his home, and the name will immediately call up visions of father, mother, and sister.

With this sympathetic touch the subject will easily be started. The boy of five will be glad to tell what is in his home, what pets he has,

what plays he enjoys. He will listen with pleasure to other children's stories and realize that home has a broader meaning than he has previously understood.

For the sake of development the story of other homes seems best begun in the simplest forms, so the suggestive sketches are begun with stories of the hunters' homes.

As each story is told let the aim be to emphasize the meaning of "home." Introduce every lesson with pictures collected from books or magazines, and follow each one with hand-work, drawing, or language. Pen-and-ink sketches serve as good reminders of past lessons, and homes really built upon the sand-table are a source of delight. The children will realize how man is forced to use materials right at hand; they will see how much labor and thought must be given to perfect even a simple home. If they are interested these sketches will make them well acquainted with the world.

#### HOME OF THE DWARFS

How would you like to meet a little brownie face to face in the dark woods? If you could travel over to Africa and go far into the depth of the forest you might meet some little pygmies that look very much like your brownie pictures. They are called Dwarfs. They grow only to be three or four feet high, and you might miss them unless you looked carefully among the bamboo, rubber, cacti and palms. They always live in the dark woods and dislike the warm sun as you do the gloomy forest.

Their houses are very simple. The builder cuts down some poles in the forest, plants them in a semi-circle, then bends over the top of each one to form an arch. In this way he shapes a circular frame perhaps five feet in height.



Peasant's Hut, Uganda, East Africa.



Then he makes use of the leaves and heavy forest grasses. He weaves them into the reed frame and shapes a little house that resembles an inverted reed and raffia basket. These houses are always built in little villages and the home of the chief occupies the central place.

You will not find much furniture in this brownie's house. All he has to offer you will be a bed of dry leaves. He will sing and dance for your amusement if he considers you a friend. This may interest you, but I think the love which the little Dwarf shows for his rude house will interest you much more. It is his *home* in the dark forest.

#### KONGO HOUSES

Some other African homes are more carefully built. The Kongo natives are both hunters and farmers, and their homes are much better than those of the Dwarfs.

These natives care much more for the roof than for any other part of the house. They build it so carefully that when they move, this woven cover can be lifted off the lower frame and taken wherever they wish to locate.

The poles are placed in a circle, tied at the top, then this framework is tightly covered with a thatch of grass and leaves.

The builders have very elaborate methods for constructing the roof. Sometimes crosspoles are laid down and strong cords of grass are used to tie them in place. Sometimes grass is woven into bundles and these are tied one to another to form the roof.

While the roof is being made, the framework is also shaped. The walls are built of mud or skins of animals. The house has usually a rounded shape. If it is built of mud there is little trouble in placing the walls. If it is built of skins they must be supported by poles and tied with strings.

A small opening is always left to serve for door and window. The earthen floor is quite good enough for the only room in the house. Over this the woven roof is hoisted.

The dark people would have many good things to offer you for supper. They would have fruits, vegetables, bananas, pawpaws, dates, mangoes, plantains, yams, cassava, millet seed, rice, maize and perhaps beef or mutton. The women would do all the waiting and serving. Perhaps all the men might be away on a hunting trip.

These little African houses are not very healthy. No sun can creep into the dark room.

You would see many things to interest you, and many things to distress you. But these simple little black children are quite happy so long as they can stay in their grass houses and run in happy freedom

thru the tall jungle grasses and forest trees.

#### WICHITIA INDIAN'S HOME

The little Dwarfs had their homes in Africa, and here in America some people live in similar houses. The Wichita Indians cut poles and plant them in a circle, but instead of making them arch they tie the ends together at the top. This forms a rude tent.

After they finish this framework they take other poles and weave them in and out around the upright standards. This furnishes a double barring. Then they use the grass and leaves to form a strong thatch. When the house is finished it stands very high, but rather narrow.

These people would have no more to offer a guest than the little Dwarfs, unless you thought the fur robe much better than the bed of dry leaves. It is a very simple resting-place, but the Indians like it because it is their home.

#### INDIAN TENTS

Out in Oklahoma we might occasionally find a rude Indian tent like those which the early settlers saw in the forest.

The Indians were hunters. They searched for the deer and the buffalo and from these gained food and shelter. But they could not do without the forest trees. They needed the strong poles to form the framework over which they placed bark and branches.

When the cold north winds blew into the tent some Indians found that a warm buffalo-skin made the tent very comfortable. Then they decided to fasten these skins quite securely upon the poles, and leave only an opening large enough to allow the smoke to pass thru.



Indian Tents

Notice also the "Jerked" (dried) Beef on the Cross-pole



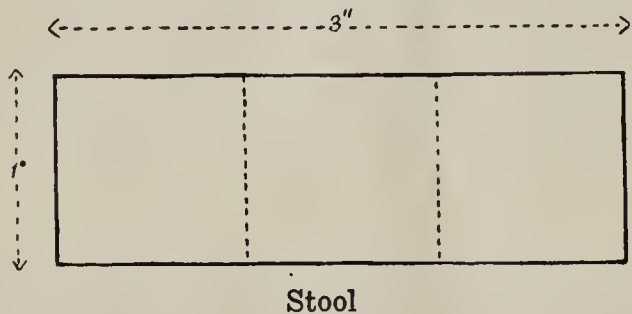
# Manual Training and Primary Arithmetic

By Harriet E. Peet, State Normal School, Salem, Mass.

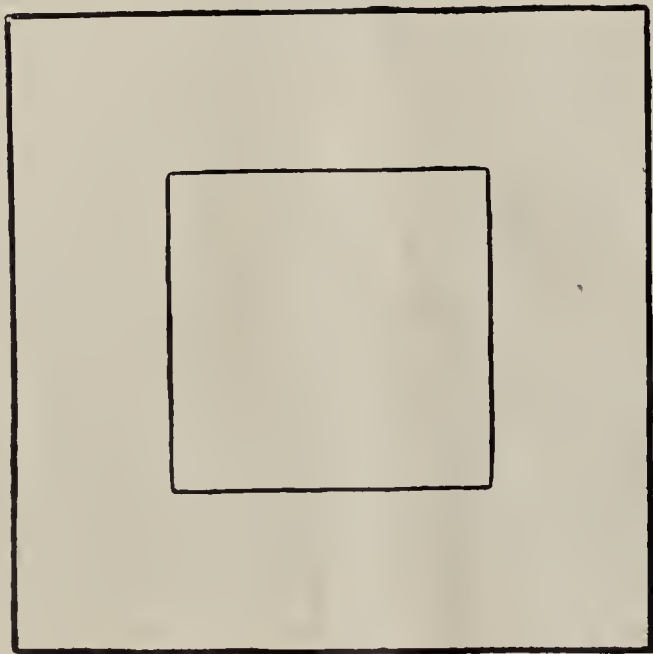
To judge properly any piece of work in the schoolroom, this question must be answered: How much training does it offer? So in the manual work it is not sufficient for the children to make something pretty to look at or something that will be of use. The work, to be of value, must add to a child's power to measure and compute, to his idea of an economical use of material, to his æsthetic sense, and to skill with his hands. In other words, it is not a finished product in the shape of a pretty card or a book-cover which we seek, but personal power along many lines of activity. The manual work that is of the greatest educational value, therefore, is that which obliges a child to plan, measure and compute as well as that which gives him an opportunity to exercise manual skill. The following exercises were planned with this intent. The first is a simple exercise for children just beginning to measure.

### A STOOL

*Directions.*—Draw a rectangular oblong 3 inches by 1 inch on light-weight cardboard or stiff paper; fold on dotted lines.



Show the children the pattern and lead them to make such observations as:  
The pattern is an oblong rectangle.  
It has square corners.



Picture Frame

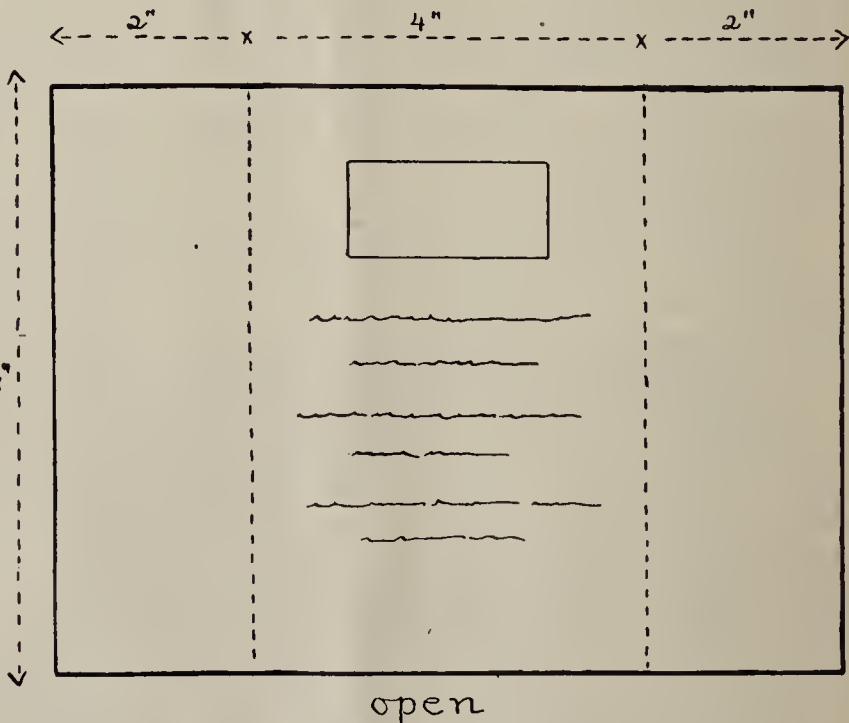
It has two long sides and two short sides.  
The long sides are three inches long.  
The short sides are an inch long.  
The oblong rectangle can be divided into three one-inch squares.  
After the children have made observations similar to those above they should be led to make such calculations as the following. This may be done with the aid of their rulers:  
It will take a strip of paper six inches long for two stools.

A three-inch square will make three stools.  
A strip of paper nine inches long and the width of the stool will make three stools.  
A strip of paper twelve inches long and the width of the stool will make four stools.

### MOUNTING PICTURES

Cut pictures out of magazines and newspapers, which will be useful for problem work and playing store in arithmetic, and which will help in nature study in geography.

The children are first to estimate and then measure the sizes of the pictures which they are to mount; and then, after determining the width of margin to extend beyond the picture on the mounting-board, say one inch, they are to calculate the size of cardboard required for each picture. Or, if a given size of cardboard is given them they are to determine how far in



to plan the picture so that the margins will be even. Such observations and statements as these should be required from the children:

A picture 3 inches by 4 inches requires a mounting card 5 inches by 6 inches if the margin is 1 inch wide.



A picture 2½ inches by 3½ inches requires a mounting card 3½ inches by 4½ inches if a half-inch margin is allowed on each side.

A picture 4 inches by 6 inches must be placed in one inch from each edge, on a cardboard 6 inches by 8 inches.

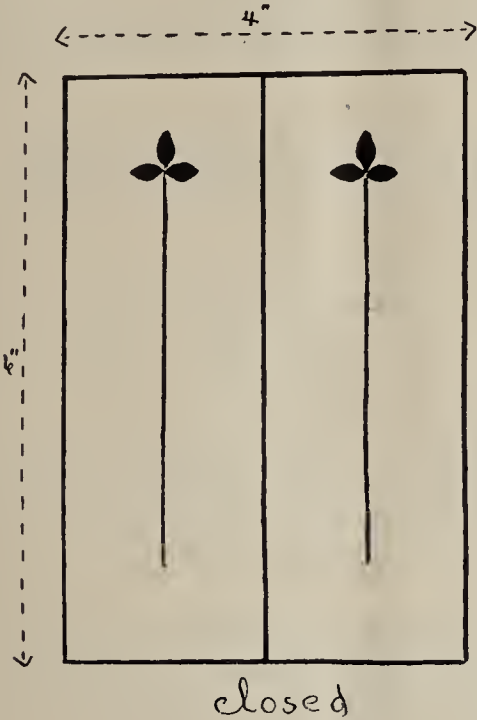
A BIRTHDAY CARD

*Directions.*—Make a rectangle 6 inches by 8 inches from stiff paper of an attractive color. Place a light dot at the middle point on each 8-inch edge. Fold in the two ends to these points so as to form a rectangle 4 inches by 6 inches. Decorate the flaps folded over with a simple design. Open flaps and paste picture in the center of card and write verse beneath.

Such observations as these should be made by the children:

The card, when folded, measures 4 inches by 6 inches by 8 inches.

The short sides of the rectangle are each 2 inches shorter than the long sides.



Birthday Card Closed

The perimeter of the rectangle is 28 inches. Half the perimeter of the rectangle is 14 inches.

The card, when folded, is half the size of the card when open.

The card, when folded, measures 4 inches by 6 inches.

The perimeter of the card, when folded, is 20 inches.

The large card can be made into four rectangles the size of each flap.

Each flap measures 2 inches by 6 inches.

The perimeter of each flap is 16 inches.

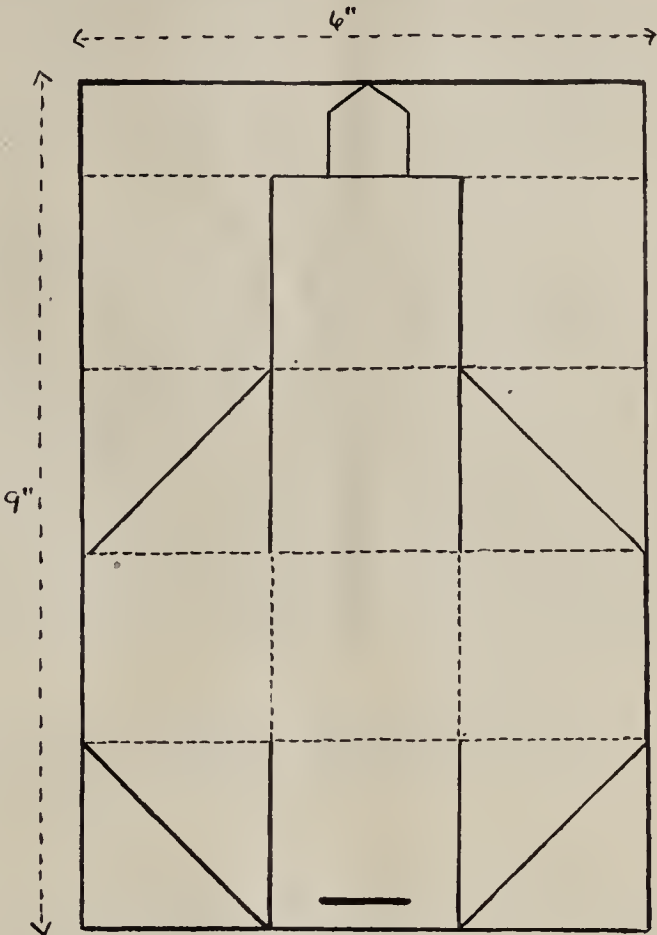
The perimeter of each flap is ⅔ of the perimeter of the card when folded.

A CUBICAL BOX

*Directions.*—From a rectangle of paper 6 inches by 9 inches mark off across the narrow end a rectangle one inch wide from which to

cut clasp. Divide the rest of the figure into two-inch squares. Draw diagonals as suggested in diagram. Cut on heavy lines. Fold on dotted lines.

Before the children make the box have them handle a two-inch cube of wood and then make



Cubical Box

such observations as the following, the first ones from the cube and the later ones from the pattern:

The cube has six square faces.

Each face is a 2-inch square.

Each face has 4 square corners.

Each face measures 8 inches around.

It would take 6 2-inch squares to cover the 2-inch cube.

The pattern is 9 inches by 6 inches.

It is made up of 6 2-inch squares, four flaps and a clasp.

The 2-inch squares are arranged to form a cross.

The flaps are triangles.

The clasp extends from the middle of the top edge of the top square.

The clasp is 1 inch by ½ inch.

To make the cubical box we can draw 6 2-inch squares in the form of a cross, adding the clasp above the middle of the top square. We can make the flaps extend from the two squares at the sides.

*Calculations.*—A cubical box 2 inches on a side without a clasp can be made from a piece of paper 6 inches by 8 inches.

Two boxes of the same size require a piece 12 inches by 8 inches or one 6 inches by 16 inches.

Three boxes requires a piece 18 inches by 8 inches.



A piece of paper 6 inches by 8 inches will make one box 2 inches on a side.

A piece of paper 12 inches by 8 inches will make 2 such boxes.

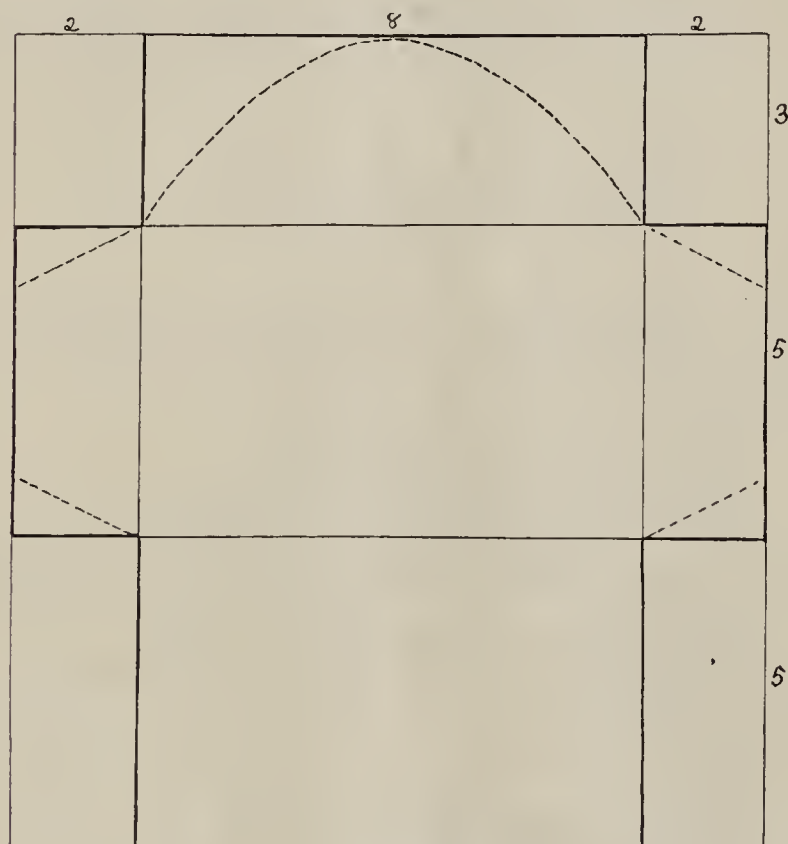
A piece of paper 12 inches by 8 inches will make 3 such boxes.

A cubical box which measures 3 inches in each direction requires a piece of paper 9 inches by 12 inches.

A cubical box which measures 4 inches in each direction requires a piece of paper 12 inches by 16 inches.

#### AN ENVELOPE

Cut out a rectangle 12 inches by 13 inches from stiff paper of an attractive color. Place dots on the 13-inch edges, 3 inches from the top and 5 inches from the bottom. Connect these dots with the corresponding ones on the opposite edge by a light line. Cut where heavy line in the diagram indicates. Clip corners of flaps so as to form attractive and convenient shapes. The dotted lines in the diagram indicate one way of clipping edges of flaps. Decorate large flap with a design in a color to harmonize with paper.



Envelope

Lead the children to make such observations and calculations as the following:

The rectangle from which the envelope is cut measures 12 inches by 13 inches.

The envelope is made of five rectangles.

The two largest rectangles are equal to each other.

The two smallest rectangles are equal to each other.

The largest rectangle is 5 inches by 8 inches.

The smallest rectangle is 5 inches by 2 inches.

The smallest rectangle is  $\frac{1}{4}$  the size of the largest one.

The rectangle from which the large flap to the envelope is cut is 3 inches by 8 inches.

The envelope, when made, measures 5 inches by 8 inches.

The width of the envelope is  $\frac{5}{8}$  of its length. The width of the flap equals  $\frac{3}{5}$  of the width of the envelope.

If the envelope were  $\frac{1}{2}$  as wide as it is long it would be 4 inches wide.

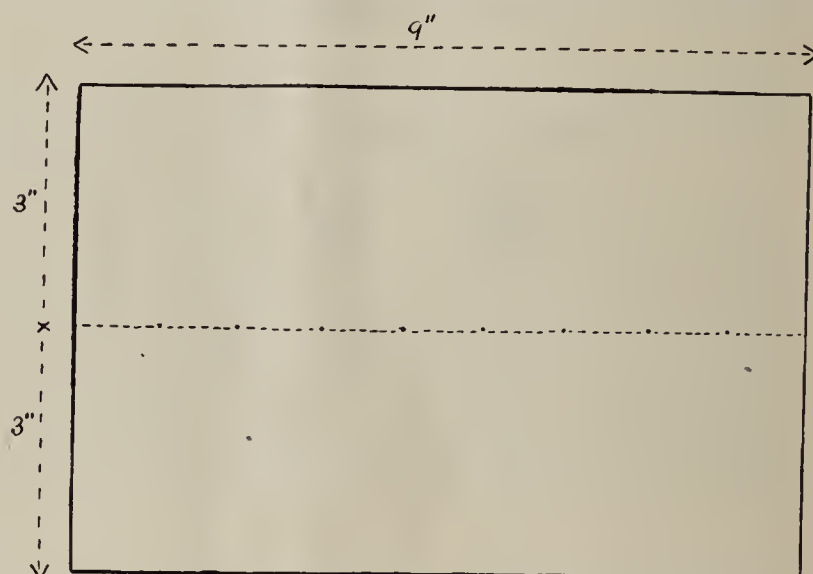
If the width of the flap were  $\frac{1}{2}$  of the width of the envelope it would be  $2\frac{1}{2}$  inches wide.

A piece of paper 13 inches by 12 inches is needed for one envelope.

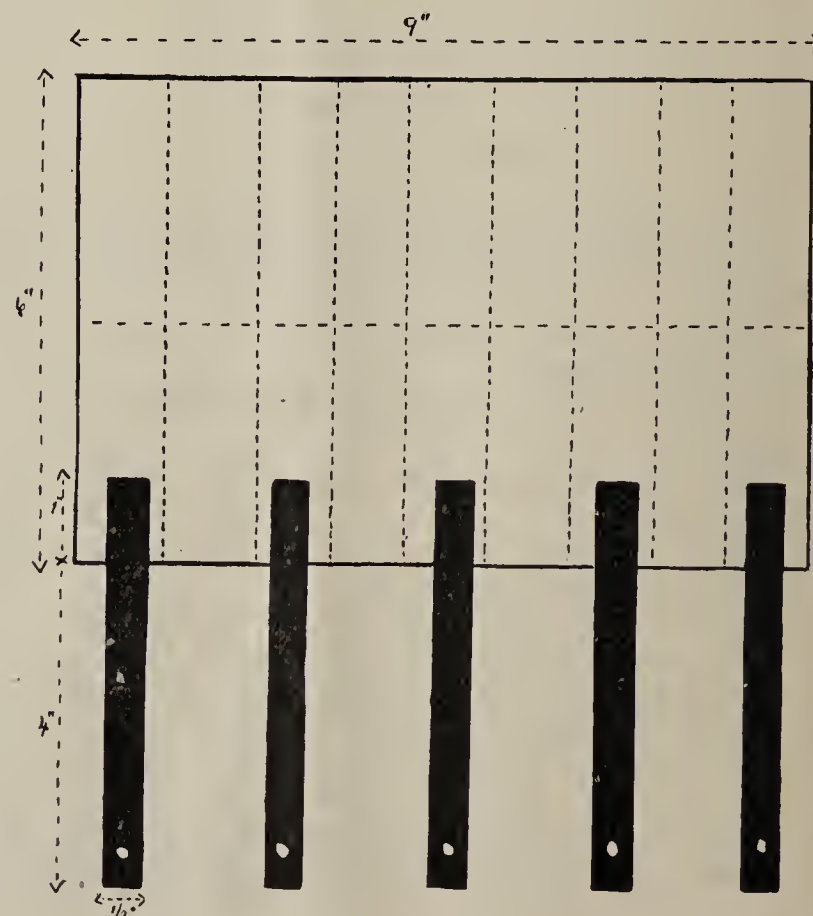
For two envelopes a piece 26 inches by 12 inches, or one 13 by 24 inches, is needed.

#### A SLAT FAN

*Directions.*—Cut from stiff cardboard 5 slats, each 5 inches long and  $\frac{1}{2}$  inch wide. Make a

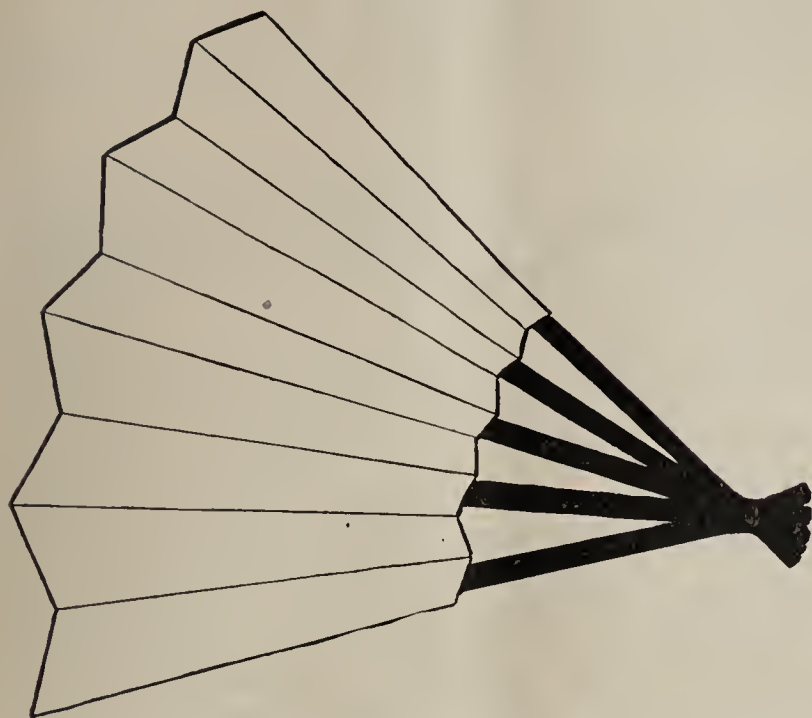


Oblong Rectangle for Fan





rectangle 9 inches by 6 inches, of white paper. Fold long edges together so as to form a rec-



tangle 9 inches by 3 inches. Mark off the folded edge into one-inch spaces. Decorate with a

picture suitable for a fan, with colored crayons. Fold on dots back and forth so as to flute the folded paper. Paste slats between folds in alternate flutes one inch up. Fasten the slats at bottom with a brass fastener.

The children should be led to make such observations as these:

The fan is made of a rectangle of paper and of 5 slats.

The rectangle of paper is 9 inches by 6 inches.

The rectangle of paper is folded so as to make a rectangle 9 inches by 3 inches.

The rectangle is fluted into spaces 3 inches by 1 inch.

The slats are 5 inches by  $\frac{1}{2}$  inch.

The slats are pasted between the two sides of the paper 1 inch up.

The slats are fastened at the handle with a brass fastener.

The length of the slat shown is 4 inches.

The entire length of the fan is 7 inches.

A piece of cardboard 5 inches long by  $2\frac{1}{2}$  inches wide is needed for the slats of one fan.

## Nature Lessons from the Garden

By Annie Chase, Massachusetts

### Nectar and Perfume in Flowers

#### Petunia

Elsie's petunia bed sent up at dusk such a sweet perfume that the odor floated up to her window.

Perfume in flowers is another way of advertising nectar.

Humming-bird moths are Petunia's favorite insect, for they have nice little tubes for tongues which they can dip away down into the bottom of Petunia's goblet, where the nectar is hidden. Their fuzzy little heads, too, are just right to run pollen on and off pistils. So just at night, when the moths like to be out, Petunia sends out this sweet perfume to guide them thru the dark to her cupboard.

The perfume comes from oils hidden away in the tissues of the petals of the flower.

Where did these wonderful oils come from?

Why, the plant made them, as she did her leaves and blossoms, out of *dirt*, earth!

We could do nothing of the kind if we could all work day and night for a hundred years without once stopping to sleep or eat.

No, the nectar is not the perfume, any more than an advertisement is ice-cream.

The nectar was made from the earth, too, by the wonderful little flower chemists and cooks. It was made out of sugars and sweet juices and water which they managed to find somewhere in the soil and stored in little cups, or nectaries,

in the tissues at the base of the flowers, long before the flowers opened. Nectar in Petunia is away down at the bottom of the tube of the flower.

You can see the nectaries in Mignonette: they make that little orange-colored ring around the stamens. If you catch this ring looking damp, shiny, and a bit sticky you will know that the nectar is oozing out of the nectaries for Bee's supper.

In a cabbage blossom you can see the nectar drip from those little "humps" around the feet of the stamens and collect in the sepals beneath. (The sepals, you remember, are the parts of the green cup which holds the flower.)

#### NO CHANGE OF PERFUME

Petunia, with the same perfume and nectar which she carries now, was found almost a hundred years ago growing on the shores of the Rio de La Plata, a river away off in South America. These first petunias had thick, sticky leaves and white flowers sweetly scented.

Botanists and gardeners took Petunia, fed her with rich plant foods and put her in new climates, till lo! new flowers began to form. Pink petunias, striped petunias, purple petunias, big ruffled petunias with petals like royal purple velvet.

All these changes were made in her looks, but the perfume and probably the flavor of the nectar has never changed, for the insects like the sweets she hides as well as ever, and find it just as readily.



# Primary History Lessons

By Anna Wildman, Pennsylvania

## Early Spanish Exploration

References: "The Discovery of America," Vol. II., by John Fiske; the second volume of "The Narrative and Critical History of America," edited by Justin Winsor; and "The Earth and Its Inhabitants; South America," Vol. I., by Elisie Reclus, edited by A. H. Keane. "The Narrative and Critical History" is illustrated. Portraits of Ponce de Leon, Balboa, and Magellan will be found also in Justin Winsor's "Christopher Columbus."

When Columbus made his second voyage to the New World (we must not forget that he thought it was a part of the Old World), there came in his company a Spaniard named Ponce de Leon. His picture shows a fine-looking man, with moustache and short beard, and short hair curling at the ends. He wears a broad, flat-topped hat, with a plume on the left side; his sleeves are bordered with lace, and he has on what appears to be a jacket of mail.

All the world has been interested in this man because of what he tried to find. He and others had heard that somewhere in the Far East there was a magic fountain called the Fountain of Youth, for it would make old young, who drank of its waters.

Now, some Indians were understood to say that northward from the islands Columbus had discovered there was one called Bimini, and on the island of Bimini was the Fountain of Youth.

Ponce de Leon asked permission of the king of Spain to set out to find and conquer Bimini. There was some delay, but at last, in March, 1513, with three small vessels, he started from Porto Rico. (Point out Porto Rico on the map and also Watling Island, at which he stopped to refit his vessels.)

On the 27th he came in sight of new land, to which he gave the name Florida, because the day was Easter Sunday, which the Spanish call *Pascua Florida*. He sailed along the coast till the second of April, when he landed a little north of what is now St. Augustine. A few days later he set sail again, going south along the coast, passing around the end of the peninsula, and sailing some distance north. At one place where he attempted to land the Indians were very unfriendly. They tried to steal his anchor and cut his cables.

Ponce de Leon went back to Porto Rico and could not do anything toward settling his new land for eight years. In 1521 he led a colony there, but the Indians fought the colonists so fiercely that they gave up their attempt. Ponce de Leon himself was severely wounded by a flint arrow-head. He returned once more to Porto Rico, where, after a great deal of suffering, he died from his wound.

He had not found the Fountain of Youth. He did not know that the land he had discovered

was part of a large continent. He had done his share, however, in adding a little to men's knowledge of the New World. The geographers could now place Florida on their maps and globes.

In the same year in which Ponce de Leon found Florida another Spaniard made a very important discovery. His name was Balboa—Vasco Nunez de Balboa.

He, too, was a handsome man, with moustache and short beard very much like Ponce de Leon's. In the picture he wears a plumed helmet with a broad neckpiece, and a coat of mail, and in his left hand, on which is a gauntlet, he holds a sword. He was a kind-hearted man, much kinder to the Indians than most of the Spaniards.

Three years before he made his great discovery, he was living in Santo Domingo, a settlement founded by Columbus on the island of Haiti. He was very much in debt and had no money, so he made up his mind to run away. A ship was about to cross the Caribbean Sea to the northern coast of South America, near the Isthmus of Panama. Balboa hid in an empty barrel, and when the ship was well under way he came out, greatly surprising the commander.

The party landed on the western side of the Gulf of Uraba, and founded a settlement called Santa Maria del Darien. Balboa took chief command.

He soon set about exploring the isthmus and making friends with the Indians.

One day the Indians gave the Spaniards some gold and they began quarreling over it. Then an Indian told them that they had better go to a country where there was plenty of this yellow stuff for all. Across the mountains, he said, was a great sea, and far to the south along this sea there was a land where they could find all the gold they wanted.

Balboa determined to search for the great sea. The first of September, 1513, with about two hundred men, partly Spaniards, partly Indians, and a small pack of bloodhounds, he began to work his way across the isthmus. He had some trouble with the Indian tribes whose territory he was crossing, but soon conquered them and then gained their friendship. He used some of them as guides.

The country was a tropical jungle, thru which a path had to be cut, a slow and difficult task. By September 25th they had reached the top of a mountain, and Balboa, going ahead, looked out upon the Pacific Ocean, as it was afterward named. He could not tell whether it was an ocean or only a large sea. He named it the South Sea.

Four more days of very hard work were



needed to bring them down to the shore. When at last Balboa reached it he waded into the ocean and took possession of it and of the lands bordering upon it, for Spain. He had undertaken a very difficult task, and he might indeed be proud that it was accomplished.

#### QUESTIONS

Tell as well as you can how Ponce de Leon looked. What did he wish to find?

What do you think the Indians meant to tell the Spaniards? (They may have been trying to tell them about some mineral springs in Florida.)

When did Ponce de Leon set out on his voyage?

What kind of weather do they generally have in the West Indies in March?

As Ponce de Leon went sailing among the islands what were the principal colors he and his men saw in the sea and the sky and on the islands?

On what day did he discover Florida? What name did the Spanish give to that day?

Where did Ponce de Leon land?

What are some of the things he saw on shore?

Why did he sail south along the coast and then north on the other side? What did he wish to learn?

Did he find out what Florida really is?

Why did he not succeed in making a settlement in Florida?

Of what use was his discovery?

Describe Balboa's appearance.

What is a plumed helmet?

How many plumes did Balboa have in his helmet?

(At least three.)

What is a gauntlet?

Where did Balboa hide himself when he wished to leave Santa Domingo?

Find the Caribbean Sea and the Isthmus of Panama on the map.

Did the Spaniards know that this land was an isthmus?

What is the name of the gulf north of the Isthmus of Panama? (The Gulf of Darien; the Gulf of Urba formed its eastern arm.)

What important news did the Indians tell Balboa?

When Balboa set out on his expedition why did he take bloodhounds with him? (Bloodhounds were used by the Spaniards in fighting against the Indians.)

In what zone is the Isthmus of Panama?

What is a jungle?

What kind of trees and other plants grow in this part of America? (Many species of palm, tree-fern, and cactus.)

What kind of animal life is found here? (Apes, jaguars, snakes, large bats, and a great variety of birds and insects. The birds and butterflies are of brilliant colors.)

How did Balboa and his men work their way thru the jungle?

What colors did they see about them?

What sounds did they hear?

Did they have high mountains to cross? (They were in a hilly country, the highest peaks being a little over three thousand feet high.)

How many days did it take them to cross the isthmus?

How did Balboa feel when he saw the ocean?

Did he know that it was an ocean?

When he reached the shore what did he do?

Could Spain own the Pacific Ocean?

What small part of it had Balboa discovered? (He had discovered an arm of what was later named the Gulf of Panama. He named this arm the Gulf of San Miguel, in honor of St. Michael's Day.)

The pleasure of  
your company is requested  
at our

Arbor Day Exercises

Oct. 15, 1909. 1:15 PM.

Taylor School.

Have the children use pressed leaves, tracing around carefully. Then color the drawing with green crayon or paint. [Suggested by Minnie B. Linn.]







Then, by the listening to and associating it with some other sound and discriminating between them, or ear-training, I get pure, sweet tones, but guard against chest tones, and can form a human scale of children by selecting one to give high do, another sol, etc.

After this comparing and contrasting of sound, let original scale songs follow, as "Jack Frost, he is a friend of mine, as good a friend as you can find." Rote singing and childlike simplicity go hand in hand.

Kansas.

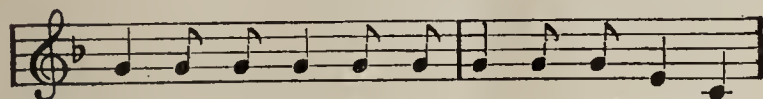
PEARL M. WYRILL.

### Ten Little Indian Boys

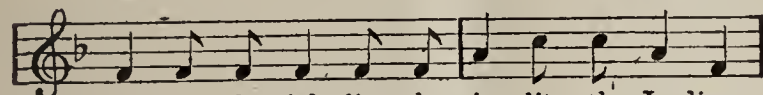
This is the melody asked for in the exercise on page 58.



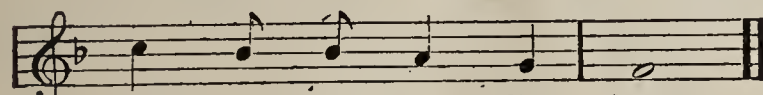
1. One lit - tle, two lit - tle, three lit - tle In - dians,  
2. Ten lit - tle, nine lit - tle, eight lit - tle In - dians,



Four lit - tle, five lit - tle, six lit - tle In - dians,  
Seven lit - tle, six lit - tle, five lit - tle In - dians,



Seven lit - tle, eight lit - tle, nine lit - tle In - dians,  
Four lit - tle, three lit - tle, two lit - tle In - dians,



Ten lit - tle In - dian boys.  
One lit - tle In - dian boy.

[From Marion Bromley Newton's "Graded Games and Exercises for Primary Schools," published by A. S. Barnes & Co.]

### Children of Bohemia

TEACHERS MAGAZINE had a most interesting description of Child Life in Bohemia. Miss Ludmilla Vojáček sends these additional items of information, which teachers will enjoy:

There is a little story that they tell of the glowworm. When a glowworm dies they say that if it is a lady worm, it grows up to be a daisy with a red rim. If it is a gentleman glowworm, it grows up to be a daisy that is all white.

The children are very fond of making wreaths to hang 'round the holy pictures that hang in little buildings by the roadside. They often send wreaths down the brook, wishing wishes as they do so. They take the first violets and rub their eyes with them; they say the violets make their eyes strong.

The children are taught never to touch the birds' eggs.

One of their games is for two children to hold each other, back to back, with arms interlaced; then one lifts the other up. They call it "breaking cakes."

### Children's Sayings

My little niece was visiting me. A boy in the youngest grade inquired her name. Upon being told it was Hazel he instantly questioned, "Witch hazel?"

Sitting quietly at recess, apparently deep in his arithmetic lesson, a fifth grade boy of German parentage glanced toward me and with much gravity asked, "Miss —, what does *ein*, *zwei*, *drei*, mean?" I replied, "Why, Willie, that means one, two, three in German." With the most mischievous smile breaking over his face, he responded, "I knew it," and continued his work. I suppose he thought he was asking me something which would puzzle me and all the time it would be something he knew.

In talking over Longfellow's "Psalm of Life" the question was asked, "Who has made footprints on the sands of time?" Promptly a hand went up and when permission was given to speak, the pupil answered in all seriousness, "Robinson Crusoe." Needless to add he had been reading De Foe's book and the illustration of the footprint in the sand made by Friday and discovered by the hero of the story was not yet obliterated from his mind.

In my first grade number class the following took place, just after a certain little fellow had entered school: While speaking of one and two I turned to Horace, who has a fine large dog, a great pet, and said, "Horace, which would you prefer, one dog or two dogs?" Greatly to my surprise, he quickly replied, "One." "Why?" I asked. "Well, just because William's folks have two dogs and one of them sleeps all day long and doesn't do anything, while the other one gets the cows and does all the work."

A friend, in trying to teach her young pupils verbs, action words, brought about the following conversation: "What does a bird do?" The reply came, "A bird flies." "Very good, what does a dog do?" "He barks." "Yes, and what does a cat do?" Quickly the children replied, "Has kittens."

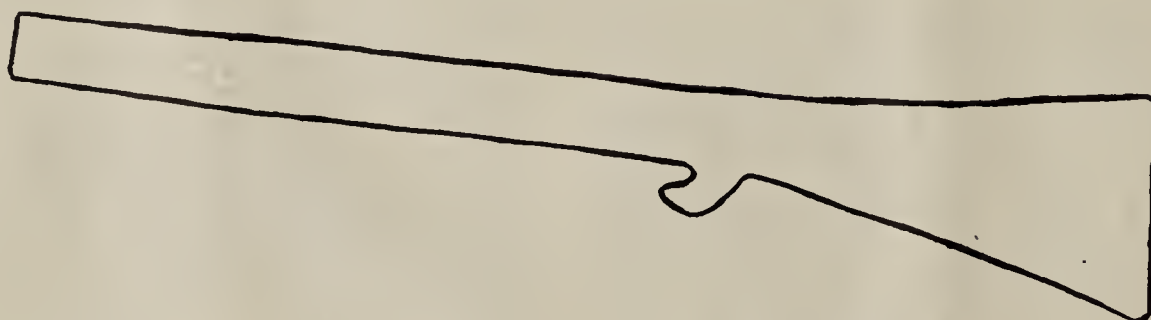
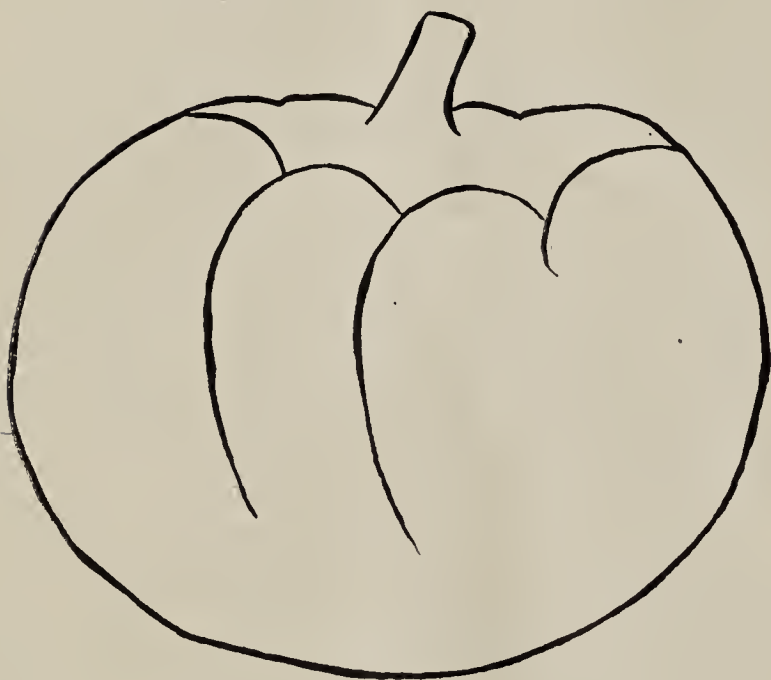
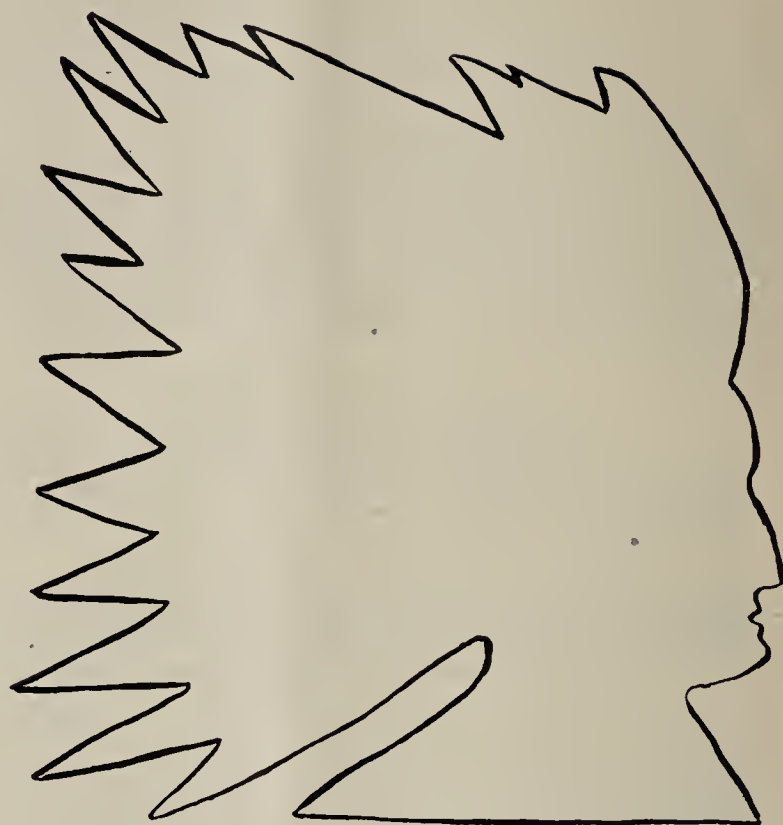
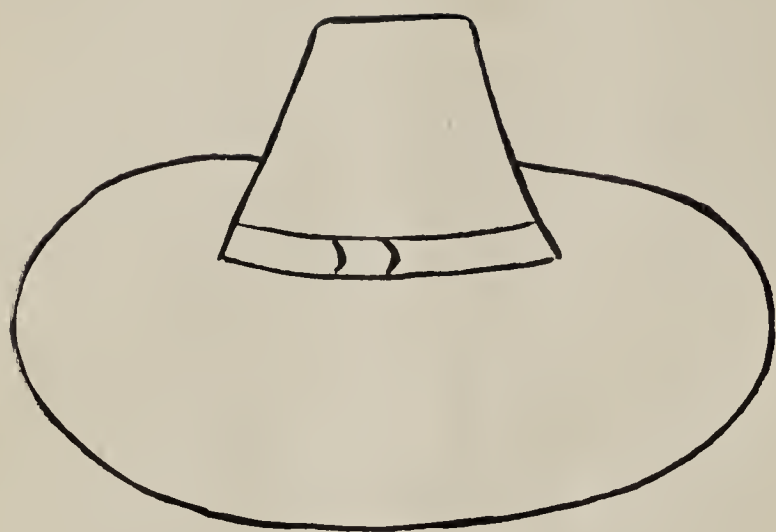
In a recent oral test on North America I asked what the government of the United States was. "A republic," came the ready response. "Yes, and the government of Canada?" "A republic," was again suggested. When this was found a failure one very inventive boy suggested, "A democrat?"

A little girl of three, from the city, visited her grandparents' home in the country. The pig in the pen proved a great attraction and she visited it often. When she came next time it was early winter and piggy was safely packed in the pork barrel. This disappearance little Mary could not understand, and again and again she journeyed to the empty pen. One day, returning to the house after a longer stay than usual, her mother asked, "Where have you been?" "Oh," she gravely replied, "out where grandpa's pig *wasn't*."

Long Island.

MABEL BEEKMAN.





## SEASONABLE PICTURE STORIES

To make the relative facts concerning our first Thanksgiving Day more realistic to my little people, we began weeks ahead to read about the Puritans and to cut from patterns these fig-

ures, which were pasted on a large piece of drawing-paper before the final day of celebration. They took the picture-story home and retold it to "mother" with a new setting.

*Pennsylvania.*

E. MAIE SEYFERT.



# More "Busy Work With a Purpose"

## FIRST YEAR WORK

Teaching the combinations to ten.

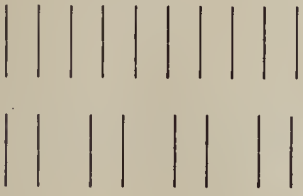
*Teacher's Work.*—Cardboard or the backs of pads may be utilized for this exercise.

Arrange in ladders of ten cards tied together and hung before the children as they work upon their desks.

Children must be supplied with either a box of beans, split peas, or a bundle of splints.

*Child's Work.*—

. . . . . (beans)



(splints)

The children are told to place on their desks the number of peas or splints that they see in the first two rows, the second, etc.

Later on the children may be expected to write on a piece of paper with a colored crayon the combinations; as

$4 + 3$  are 7 ;  $6 + 2$  are 8

This exercise affords valuable and varied application to seat work in the combinations up to ten.

## THIRD YEAR WORK

Hektograph and give to each child copy of following:

\* \* \* \* \*  
\* \* \* \* \*

Each star represents  $\$ \frac{1}{2}$ . How many dollars?  
" " "  $\$ \frac{1}{4}$ . " " "  
" " " 1 inch. How many inches?  
" " " 1 inch. " " feet?  
" " " 1 hour. " " hours?  
" " "  $\frac{1}{2}$  lb. " "  $\frac{1}{2}$  lbs.?  
" " "  $\frac{1}{2}$  lb. " " pounds?  
" " " 1 oz. " " ozs.?  
" " " 1 oz. " " lbs.?  
" " " 12 inches. How many yards?

## MEASUREMENTS AND COMPARISONS

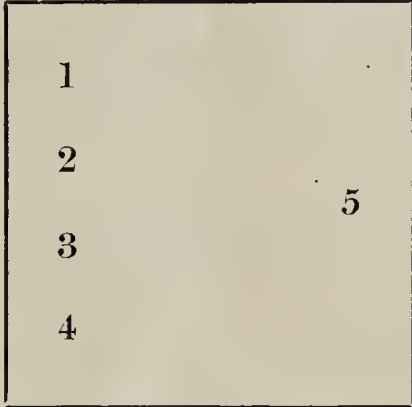
Give children envelopes containing rectangles of different sizes.

Following directions to be written on outside of envelopes.

One and one-half inches long.	
Three	" "
Five	" "
$2\frac{3}{4}$	" "
$1\frac{5}{8}$	" "
$6\frac{1}{4}$	" "
$4\frac{1}{2}$	" "
$8\frac{5}{8}$	" "
$5\frac{3}{8}$	" "

## OTHER NUMBER DEVICES

Cut large figures from a calendar and mount them in a straight line down the middle of a strawboard oblong. Write a figure on the board and indicate on the blackboard whether pupils are to add, subtract, or multiply.



Have the names of the days of the week, the months of the year, the seasons of the year cut up and placed in envelopes.

Have children place these names in their proper order and copy names:

(Ex.) Monday. January. Winter.  
Tuesday. February. Spring.  
Summer.

## English

(Fourth Year, last half)

*Aim.*—Drill in use of possessive forms of nouns.

*Method.*—Write the following sentences on the outside of the envelopes or on a slip to be put inside. Point out to children that each sentence, as written, contains a phrase beginning with of.

Inside envelopes, have sentences rewritten and cut into separate words, changing the phrase to possessive form without changing the meaning of the sentences.

*Children build on desks.*—



(Sentences on the outside of envelopes.)

The legs of the cat are made of limber bone.  
The movements of the cat are soft and noiseless.

The movements of the lion are soft and noiseless.

The claws of the cat never touch the floor.

The claws of the cat are drawn back within sheaths, which keep them covered and sharp.

The toes of the cat, upon which alone she walks, are soft like velvet.

A great part of the story of the lion has been told when you call it a giant cat.

The child's work on desk will look like the following:

The | cat's | legs | are | made | of | limber | bone.

The | cat's | movements | are | soft | and

noiseless.

The | lion's | movements | are | soft | and

noiseless.

The | cat's | claws | never | touch | the | floor.

The | cat's | claws | are | drawn | back | within

sheaths | which | keep | them | covered

and | sharp.

The | cat's | toes | upon | which | alone | she

walks | are | soft | like | velvet.

A | great | part | of | the | lion's | story | has

been | told | when | you | call | it | a | giant

cat.

### Color

Distribute strips nine inches long and five inches wide to each pupil in your group. Allow each pupil to choose the colors they want.

Have strips of red, orange, yellow, green, blue, violet, brown, black, and white.

Each child must write on paper why he chose his colors.

(Ex.) I chose green because it is the color of leaves.

Have words like:

Robin, sparrow, roses, tulip, tomato, potatoes, carrots, tiger, horse, pine, oak, elm, put in an envelope and have pupils arrange them in the following order: Names of birds, names of flowers, names of animals, names of vegetables.

## Merit and Pay

We lack impersonal standards for the comparative judgment of the efficiency of teachers. So there is much division of opinion and consequent injustice. It is not at all improbable that a teacher will be marked "Excellent" by one inspector and "Poor" by another. The inspectors again may be declared efficient or inefficient, by others who pretend to know what such an inspector should be and do. Opinion rules. And opinion is a fickle thing. A basis of established facts supplies the only reliable assurance of ultimate justice. Dr. J. M. Rice has proved that an impersonal standard of this kind is possible. But little has been done by lawful authority to promote the recognition of the demonstration. That is why assertions of the superiority of men over women teachers, or vice versa, may pass for legal currency. Prerogatives may be governed by them, and salaries graded accordingly.

No reasonable citizen would deny that the pay of teachers should be regulated by merit rather than by sex. But we must have a standard for judging merit.

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# Cut-Up Problems

## Practical Exercises in Number Work

(First Year)

I have 3 apples. How many halves can I get from them?

A little boy has six stockings. How many pairs of stockings has he?

Each of six boys has a pencil. If they put the pencils into this box, how many are there in the box?

There are 9 balls. Into how many threes can I put them?

There are 7 pictures on this wall and 2 on that. If I want to take away 4 from one wall, from which wall can I do it?

I have 6 nuts in my right hand, and 3 in my left hand. Tommy may take 5 at once. Out of which hand will he take them?

There are 14 cakes on a dish. How many girls can have 7 each?

A man shot 14 rabbits, and he tied them together in couples. How many couples were there?

I gave 4 boys 3 marbles each, and had 2 left. How many marbles had I at first?

There were 14 oranges in a basket, but 2 of them were bad. To how many boys could I give 3 good oranges?

A boy had 14 chickens, and his father gave him one more. How many chickens had he then?

A boy has 15 marbles, and he loses 2 of them. How many has he left?

There are 15 plums in a basket. How many will be left when 13 girls have taken 1 each?

After eating 2 apples, a girl has 13 left. How many apples had she at first?

Here are 15 slates. Into how many fives can I put them?

There are 5 rows of panes in that window, and there are 3 panes in each row. How many panes of glass are there in the window?

There are 3 desks, and at each desk are 5 boys. How many boys are there?

I had 15 apples, but I gave 7 boys 2 each. How many apples have I left?

There was 1 pencil in the box. If 2 boys each put 7 in, how many pencils would be in the box?

### Problems

(Third Year)

Hektograph and give each child copy of following to be done as seat work:

1. A man put \$360.50 in the bank on Monday; \$378.25 on Tuesday; \$365.50 on Thursday; \$715 on Friday. On Saturday he drew out \$535.25. How much did he then have in the bank?

2. Had 296 lbs. of sugar. I sold  $\frac{3}{4}$  of it. How many lbs. left?

3. Paid \$98.75 for a horse and wagon. Sold it for \$110. How much did I gain?

4. Bought  $4\frac{1}{2}$  yds, at one time,  $5\frac{1}{3}$  yds. at another and  $6\frac{1}{6}$  yds. at another time. How many yds. did buy altogether?

5. A tailor has  $15\frac{2}{3}$  yds. of cloth. He uses  $7\frac{1}{6}$  yds. to make a coat and vest. How many yds. left?

6. If 9 coats cost \$81.72, what will 1 cost?

7. A piano cost \$250; cost of 67?

8. A house and lot cost \$6,250; the lot cost \$2,775. What was the cost of the house?

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### Harvest Time

Come into the cornfield,  
Leave your merry play;  
Watch the busy reapers  
This burning autumn day.  
See them swing the sickle  
As they cut the wheat,  
Working thru the long, hot day  
To give us bread to eat.

What a lovely color  
Is the golden corn!  
Gilded by the sunshine  
Of the early morn;  
Swaying lightly to and fro  
In the gentle breeze,  
That comes with soft and cool-  
ing airs  
Across the dancing seas.

Were it not for harvest fields,  
We should have no bread.  
God in mercy gives the corn  
That children may be fed.  
Tho the farmer sows the seed,  
God's hand must bestow  
Sun and showers and gentle  
dew.  
To make it live and grow.  
—From the *Children's Calendar*.

### A Nut to Crack

There was an old woman who  
lived in a hut  
About the size of a hickory nut;  
The walls were thick, and the  
ceiling low,  
And seldom outside did the old  
woman go.

She took no paper, and in no  
book  
Of any sort was she seen to  
look;  
Yet she imagined she knew much  
more  
Than man or woman had known  
before.

They talked in her hearing of  
wondrous things,  
Of the dazzling splendor of  
Eastern kings,  
Of mountains covered with ice  
and snow,  
When all the valley lay green  
below.

They spoke of adventures by sea  
and land,  
Of oceans and seas by a cable  
spanned,  
Of buried treasures;—but tho  
she heard,  
She said she didn't believe one  
word!

And still she lives in her little  
hut  
About the size of a hickory nut,  
At peace with herself, and quite  
content  
With the way in which her days  
are spent.

Little it troubles her, I suppose,  
Because so very little she knows;  
For, keeping her doors and win-  
dows shut,  
She has shrivelled up in her  
hickory nut.  
And you, my dear, will no wiser  
grow,  
If you rest contented with what  
you know,—  
But, a pitiful object, you will  
dwell,  
Shut up inside your hickory  
shell.

—Selected.

### The Difference

The weather is colder  
Than ever before,  
His feet are too tired,  
And his throat is too sore.  
The work is too hard,  
The lessons too long,  
The sums are too puzzling,  
And everything's wrong,  
And all things go crooked,  
Askew and aslant  
When little Miles Brown  
With a puckery frown,  
Says, "I cant! Oh, I can't!"

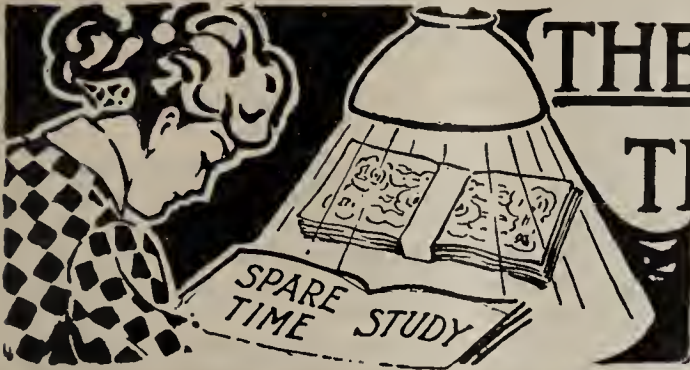
The weather is perfect,  
The loveliest day,  
His feet are so light,  
And his heart is so gay!  
The lessons are studied,  
The sums are all done,  
The bundles are carried,  
The errands are run.  
And all goes as smoothly  
As water down-hill,  
When dear little Miles,  
With the brightest of smiles,  
Says, "I will! Yes, I will!"  
—E. H. T., in *The Youth's Com-  
panion*.

### Thanksgiving

I'm laden, friends, with the fat  
o' the land;  
I come with joy and glee,  
To reunite each household band  
Which comes to feast with me.  
And the dear old home resounds  
once more  
To the song and laughter they  
loved of yore.

—Selected.





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TEACHERS MAGAZINE—OCTOBER

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On the ground  
Fresh ripe ears fall;  
Every maiden's bonnet  
Has blue blossoms on it:  
Joy is over all.

Sickles ring,  
Maidens sing  
To the sickle's sound;  
Till the moon is beaming,  
And the stubble gleaming;  
Harvest songs go 'round.

All are springing,  
All are singing,  
Every lisping thing.  
Man and master meet,  
From one dish they eat;  
Each is now a king.

Hans and Michael  
Whet the sickle,  
Then stoop again to mow:  
Soon each laughing maiden  
With yellow sheaves is laden,  
And home they go, yo ho!  
—HEINRICH HOLTY, in *Days and Deeds*.

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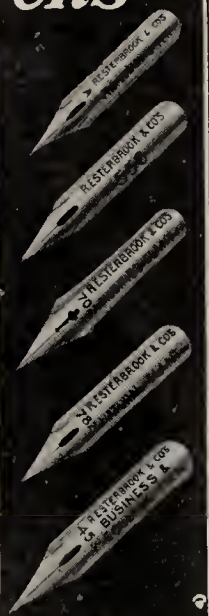
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## The Ship's Colors

Oh, sailor, young sailor, with  
tan on your cheek,  
What flag is your schooner to  
fly at her peak?  
Oh, Jack in blue jacket, I pray  
you, declare  
What colors your busy, brown  
fingers prepare.

"What flag but the grandest?"  
my sailor-boy said:  
"The star-spangled Union, the  
stripes white and red;  
The flower of all ensigns, the  
pride of the sky:  
No flag but 'Old Glory' my  
beauty shall fly!"

Oh, sailor, my sailor, you've cho-  
sen aright!  
Thus prize it forever, that ban-  
ner of light,  
Each stripe has a meaning you  
yet cannot guess;  
Each star is more sacred than  
words may express.

O'er desolate ice-fields,—'mid is-  
lands of palm,—  
It lives thru the storm, and it  
sleeps thru the calm,  
It guides, thru the war-cloud, on  
perilous ways;  
It decks the glad cities on festi-  
val days.

In far-away harbors, where  
many ships meet,  
Where dark foreign faces look  
strange in the street,  
The flag flaps a greeting, and  
kinsmen who roam  
All bless the brave colors that  
tell them of home.

Wherever it flutters, the bride  
of the breeze,  
A message of freedom it flings  
o'er the seas,  
A hope for the world,—and the  
heart that beats true  
Must leap at the sight of the red,  
white, and blue.

—HELEN GRAY CONE.

## November

Trees bare and brown,  
Dry leaves everywhere,  
Dancing up and down,  
Whirling thru the air.  
Red-cheeked apples roasted,  
Popcorn almost done,  
Toes and chestnuts toasted,  
That's November fun.

—Selected.

## Sick Headache and Indigestion

The Former Is Very Frequently Caused by  
The Other

The pneumo-gastric nerve connects the stomach region directly with the brain, and when the stomach is out of order the head is almost certain to be affected through reflex or sympathetic nervous irritation.

The headache of dyspepsia and indigestion is of every variety from the dulllest and least defined to the most acute pain. Sometimes the whole mass of the brain seems racked with anguish; at others, the ache is confined to the back or front part of the head. The first form is usually of a confused character, and is often accompanied by dimness of vision, and a mild vertigo, or so-called "rush of blood to the head." The victims of this symptom complain of a "swimming" or "lightness" in the head, and dizziness, or a sensation of motion while the body is still, and specks, or flashes of light before the eyes.

Persons subject to indigestion and other forms of stomach trouble are very frequent sufferers from headache, and in numerous cases a sick headache is the only noticeable symptom of indigestion present; in others, there are stomach manifestations as well.

The majority of people regard this headache as a separate disease, instead of a symptom of stomach-disease, which it usually is; and they attempt to treat it separately, and make the mistake of endeavoring to obtain relief through the use of headache powders, tablets, pills and seltzers, the use of which is extremely dangerous, as many of them contain such powerful depressant drugs as acetanilid, phenacetine, antipyrine, caffeine, etc., which depress the heart, brain and nerve centers, and lower arterial pressure; and many a person with a weak heart has become dangerously ill shortly after taking one of these headache remedies. They also interfere with the digestive processes, and actually make the dyspepsia worse than before.

In order to get rid of the headache of indigestion—and most headaches are caused by stomach trouble—one should endeavor to reach and remove the cause, and the headache effect will soon be relieved.

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## Little Brown Bushy-Tail

Little brown Bushy-Tail lived  
up a tree,

And mossy and snug was his  
nest;

Acorns and beechnuts in plenty  
had he,

And he scarcely knew which  
he liked best.

He was cheery of temper, and  
agile of limb,

And his own little will was  
his law;

For what was the world and its  
worries to him,

When he held a plump nut in  
his claw?

As he cracked it, he twinkled his  
knowing black eyes,

The kernel picked out by and  
by;

Then he ate it, and, looking un-  
commonly wise,

Said, "Folk may be worse off  
than I,

For I'm sure I'm content with  
my portion of life,

And of nuts I've a plentiful  
store;

With my little brown babies, and  
little brown wife,

What on earth could a squir-  
rel want more!"

He had lots of near neighbors as  
merry as he;

They were cheery and playful  
each one;

Don't they show us that happy  
'tis easy to be,

If good humor we keep in our  
fun?

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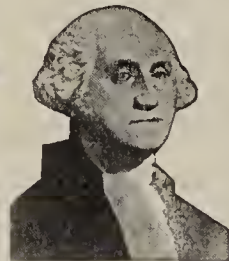
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# TEACHERS MAGAZINE

VOL XXXI

NOVEMBER 1909

NO. 3



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keeping flour."



# TEACHERS MAGAZINE

FOR PRIMARY GRADES

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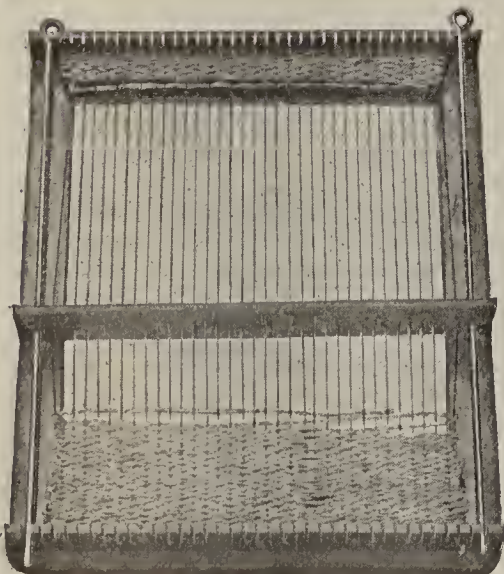
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Vol. XXXII.

November, 1909

No. 3

## Come, Let Us Give Thanks

What would the world do without children! All hope would die. The children are the future. In them humanity renews itself. Each successive generation born into earthly life brings promise of brighter days, of nobler purposes, of higher achievements. Thank God for the children!

They are our most precious possessions. Their hearts and hands and heads hold treasures of untold value for mankind. Blessed are the teachers who know this. They have found the greatest work there is for man to do. Thank God for these teachers!

When the earth and the heavens were made and filled with living things, the morning sun of education rose in the east. Creation supplies the substance for education to work upon. The birth of every human being is a new creation. About every cradle there hover the angels of the Almighty. What will become of these little ones? What possibilities lie in their tiny hands? What inspirations will stir their calmly-beating hearts? Will those tiny lips tell of new visions of beauty and dignity? Who will say of what service they may be to posterity? Let the teachers bow their heads and thank God for their opportunities!

Opportunity spells responsibility. The best and noblest of the race have spent their lives in searching for the purposes of the All-Father in the education of human beings. Thousands are at work now striving with all their might to do the best that can be done for the children in the schools. Books have been written and magazines go forth every month to bring help to the conscientious. G. Stanley Hall has

pointed out ways for studying children. Francis Wayland Parker has shown how the children can be taught to express themselves freely and how thereby the possibilities dormant within them can be developed. Others have brought forward from their rich stores of experience thoughts and plans for other teachers to utilize for the good of their schools. Thank God for these guides!

Responsibility is not a burden. It ought not to be. If it seems heavy there are ways of lessening its weight. It may be we have undertaken more than we can carry. Then we must look for other responsibilities that are within our powers. The better way is to acquire greater strength. Whatever we do to render ourselves fit for the work that lies before us, let us not knit our brows because of it. We can be merry, we can smile, we can spread good cheer abroad. A teacher who lacks cheerfulness has no place in the primary school. Cheerfulness is the sky under which little children thrive best. It brings out the best that is in them. It gets them to work. It vitalizes them. Give us the teacher of the cheerful heart.

And thank God for her!

OSSIAN LANG.

“Harvest is come. The bins are full,  
The barns are running o’er;  
Both grains and fruits we’ve garnered in  
Till we’ve no space for more.  
We’ve worked and toiled thru heat and cold  
To plant, to sow, to reap;  
And now for all this bounteous store  
Let us Thanksgiving keep.”



# Memory Gems for November

(Saturdays and Sundays omitted)

NOVEMBER 1

Oh, dear old dull November,  
They don't speak well of you!  
They say your winds are chilly,  
Your skies are seldom blue.  
What if you are dull a little,  
Or just a trifle gray?  
If not for you we'd never have  
Dear old Thanksgiving day!

NOVEMBER 2

If a task is once begun,  
Never leave it till it's done.

NOVEMBER 3

Dear tired Mother Earth has gone to sleep;  
Walk tiptoe thru her chamber lest she waken!  
Her children faithful watch above her keep,  
While she with sweet slumber is overtaken.  
—EDWARD A. JENKS.

NOVEMBER 4

A cat in gloves catches no mice.  
—BENJAMIN FRANKLIN.

NOVEMBER 5

Five things observe with care,—  
Of whom you speak, to whom you speak,  
And *how*, and *when*, and *where*.  
—GRAY.

NOVEMBER 8

Work apace, apace, apace,  
Honest Labor wears a bonny face.  
—DEKKER.

NOVEMBER 9

Heads that think and hearts that feel,  
Hands that turn the busy wheel,  
Make our life worth living here.  
—GEORGE W. BUNGAY.

NOVEMBER 10

The cricket is singing his warning of snow,  
And cold, dreary winds are beginning to blow.  
—CLIFFORD HOWARD.

NOVEMBER 11

A kindly act is a kernel sown,  
That will grow to a goodly tree.  
—JOHN BOYLE O'REILLY.

NOVEMBER 12

I live for those who love me,  
For those who know me true;  
For the heavens that bend above me,  
And the good that I can do.  
—THOMAS GUTHRIE.

NOVEMBER 15

To all the prize is open,  
But only he can take it  
Who says with noble courage,  
"I'll find a way or make it!"  
—J. G. SAXE.

NOVEMBER 16

We can do more good by being good  
Than in any other way.  
—ROWLAND HILL.

NOVEMBER 17

Be good, and let who will be clever.  
—CHARLES KINGSLEY.

NOVEMBER 18

Love is the sunshine that warms into life.  
—CHARLES KINGSLEY.

NOVEMBER 19

Cheerily, then, my little man,  
Live and laugh, as boyhood can.  
—JOHN GREENLEAF WHITTIER.

NOVEMBER 22

Still let us, for his golden corn,  
Send up our thanks to God.  
—JOHN G. WHITTIER.

NOVEMBER 23

For waking and sleeping, for blessings to be,  
We children would offer our praises to thee!  
—MARGARET E. SANGSTER.

NOVEMBER 24

When the winter is over,  
The boughs will get new leaves,  
The quail will come back to the clover,  
And the swallow back to the eaves.  
—ALICE CARY.

NOVEMBER 25

When you come to think of it  
The day is what you make it;  
And whether good or whether bad  
Depends on how you take it.

NOVEMBER 26

Vessels large may venture more,  
But little boats should keep near shore.  
—BENJAMIN FRANKLIN.

NOVEMBER 29

Surely as cometh the winter, I know  
There are spring violets under the snow.  
—NEWELL.

NOVEMBER 30

A little work, a little play  
To keep us going—and so good-day!  
—GEORGE DU MAURIER.





# 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



# November Entertainment

By Bertha E. Bush, Iowa

## November and the Sad Little Maids

*Characters.*—November in long dress, cap and apron; seven sad little maids, each with a big white handkerchief; seven color sprites, Red, Orange, Yellow, Green, Blue, Violet, and White.

Each color sprite wears on her left shoulder a great bow of tissue-paper of the required color, with long, floating ends. If desired, the color sprites may be boys, with caps of the colored paper.

Enter November and the seven sad little maids.

*First Little Maid.*—We're seven sad little maids.

*Second Little Maid.*—All summer long we were happy, but now we are miserable.



*Third Little Maid.*—Jack Frost has nipped all our beautiful flowers.

*Fourth Little Maid.*—The bright leaves have all fallen from the trees.

*Fifth Little Maid.*—The green grass is all withered and brown.

*Sixth Little Maid.*—There's nothing pretty in November.

*Seventh Little Maid.*—There's nothing pleasant to do, when all the beautiful things of summer are gone.

All put handkerchiefs to eyes and cry.

*November.*—Poor little maids! Your eyes were touched by the summer beauty, and you can't see any other kind. I might be angry with you for saying such bad things about me, but instead I am sorry for you and I'll try to cure you. If you look right, there are as beautiful things to be seen in November as in the summer.

*Little Maids (crying).*—But there are no pretty colors in November. Everything is brown and gray and dull.

*November.*—Stuff and nonsense! You have the disease bad. Why, there's a perfect rainbow of colors to be seen in November, and they are as bright as ever flowers and leaves were in summer. Color sprites, come here and show these sad little maids that you are here as much in November as in summer.

Enter color sprites.

*All the Color Sprites.*—

No colors in November?

What of the apples? Say,

*Red.*—The reddest rose of summer

Is not so bright as they!

*Green.*—And barrels, too, of greenings,

Such lovely, tender green;

*Yellow.*—And yellow ones like sunshine,

The fairest ever seen.

*Orange.*—No colors in November?

Think of the pumpkins round!

No brighter, clearer orange

Can anywhere be found.

*Purple.*—And think of cans of raspberry sauce,

As purple as can be,

And grape-juice, and grape clusters, too;

Are they not fair to see?

*Blue.*—No colors in November?

Why! summer skies are gray,

Compared with their deep blueness,

On a snappy, clear, cold day.

*White.*—And nothing in the summer

Is as pretty as the snow,

When it spreads its wondrous covering

On all the world below.

*All.*—No colors in November? Why, we haven't told you half!

*Red.*—Think of the cranberries!

*Green.*—And the green grapes and celery!

*Yellow.*—And the yellow pears and bananas! And the yellow popcorn all ready to pop!

*White.*—And the white popcorn all popped out! I'm sure there is nothing prettier than that!

*All.*—And it tastes so good!

*November.*—It seems to me that there are other things, too, that taste good in November. Can't you think of them?

*First Little Maid.*—Oh, yes! It is the time for roast turkeys!



*Second Little Maid.*—And pumpkin pies!

*Third Little Maid.*—And mince pies, too! What fun it is to stone raisins for them!

*Fourth Little Maid.*—And to stir up cakes for Thanksgiving! I love to cream the butter and sugar together, and beat in the milk and flour.

*Fifth Little Maid.*—I tell you what I like to do best. It's to crack the nuts!

*Sixth Little Maid.*—I like to see all the company come, the uncles, and aunts, and cousins.

*Seventh Little Maid.*—I like to eat the Thanksgiving dinner. I'm glad the time for it is nearly here.

*All Little Maids* (clapping hands).—Oh, yes! So do we! We are glad that November is here.

*November.*—There! they are cured! (To little maids.) Don't you feel much better now?

*Little Maids.*—Yes, oh! yes. (Putting away handkerchiefs.) We are not sad little maids now. We are glad little maids. Who wouldn't

be glad when they remember that Thanksgiving is coming?

We were very, very foolish!

We really didn't remember

That we couldn't have Thanksgiving

Until we had November.

We welcome you most gladly;

We love your colors dear.

For the pleasure that you give us

We'll give thanks the whole long year.

*November.*—Thank you, my dears. You make me happy, too, when you are happy. Now let us have a little skipping time to show our joy. Color sprites, mind your manners!

Each color sprite advances to one of the seven little maids, makes a deep bow, and offers her an arm. They skip in couples around November, then join hands and circle around her, and perform other figures in time to music. Then they skip to their seats, November leading.



# The Feast of the Pilgrims

## A Dramatization in Five Acts

By E. Fern Hague, New York

Act I. On the Common—The Governor's Proclamation.

Act II. Going to Church.

Act III. The Preparation.

Act IV. The Feast.

Act V. The Departure of the Indians.

### CHARACTERS

Governor Bradford	Priscilla
Myles Standish	Remember Allerton
John Alden	Mary Brewster
William Brewster	Massasoit
John Allerton	Phillip (his son).

Squanto—The Indian Runner.

"Patience Deliverance Hopeful Anne"  
(The little girl with the big name).

Ensemble—Soldiers and Indians.

Time—1632.

Place—Plymouth.

### ACT I.—THE GOVERNOR'S PROCLAMATION.

A ringing of the church bell off stage. Enter John Alden, Wm. Brewster, John Allerton, Priscilla, Remember and other Pilgrims.

*Alden.*—Why, think you, has the good Governor sent for us?

*Brewster.*—Methinks, perhaps, he wants us to be watchful of the Indians.

*Allerton.*—Nay, nay, the Indians are friendly. Methinks the Governor does not like the bright colors of Mistress Priscilla's cloak, and would scold her before us all.

*Priscilla.*—Nay, you are all wrong. Methinks, the Governor saw thee, Master Allerton, smoking on the Sabbath and would shame you publicly.

*Allerton.*—I! I smoke on the Sabbath! I never did so bad a thing.



*Priscilla.*—Then, perhaps, he heard thee scolding thy good wife.

*Brewster.*—Friends, stop thy idle prattling. The Governor has more serious business. Hush! He comes!

Enter Governor Bradford.

*Governor Bradford.*—Good friends, I greet thee. This season has been one of great joy and plenty. The Indians are friendly. Our harvests have been very good. We have corn and wheat enough to last us the winter thru, and the woods are full of game. God has been kind to us. Let us then appoint a time to give thanks to Him. Let us gather together with the Indians and feast and pray, and give thanks. Do you all wish it?

*All.*—Yes, let us give thanks.

*Governor Bradford.*—Then on the third day from to-day, the church bells shall ring. Ye shall all gather early in the morning into the church and pray. After that we shall have three days of feasting. I will now give you each your task. John Alden, do you go fishing. You, Allerton, take three men and search the woods for game. Mistress Priscilla and Mistress Brewster, do you take charge of the cooking. Squanto, bear the greetings of the Pilgrims to Massasoit and his warriors and invite them to the feast. Now, friends, go to your labor.

Exeunt.

## ACT II.—GOING TO CHURCH.

The Pilgrims, headed by Governor Bradford and William Brewster, pass along to church. They sing the following hymn, to tune "America":

O Thou, whose eye of love  
Looks on us from above,  
Low at thy throne  
We come to Thee and pray,  
That gleanings, day by day,  
Our grateful hearts always  
Thy hand shall own.

Thine are the waving fields,  
Thy hand the harvest yields  
And unto Thee,  
To whom for rain and dew,  
And skies of sunny blue  
Our life and praise are due,  
We bend the knee.

And when beneath the trees  
In fairer fields than these  
Our glad feet roam,  
There where the bright harps ring,  
May we our gleanings bring,  
And in thy presence sing,  
Our harvest hymn.

## ACT III.—THE PREPARATION.

Tables and benches are set for the feasters. Enter Priscilla and the other women carrying meat, bread and fruit. They proceed to set the table.

*Priscilla.*—What say you, Remember, does our table not look nice?

*Remember.*—It does, indeed.

*Priscilla.*—But we have forgotten something. Come here, Patience Deliverance Hopeful Anne. Tell John Alden to roast the corn.

Exit Anne.

*Mary Brewster.*—Methinks, Priscilla, that John Alden will roast his fingers in his haste to obey thy order.

*Priscilla.*—I pray thee cease thy nonsense.

Enter Anne.

*Anne.*—John Alden says thy wishes shall be obeyed at once.

*Mary Brewster.*—Patience Deliverance Hopeful Anne, will you see if the nuts are cracked?

Anne starts off stage.

*Remember.*—Patience Deliverance Hopeful Anne, will you bring me some salt?

Anne again starts out.

*Priscilla.*—Patience Deliverance Hopeful Anne, wait a minute. Tell Mister Allerton that his wife wants him to open three hundred clams before he sits down to rest.

Exit Anne.

*Remember.*—Are we all ready to call the feasters?

*Mary Brewster.*—I think so.

*Priscilla.*—Let us tell the Governor the feast is ready.

## ACT IV.—THE FEAST.

A ringing of the church bell off stage. Enter Governor Bradford and King Massasoit, followed by Indians and Pilgrims. All gather around the table.

*William Brewster.*—Friends and guests, we have gathered together at this time to thank God of the white man and Manito of the red man for this food. Let us eat, drink and be thankful.

*Governor Bradford.*—Welcome to King Massasoit and Phillip, his son, and to his warrior braves. Take your places and eat.

A drumming off-stage. Enter Myles Standish and his famous ten soldiers. They execute a military drill. Myles Standish salutes Governor Bradford.

*Governor Bradford.*—Well done, Brother Standish and soldiers. Gather around the table and eat.

*Standish.*—Soldiers, eat and drink, for you have marched far this day. Mistress Priscilla, I greet thee.

Priscilla courtesies.

*Massasoit.*—Massasoit, before the white man come in bird ship from the land of morning sun, Massasoit, he owned all 'round here. Then white man come and live here. Very bad spirit him whisper in Massasoit's ear, "White man, him steal your land—kill him!" But good spirit, him whisper in Massasoit's other ear, "White



man your very good friend—don't kill him—give him land and a home. There is land enough for all." So Massasoit listened to good spirit. The Indian will always be a friend to the white man. When King Massasoit die and go to the Happy Hunting Ground, then his son, Phillip, will be chief, and Phillip will be good to white man.

*Governor Bradford.*—Very good, friend.

*Massasoit.*—We will be good friends. Now we shall all go to yonder fields. There will be games and running races and shooting matches. The winners shall receive prizes.

Exeunt.

ACT V.—THE DEPARTURE OF THE INDIANS.

Enter Governor Bradford and King Massasoit, followed by Pilgrims and Indians.

*Governor Bradford.*—Friend Massasoit, your warriors are good runners, and Phillip, your son, is a good shooter of the arrow. See, he has won this red jacket as the first prize.

Governor Bradford presents jacket to Phillip, who puts it on backward.

*Massasoit.*—Farewell to the kind white man. My braves have been pleased and well fed. We shall come again.

*Governor Bradford.*—The homes of the Pilgrims are always open to the red man.

*Massasoit.*—This is the pipe of peace my braves give to the white man.

Massasoit presents the pipe to Governor Bradford. The Indians form a line. Massasoit, after raising both hands to heaven in blessing, takes the lead and the Indians run out at a loop trot.

## Primary History Lessons

By Anna Wildman, Pennsylvania

### Early English Exploration

The teacher will find Froude's essay on "England's Forgotten Worthies" in his "Short Studies on Great Subjects" interesting and valuable in connection with this paper.

Turn to a map of England and find on the River Avon, near the head of the Bristol channel, the town of Bristol. In the days of Columbus, when Henry VII. was king of England, this town was the greatest seaport in the country. We must imagine its harbor filled with sailing craft, its docks alive with busy merchants and mariners.

There dwelt in Bristol at this time an Italian called in English John Cabot. He had lived there about two years when Columbus made his first great voyage of discovery. The news of that voyage amazed the men of Bristol, used as they were to the sea. It seemed a marvelous thing that the East Indies had, as they believed, been reached by sailing west.

John Cabot wished to try his fortune on the great Sea of Darkness, no longer a Sea of Darkness; so he laid his proposals before the king. King Henry VII. granted him permission to sail to the east, west, or north to discover and claim for England what lands he could. If he were to sail south and arrive at the lands that Spain claimed it might cause war between England and Spain. That is why the king was particular to tell him to go east, west, or north.

In May, 1497, John Cabot, with one ship and eighteen men, sailed out of Bristol channel. On the 24th of June he discovered land. It was on the coast of what is now Canada, but just where is uncertain. It was probably in the vicinity of Labrador. They saw no people, but found some implements and so concluded that

the land must be inhabited. Great quantities of fish were seen. John Cabot believed he had reached the coast of China. By the end of July he was back in Bristol, where the people showed him great honor.

By the following spring another expedition was ready to start out. This time there were no instructions about sailing only to the east, west, or north; for John Cabot thought that by sailing south from the land he had discovered he could find the rich island of Cipango or Japan.

In April or May, 1498, he set sail with six ships and about three hundred men. One of the vessels, unable to proceed, soon put back to Ireland. John Cabot must have died on this voyage, for nothing more is heard of him. Sebastian Cabot, the second of his three sons, now takes his father's place.

They sailed to the northwest, and reaching land, followed it in a northerly direction, hoping to find passage to the rich countries they were seeking. Altho it was July, there were icebergs in the ocean; and so far north were the voyagers that daylight lasted nearly all the time. At length, as they could not find a north-west passage, they turned around and sailed a long distance south, about as far as North Carolina. At several places on the way they landed, when they saw Indians dressed in skins. Sometimes the great numbers of fish thru which the vessels passed almost blocked their way. They were gone more than six months.

As neither John nor Sebastian Cabot found the rich spice lands of the East, their voyages were not at first considered very successful. Later, however, the people of England were glad to remember that the first flag to be planted on



the shores of the great North American continent was the flag of England, planted there by John Cabot in 1497. On account of this the English were able to lay claim to a great part of that vast country.

In Volume III. of Winsor's "Narrative and Critical History of America," as well as in his "Christopher Columbus," there may be seen a portrait of that famous sailor of Queen Elizabeth's day, Sir Francis Drake. He has a round head, short hair brushed straight back, a mustache and a short, pointed beard, arched eyebrows, and keen eyes. It is a bold, dangerous-looking face. On the right shoulder is tied a sash, which, crossing breast and back, meets under the left arm. He wears a high, turned-down, lace-bordered collar. His left hand rests on a globe.

Sir Francis Drake had made four voyages to the West Indies. In the course of these he had learned how cruel the Spaniards could be and had become their bitter enemy, so that they called him "The Dragon." During a fifth voyage in 1572, made for the purpose of doing all the harm he could to the Spanish settlements, he marched across the Isthmus of Panama and for the first time saw the Pacific Ocean. This was near the spot from which Balboa had discovered it in 1513. Drake was seized with a longing to sail upon those waters and discover whatever was to be found, and he "fell upon his knees" and prayed that his desire might be granted.

In the southwestern part of England you will find the city of Plymouth. From this port, November 15, 1577, with five vessels, Drake set sail on what was to be his voyage around the world. Only one ship, the *Pelican*, was to complete the voyage. On this boat Drake carried "pinnaces in parts, to be put together when needed." He was supplied with everything necessary and even with some luxuries, such as dishes of silver. On the 19th of June they arrived at Port St. Julian, on the coast of South America, the harbor in which Magellan had waited for the coming of the southern spring.

It was winter now, and Drake was forced to wait here until the 17th of August. It took him from this date until the 28th of October to reach safe waters in the Pacific; for after he had passed thru the Straits of Magellan storms drove him southward. On the southern point of the Island of Tierra del Fuego he had landed. There he had thrown himself upon the ground, and, extending his arms as far as possible, had taken possession of the land.

One after another, four of the ships had been lost or had deserted, so that only the *Pelican* was now left. Drake tried to find the others, but could not.

As he sailed up the coast of South America he stopped several times to obtain supplies or to plunder Spanish vessels, which he thought himself right in doing. He thus gained much gold and silver.

After reaching Mexico he still continued his

northward course. At last they were driven by cold storms to take refuge first in a bad harbor and then in a very good one. It was the middle of summer, yet the weather was bitterly cold, the trees leafless, and the ground covered with snow.

Here they were visited by Indians. During the month and more of their stay they had numbers of Indians always about them, yet no trouble arose. The Indians asked Drake to be their king and gave him a feather crown. When he left them on the 23d of July they were overcome with grief.

Crossing the Pacific and rounding the Cape of Good Hope, Drake reached England September 26, 1580. He was welcomed as a hero. Queen Elizabeth dined with him on board the *Pelican*, and there dubbed him knight.

A former name of England was Albion, so Drake named the Western lands that he discovered New Albion. There is some doubt about the good harbor in which he stayed. It may have been what is now the harbor of San Francisco. It was either this or one not far away, and New Albion included parts of what we know as Oregon and California.

#### QUESTIONS

Of what country was John Cabot a native? In what city of England did he make his home? What kind of a city was Bristol?

Why did John Cabot wish to sail across the Atlantic Ocean? Why was Henry VII. willing to help him? What part of North America did he discover? What did the crew see in the water near the coast? What did they smell? What did they see on land? How did John Cabot take possession of the land? (He planted the flag of England on the shore.)

Who was Sebastian Cabot? (For his picture as an old man see Winsor: "The Narrative and Critical History of America," Vol. III.) In what month did he reach America? What were seen in the ocean? Why were the days so long? When they sailed southward, what did they find in the water? What did they see on land?

Of what value were the voyages of the Cabots?

Describe Sir Francis Drake. Why did he hate the Spaniards and think he had a right to steal from them?

Where was Drake when he first saw the Pacific Ocean? What did he wish to do?

From what harbor did Drake set forth on his great voyage 'round the world? Name some things that he carried on his ship, the *Pelican*. What is a pinnacle? Where is Port St. Julian? What other famous explorer had spent some time here? Why did Drake have to wait till the 17th of August to continue his journey? Where is Terra del Fuego? What did Drake do while upon that island?

When Drake reached the coast of North America the next summer what kind of weather did he find? What part of North America was it in which he stayed while the storms lasted? What can you tell about Drake and the Indians?

When the *Pelican* returned to England how did Queen Elizabeth honor Drake?



# Ten Little Indian Girls

By Lucy Wood, New York

The 3A class dearly loved their Hiawatha work in Manual Training. They could tell all about "Hiawatha's Childhood," and sing "Wah-wah-tay-see Little Firefly." So when a game for the gymnastic exhibition was wanted, the teacher chose "Ten Little Indians," and set to work to elaborate it so as really to illustrate Indian life. The girls entered heartily into the work, and after many experiments and much fun we worked out the Ten Little Indian Girls.

The ten Indians each wore a red sweater, had her hair loose and tied a red ribbon around her forehead. Some stuck a quill or two into the ribbon. The other girls wore white aprons and white bows on their hair. They marched in at the back of the room, in a double line, the tallest leading. The first pair separated and the next came up between them; the third couple followed the first, etc., so that they formed four lines, leaving aisles between for the Indians to walk. This was "the forest." The Indians entered last, smallest leading, and took their places, four in the middle aisle and three in each side aisle. This was done to the tune of "Ten Little Indians," and at a chord all began the song.

## I.

One little, two little, three little Indians,  
Four little, five little, six little Indians,  
Seven little, eight little, nine little Indians,  
Ten little Indian girls.

## II.

- (1) Out in the forest they build their wigwams,
- (2) Out in the forest they build their wigwams,
- (3) Out in the forest they build their wigwams,
- (4) Ten little Indian girls.

## III.

- (5) Out in the (6) sun they (7) plant their (8) gardens,
- (5) Out in the (6) sun they (7) plant their (8) gardens,
- (5) Out in the (6) sun they (7) plant their (8) gardens,
- (7) Ten little Indian girls.

## IV.

- (9) Down on their knees they (10) weed their (11) gardens,
- (10) Down on their (11) knees they (10) weed their (11) gardens,
- (10) Down on their (11) knees they (10) weed their (11) gardens,
- (4) Ten little Indian girls.

## V.

- (12) When the corn's (13) ripe the (12) ears they (13) gather,
- (12) When the corn's (13) ripe the (12) ears they (13) gather,
- (12) When the corn's (13) ripe the (12) ears they (13) gather,
- (4) Ten little Indian girls.

## VI.

- (14) When winter comes they draw 'round the fire,
- (15) When winter comes they draw 'round the fire,
- (16) When winter comes they draw 'round the fire,
- (4) Ten little Indian girls.

## VII.

- (17) Ten little, nine little, eight little Indians,  
Seven little, six little, five little Indians,  
Four little, three little, two little Indians,  
One little Indian girl.

During first stanza the Indians come trotting out as numbers are sung, *one* little, *two* little, etc., and form a circle in front.

(1) Place the left hand as tho holding stakes and pound with right hand.

(2) Raise left hand as tho holding stakes together; with right make motion of binding together.

(3) Extend both arms and form circle by bringing hands together. (This is stretching cover over stakes.)

(4) Hands at sides, and stand in position.

(5) Hold left hand as if containing seed, and with thumb and finger of right take one out.

(6) Drop seed.

(7) Stamp lightly on seed with one foot.

(8) Draw foot back.

(9) Kneel down, keeping in circle.

(10) With right hand, pull weed from floor.

(11) Throw it away over shoulder.

(12) Raise left hand high as possible; holding top of stakes with right hand, grasp ear of corn.

(13) Pull and drop ear.

(14) Draw closer together and sit down.

(15) Make motion of sowing, keep time, twice to line.

(16) Drop hands in lap and lean forward as if listening to one girl.

(17) Go back between lines as numbers are sung, and take places at rear of lines.

At end of song all march out in the same order as they entered, going out by doors at the front of the room.

(The music for this exercise was published in TEACHERS MAGAZINE last month. It may also be found in "Graded Games and Rhythmic Exercises," by Marion Bromley Newton. A. S. Barnes & Co., publishers.)



# Nature Lessons from the Garden

By Annie Chase, Massachusetts

## Queer Ways of Flowers

Some people say Bee has to stand head downward on a pansy to get the nectar. Watch and see.

The flowers have all sorts of queer ways of keeping their nectar for just those insects which will help them most about getting and sending away pollen.

Snap Dragon in your garden has such a funny mouth you will laugh when you look her in the face. No, she won't mind your fun. Her big rolling lip is shut tight, for inside are the precious pollen and nectar.

If Ant or Fly comes up and sits on this lip he cannot open it. They can only look with longing eyes at the closed door. Bee comes—whiz! he alights on that bulging under lip, his weight pushes it down, down, till see, Snap Dragon is yawning. Bee's head is inside her mouth!

In a twinkling he snatches a sip of nectar,



Bee's Head Inside Her Mouth

leaves some pollen, gathers up some more pollen to carry away on his fuzzy coat, and buzzes out.

Snap! the big flower mouth is closed so quickly that a wistful ant looking on and perhaps hoping to enter has not time to turn around once.

"I cannot allow ants in here," says the flower, not with words, but with actions and looks.

Nasturtium does not like to have ants around her sweets, either, because they are not likely to carry her pollen to the right place for making seeds. Their bodies are too small, so the danger is that they will eat and not pay.

The ants do come creeping, creeping up Nasturtium's smooth stem to her petals, when suddenly—dear! dear! they come to those big yellow bristles in the flower!

"Oh! Ugh! A barbed-wire fence," they cry out, and all turn about and go home without one taste of the goodies.

A great many plants use these bristles and hairs for making fences to keep out ants from their cupboards. Some plants clothe all their stems and leaves with hairs, for just this purpose.

This care of the flowers about keeping safely the precious pollen and seeing that it is carried to the proper place is the cause of the difference in the shapes of the flowers.

Some flowers are open and flat for the short-lipped insects—for each plant has its favorite insect visitor—some have long, deep tubes for the hummingbirds and butterflies.

The stamens, too, have all sorts of funny contrivances for showering insects with pollen



Blue Gentian

dust. Sometimes the stamens have springs in them which make the box on the end of the stamen thump down on Bee's back and shake out its pollen like pepper out of a shaker.

Some flowers have little harmless traps for catching and holding Bee by the leg till he has rubbed off some pollen and rubbed on some more. Others have little flower-boxes which close and keep him prisoner till his errand is done, while others have a sticky substance which they plaster on Bee's nose, or head, or shoulders, so the pollen will be sure to stay on till it reaches some other flower.



"Bzz! bzz!" go the busy Bee pollen-carriers all day long, and the flowers seem to be watching for them, their bright faces turned up to the sunlight, as we watch for the mail-carriers when we expect a letter.

Bee is such a wise little carrier, too. He never leaves the wrong pollen nor carries it to the wrong plant. He always takes one sort of flower at one trip, and another the next day, or the next trip, so that the pollen is carried to flowers of its own family. Isn't that queer? How did Bee learn so much about botany?

The flowers take a great deal of pains to save Bee from visiting the same flower after pollen has been once carried to it. Morning Glory and Petunia close up tight. Nasturtium turns pale, and White Clover—you notice her some time—turns down those blossoms which no longer need pollen until they look like a drooping fringe around her stem.

All flowers close their doors in some way after Bee's visits, till they look like forsaken restaurants on the beach after the summer is gone.

## Homes in Other Lands

By Margaret M. Coale, Maryland

### THE ESKIMO HOME

The Eskimo people live in the North in snow houses.

If you should see one of the Eskimo homes you might think of the caves you have dug in the snow. The Eskimo father first takes enormous cakes of ice. He shapes these blocks into a mound like an inverted bowl. In the center he leaves a little hole for the smoke to get out. Then over the sides of the house he places, not earth, but white snow. This is packed so tightly that not a breath of old north wind can creep into the house.

The Eskimo father runs no risks of draughts from opening doors. Down at one side of the mound he makes a hole about two feet square. Then he builds a passage or hall for five or six feet out just as high as the door. This means that no one can *walk into* the house; people must creep in on their hands and knees.

The Eskimo people would like to have you stay for supper. They would give you fat whale blubber and bear's meat.

Then, if you could spend the night, they would offer you a bed of snow! It would be covered with branches and moss, and over these you would have some heavy skins.

You would not care for this dark little cave with its dim light, smoke, its dripping walls, but the Eskimo children have nothing else but snow and ice to use. They love their little home very much indeed.

### SHEPHERDS OF TIBET

When people, like the little dwarfs, live on the meats of animals and do not care for herds, they are called hunters. But when they begin to care for flocks, to tend and protect them, they are called pastoral people.

Over in Asia, on the plains of Tibet, we find many shepherds living in tents. They need houses which can be moved easily from place to place.

The shepherds cut the long hair from the yak, then spin it into yarn and weave it into a strong cloth. They had to try many times

before they learned to weave the hair, but now they can easily make this covering.

The tent has four poles, one at each corner, then an extra stake at each supports the ridge-pole. Over these stakes a square piece of cloth is thrown and fastened down with strings.

You would know far off that this was a home. The smoke curling from the top would show man's work, and you would know that this cloth could only be made by human beings. It shows that man has learned to use other materials than the skins, grass, poles and earth. He has become wiser and more constructive.

The children dress in nice dresses woven of wool, and dyed with beautiful blue, yellow and purple colors. They ride their ponies over the fields and use beautiful leather saddles. They like their tent, but, unlike you who love the field, woods and orchards around your home, they care nothing for the land around them. They are just as happy in one place as another, and wherever the tent is pitched, there is their home.



TEACHERS MAGAZINE has three departments dealing with the peoples of the earth: one is devoted to the "Children of Many Lands"; another, to "Dolls of Other Lands"; and a third, to "Homes in Other Lands." These form a most interesting preparation for the study of geography. Each month at least one of these departments is represented. In December a description of Greek dolls may be looked for.



# The Story of the Pilgrims

## Reading Lessons for November

By Alice Ormes Allen, Vermont

A long time ago King James was the king of England.

Some of his people wanted a church of their own. They wanted to worship in the way that seemed right to them. King James said that they should go to his church. He was very unkind to them because they did not.

At last some of them went to Holland, where they could have their own church. They lived in Holland about twelve years. They had pleasant homes and the Dutch people were kind to them.

But the fathers and mothers were not quite happy.

The children learned to speak Dutch. They learned to do as Dutch children did. Their mothers thought they would forget English. They would forget how to speak English and be like Dutch children.

They thought if they went to a new country they could make a new England for themselves. They could live as they had in England, but they would have a church of their own.

They had heard of America. Some Dutch people had gone there. It was a large country and there were not many people there. There was room for more.

They hired two ships. The larger one was the *Mayflower*, the other the *Speedwell*.

Not all of them could go. There was not room in the ships. Besides, some were too young and some too old; others were ill.

It was a sad day when they said good-bye. They did not know whether they would ever see their friends again. They were going to take a long, dangerous journey. The captains knew the way, but none of them had ever been.

The captain of the *Speedwell* said there was a leak in his ship, and so the *Speedwell* did not go.

Some of the people in the *Speedwell* went in the *Mayflower*. There were 102 people on the *Mayflower*. They sailed in August. They had dreadful storms and did not see land for over two months.

The captain did not take them where he said he would. He sailed farther north till at last they came to Cape Cod.

The first day they spent in the harbor was Sunday. The next day was Monday and the women washed the clothes on the shore.

The men went out to look over the land. It was a month before they found a good place to live.

They found a good harbor with a hill near it. There was a stream of clear water on the hill. There were fields there which Indians had made.

While they were building their houses they lived on the ship. The houses were made of logs and roughly built.

It was cold now, for it was Christmas-time.

Many of the Pilgrims were sick. Before spring half of them died. They planted grain over the graves to hide them, for they were afraid the Indians would know how few they were.

One day an Indian walked into the village. Everyone was frightened. But the Indian did not want to hurt them. His name was Samoset, and he became their friend.

Massasoit was a great Indian chief. He became their friend also.

Some white people had treated the Indians badly, but the Pilgrims were good to them. The Indians gave them corn and showed them how to plant it, with a fish in every hill. They called it maize. They helped them in many other ways.

In the spring the *Mayflower* went back to England.

That summer the Pilgrims planted corn and grain.

In the fall they had fine crops.

The houses were finished.

There was plenty of fish in the sea and game in the woods.

They were well and strong again.

The Indians were their friends.

They felt very thankful for all these things, and the governor said they would have a time of rejoicing.

The men went out into the woods and brought back game enough to last a week.

Some went to the shore and brought fish for the feast. They ground the Indian maize for bread and puddings. The women cooked all these good things.

Massasoit and his Indian chiefs were invited. He came with ninety of them, but there was enough for all.

The Pilgrims sang and prayed and thanked God for being good to them.

The grave Pilgrims and dark Indians sat down together and shared the great feast.

This was the first Thanksgiving dinner. We have had them ever since.



Words for spelling and writing lessons preparatory to "The Pilgrims."

- |              |                    |             |                 |
|--------------|--------------------|-------------|-----------------|
| 1 King James | 4 America          | 1 captain   | 1 Massasoit     |
| 2 England    | 5 hired            | 2 leak      | 2 chief         |
| 3 people     |                    | 3 August    | 3 maize         |
| 4 church     |                    | 4 dreadful  | 4 finished      |
| 5 worship    |                    | 5 storm     | 5 governor      |
|              | 1 <i>Mayflower</i> |             | 6 rejoicing     |
|              | 2 <i>Speedwell</i> | 1 clothes   | 1 thankful      |
| 1 Holland    | 3 good-bye         | 2 harbor    | 2 Pilgrims      |
| 2 twelve     | 4 dangerous        | 3 logs      | 3 Thanksgiving. |
| 3 country    | 5 journey          | 4 Christmas | 4 feast         |
|              |                    | 5 Samoset   | 5 together      |

# Song Games

By Kate F. Bremner

## GLEANERS

The musical score for 'Gleaners' is written in 2/4 time with a key signature of one sharp (F#). It consists of two systems, each with a vocal line and a piano accompaniment. The lyrics are: 1 We are 2 glean-ers 3 home from the field, 4 Har-vest time is splen-did; 6 Stamp with the feet and 5 The grain is safe-ly gath-er-ed in, Au-tumn's near-ly end-ed. 7 clap with the hands, And 8 gai-ly sing, and gai-ly sing The 9 hap-py song of the har-vest.

### SECOND VERSE

Now we join in the harvest home  
With thankful hearts and voices;  
Fruits of the fields and the woods are here,  
And every one rejoices.

### DIRECTIONS

Children ready to march 'round in a ring. Hands in position. Begin on left foot.

1. Left arm thrown out in line from shoulder. Right arm thrown across chest towards left shoulder.

2. Right arm thrown out in line from shoulder. Left arm thrown across chest towards right shoulder.

3. Repeat 1 and 2.

4. Hands clasped behind.

5. Repeat 1, 2, 3, 4. Chorus.

6. Stamp with left foot.

7. Clap once with hands.

8. Fold arms.

9. Swing right 'round, not quickly.

Actions all done while children are marching around in a ring.



# A Manual Arts Schedule

By Cheshire Lowton Boone, Montclair, N. J.

It is the purpose of the present series of papers to show in some detail the several stages in the presentation of drawing and handwork in the elementary school, with special reference to the earlier years. The outlines, instructions and illustrations which follow in this and other numbers of the *TEACHERS MAGAZINE* are not offered as models to be copied, but as types. The teacher should aim to cover the ground indicated, teach the fundamentals involved and in such manner follow the spirit of the outline rather than the wording. The outlines will be arranged and issued in every number in the same form as those the writer uses in Montclair.

The materials used are not so important as the subject matter. Crayon (colored) is the best drawing material for primary children, but pencil can be used, and the brush also. Brush and common school ink are excellent for silhouette drawings for the third grade on. Manila drawing paper is more useful, costs very little, and one can have plenty of it. It should be the 9 x 12-inch size.

## GRADE I.

September to November

### *Color.*

1. Teach the several hues, red, orange, yellow, green, blue, and violet as follows:

- a. Show the color.
- b. Ask pupil to match it, find and bring samples.
- c. Give the hue its name.
- d. Use this name in speaking until it is familiar.
- e. Use hue in simple drawing, as toy balloon, flag, apple, leaf.

### *Form and Proportion.*

1. Draw objects which can be represented by means of straight lines as, kite, door, window, chair, table, stove, coffee-pot, ladder, house, fence, church, chicken-coop, etc.

It is imperative that children learn to make lines perpendicular, horizontal, oblique, etc., at will. These drawings are to be very simple, without perspective, and made quickly for children.

2. Make combinations of straight-line drawings, as a table and chair, house and barn, or barn and chicken-coop.

This kind of exercise develops a sense of relative size, proportion and position.

3. Draw or model in clay simple things, as apple, pear, pumpkin, carrot, gourd, milkweed, or other large seed-pods.

4. Make drawings life-size if possible, and place them in the center of the sheet.

### *Design and Construction.*

*Note.*—Under design will be included illustrative drawing whenever it appears, because it is inventive in kind.

1. Use the strongest-line drawings, which should become as familiar as words, as elements in making pictures, of the house and surroundings, the kitchen, the bedroom, etc. Show by pictures and drawings on the blackboard how things must be placed in a drawing with reference to the floor line, or if outdoors, the sky line.

2. Learn what a square is. Fold squares of paper on diameters and diagonals. Fold a six-inch square of paper into sixteen squares. The square folded thus is the basis of most elementary constructive work in paper. By cutting along certain lines, simple boxes, houses, etc., result.

## GRADE II.

### *Color.*

1. Review and if necessary go over the ground suggested for Grade I. Use given colors with simple object drawings until they are familiar.

### *Form and Proportion.*

1. Practice drawing objects with straight lines, only as in Grade I, combining the drawings to make pictures. This corresponds exactly to learning language; the drawings are words which of themselves stand for little unless used in proper groups.

2. Learn to make good printed letters.

(See *TEACHERS MAGAZINE*, April, 1909.)

Lettering is very important. Children should learn it early, and be given sufficient practice so they become proficient. Lettering should be done easily and naturally, using only capitals, thruout the grades.

3. Draw with the crayon or ink and brush: Toys, fruit and vegetables (as those for a dinner), Japanese lanterns, and large flowers or very simple sprays of leaves. The apple, pear or quince with a bit of branch is excellent material. If the spray is not simple enough, prune it, make it simple and still of good composition.

(See *TEACHERS MAGAZINE*, October, 1908.)

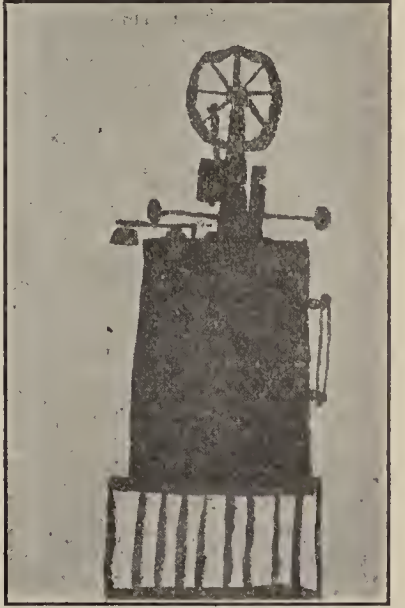
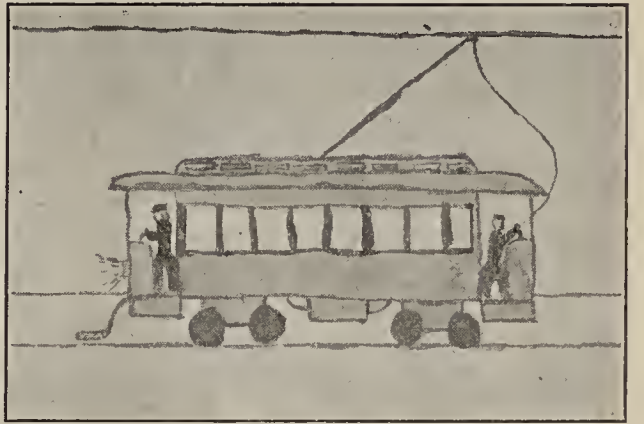
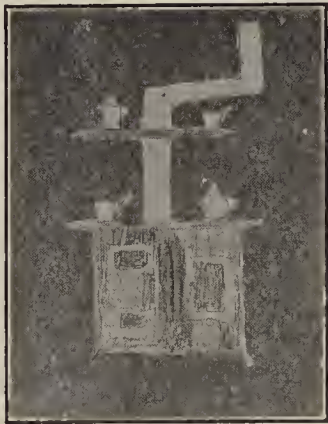
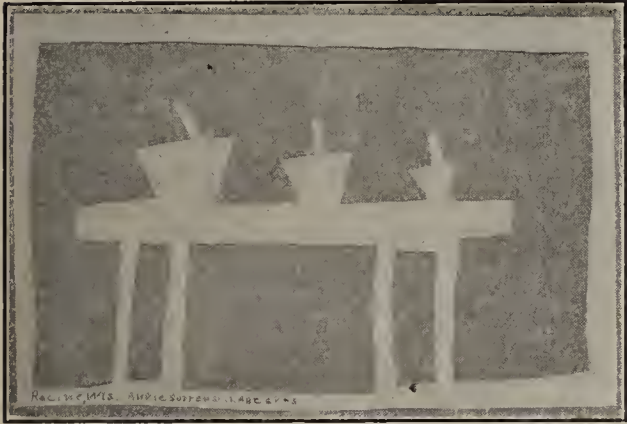
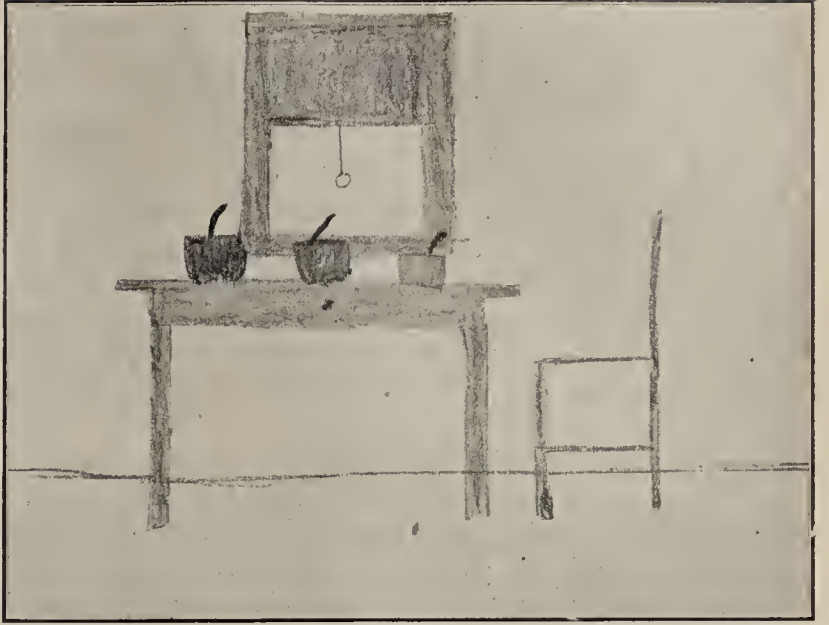
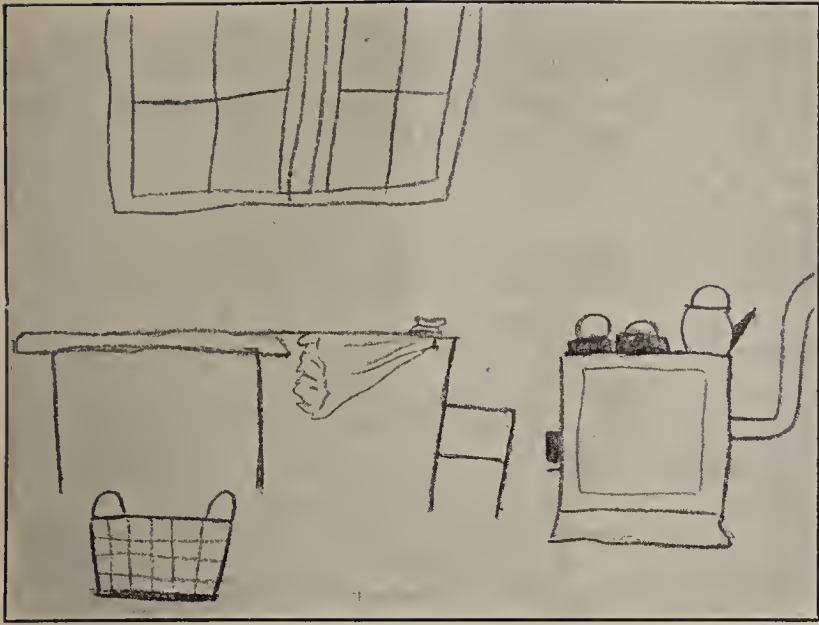
4. Draw various kinds of common vehicles, or delivery wagons, trolley car, buggy, truck, etc. These should be made first from memory; save the wheels, the drawing can be made of straight lines. Proportion is important.

After the lesson, ask the class to look for these vehicles, study them and make drawings of as many kinds as the locality affords. Once memorized this material is most serviceable later for pictures of street scenes.

### *Design and Construction.*

1. Illustrate such themes as raking leaves, gathering apples, nutting, games, household occupations, etc. To go about this successfully one must look at the finished picture as a result to be reached by a number of lessons. The va-







rious elements of the picture proposed are taken one at a time and learned until the class can draw them; then they are combined and finally the desired combination is attempted.

2. Teach the use of the ruler. Children should learn inches and half-inches thoroly. Arrange simple geometric figures for a given-sized sheet and have pupils rule the lines dictated. After the use of the rule has become rather familiar, it is well if the ruling has some object, so that when finished, by cutting on given lines, a box or house is the result, by folding up the paper.

### \*3. *Constructive Work.*

Along with the drawing should go a series of exercises in measurement, folding, cutting, and pasting, such as boxes of tag-wood or heavy paper. These later furnish the proper kind of problem for Christmas, and make work with the rule profitable.

(See pages by writer in *Manual Training Magazine* above noted, and *TEACHERS MAGAZINE* for June, 1908, and November, 1908.)

### GRADE III.

#### †*Color.*

1. Review the order of colors in the spectrum, and attempt to reproduce hues from natural objects by painting or drawing with crayons.

2. Show how orange, green and violet may be made, and make them.

#### *Form and Proportion.*

1. Use similar material as suggested for the two lower grades, only draw better. Third-grade children should have or should speedily acquire, a sense of size and proportion which is more dependable than in Grade II. They should place their objects, people and things better with reference to the floor line and sky line. They should be able to draw.

2. Draw sprays, fruit, and vegetables.

3. Trees in silhouette, and as soon as possible with bare branches. Here only the important part of the tree, the trunk and main branches, should come into the picture. The fine branching is not important.

4. Practice printing. Each pupil should print his name and grade on the back of his drawing.

#### *Design and Construction.*

1. Illustrate such themes as summer and vacation experiences, picnics, nutting, raking and burning leaves, which require a landscape background and with figures, and finally try the complete picture.

\* It is not proposed to give a detailed outline of hardwood, but merely the suggestion of the kind which should make part of this schedule in drawing. However, ample reference will be given to complete description of the several kinds of handwork with working plans and illustrations.

† The colors used here are those most familiar. Any other color system may be taught in the same way. It matters not whether one has five or six colors in the scale. Children must learn their names, how they are made, and the terms of technical character, so that some things farther away than others, as people, trees, houses.

2. Use the rule for one inch, one-half inch and one-fourth inch until it is easy.

This rule-work for all grades cannot be finished in these months. The class should work at it from time to time on some problem which is simple enough to illustrate the measurement desired.

3. The construction of boxes (there are hundreds), envelopes, folders, etc., should be a part of the outline. Handwork in these primary grades is a part of drawing and representation and does not exist to any extent for its own sake. Most of the constructed things are either made for measurement purposes, or for pictorial use, as will be seen later.

### GRADE IV.

#### *Color.*

1. Show how color can be and is modified by mixing other colors with it. For instance, yellow added to red makes orange—just what kind of orange depends upon the proportion of each.

Choose some material objects and discuss their color; name them; tell how the color of each is made and reproduce it. All this will take time.

#### *Form and Proportion.*

1. Draw with brush and ink, sprays and nature material generally. Choose or work very simple compositions for models. See that there are at least two models, so every pupil can see. It would be best if every pupil could have a spray. These silhouettes can be very expressive and charming.

#### *Design and Construction.*

1. Illustrate some theme already suggested, on a street scene, working it up a little at a time.

2. About this time in the school, some form of handwork should be introduced which is to be followed the entire year, as modeling and pottery-making, or cardboard construction. It should be a kind of construction which requires some design, like borders, stamps, lettering, etc.

a. Make border or running pattern of repeated units to suit the handwork.

b. Study the designs possible, by cutting up a square or circle as the typical symmetrical unit.

Make stamps, tile patterns or designs for box covers, as the case may be. For practice some of these designs may also be made in connection with color study. They will involve some good rule-work, using one-fourth inch and perhaps one-eighth inch.

(See *TEACHERS MAGAZINE*, May, 1908.)

In using the above schedule the teacher should work on one topic long enough (perhaps half a dozen lessons) to reach some conclusion, to fix some point. Then a different topic may be taken up, going back later to the first to carry it on a step farther. Nor is it necessary that the exact amount of work here outlined be finished within the three months, but the bulk of it can be by enthusiastic, cheerful work.

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# THE CHILD WORLD

Supplementary Reading for the Primary Grades

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## The Potato Goblins

By Edith Hiron

“Do you know what a goblin is?” asked grandmother. “Of course you do not; children seem too old nowadays for goblins and fairies.”

Grandmother was not complimentary, but she was kind. Every year her two grandchildren, Jim and Betty, were invited to stay with her in town. As their home was in the country, this visit was a great treat. They stood for hours watching the people, and the street cars, and they were so impressed by the policeman who regulated the traffic, that Jim declared he should be a policeman when he grew up.

Then there were the shops—particularly the toy shops. Grandmother always spent a whole day looking at the windows, though, being a wise grandmother, she never entered but one. She stayed exactly five minutes.

“Now, children,” she would say, “you have five minutes for choosing a toy; so make up your minds.”

Have you ever tried to make up your mind in five minutes? Because, if so, you will understand how hard it was for Jim to choose between an engine which would go itself, and a gun; or for Betty to choose between a doll's house and a butcher's shop with joints of meat ready for sale.

The day that grandmother spoke of goblins was “toy-shop” day, but, alas! it was wet.

“It's no use fretting,” said Jane, the maid, as Jim refused his pudding, and Betty's eyes filled with tears. “It's no use fretting. For my part, I'm glad of the rain; it will wash the windows and save me the trouble. If you have finished dinner you may go to grandmother's room.”

“Since it is wet, we will sit by the fire and amuse ourselves,” said grandmother, and that was how she came to speak of goblins.

“What is a goblin, grandmother?” asked Jim.

Grandmother knew quite well what a goblin was, yet she could not tell the children until she had looked at a big book which was full of words.



"As you do not know," she answered at last, "I must tell you. A goblin is a naughty little fairy man, who always wears a red cap, and has an ugly face and long pointed ears."

"I should like to see one," observed Jim.

"So should I," remarked Betty.

Grandmother thought for a minute. "Well," she said, "goblins are not easy to find, for, like the fairies, they are very shy little people. They hide in the shadows, or in the flowers, or behind the sunbeams."

"I think that, perhaps, I can show you what a goblin is like," continued grandmother, "though it will only be a make-believe."

"Will it be a doll-goblin?" asked Jim.

"Something of the kind," answered grandmother. "Run to Jane, Betty, and ask her to give you three potatoes with heads; and you, Jim, ask for a few used matches and a bit of sandpaper."

"We shall have a potato goblin each," said grandmother, when the children returned.

She rubbed the black off the used matches with sandpaper. Jim and Betty watched with curious eyes.

Then she took up potato number one.

"Do you see his head?"

"Yes."

"Now we must put in two short matches for his ears, two long ones for his legs, and two of medium length for his arms. There, you have a very smart goblin indeed!"

"That must be a soldier goblin," remarked Betty.

"Very likely," replied grandmother. "Now for number two, who is rather fat."

"Perhaps he is lazy," suggested Betty.

"In that case he must be eaten," replied grandmother, promptly, supplying ears, arms, and legs as before.

"He does not look lazy at all," said Betty decidedly.

"Number three appears to be sitting down," continued grandmother, as she decorated him. The children screamed with delight, he looked so funny.

At this moment Jane looked in to remind the children that grand-



mother could not bear much noise. But what could Jane say when grandmother herself laughed until she almost cried?

"Well, I never! You'll suffer for this, ma'am," remarked Jane, in an offended tone, as she withdrew.

But she had broken the spell. Grandmother found a pretty red box, with a picture on the lid, which was just large enough to hold the potato goblins.

"Place them in the box, and see what happens," suggested she.

Jim and Betty obeyed, but forgot to see if anything happened, because the next day was fine enough for a "toy-shop" day, and after that they thought of nothing but their new toys.

They had left grandmother and returned to their county home, before the potato goblins were again remembered.

"Let us look in the red box," suggested Jim one day.

At first they could scarcely believe that the shrivelled, weird-looking things were the three potato goblins.

They took out the soldier goblin, and laughed merrily, for he had grown long hair and a beard, while the fat one had developed a large tuft on his back which made him look more like Mr. Punch than ever. The sitting-down goblin sat down still, but now carrying a bunch of sticks like the man in the moon.

"What are these bunches?" asked Betty.



The Potato Goblins.



"I can't tell; we'll ask father," replied Jim.

It is true that fathers know everything, and, of course, their father explained that the hair-like things were stems which, when planted in the earth, would grow other potatoes.

"We will plant them," said Betty.

"Yes," replied Jim; "and just fancy our potato goblins are quite as wonderful as real goblins."

"And much more useful," remarked their father. You see, he was rather like Jane, who was glad of the rain, even on a "toy-shop" day, because it cleaned her windows.

## Christmas Is A-Coming On THE WAITS.

THREE VOICES.

With a fa la fa la la la, with a fa la la la la la,  
*Not too fast.*

*f*

1. Let us sing, sing, all in a ring, Let us sing, sing, all in a ring,  
dance, dance, all hold - ing hands, Let us dance, dance, all hold - ing hands,  
all bring green of - fer - ing, Let us all bring green of - fer - ing,

with a fa la la la la la..... la la la la la

In hon - or of Christ - mas,..... Old Fa - ther Christ - mas,  
In hon - or of Christ - mas,..... Old Fa - ther Christ - mas,  
A crown of.. green hol - ly and i - vy to Christ - mas,

la la la la la la la la la la la.....

*1st & 2d Verses. Last Verse.*

In hon - or of Christmas we'll all blithe - ly sing.... 2. Let us.....  
In hon - or of Christmas we'll all blithe - ly dance.... 3. Let us.....  
Green hol - ly and i - vy and crown him our king....



# Busy Work with a Purpose

Department Conducted by Eleanor G. Leary and Agnes E. Quish

## History Reading

(First Year.)

*Aim.*—History reading on the Puritan children.

Later the work may be used for composition.

*Teacher's Method.*—Tell the story of the Pilgrims. Let it include their life in England, in Holland, their ocean journey to America, the birth of Oceanus Perigrine White, other Puritan children, etc.

The portion of the story relating to the journey and the settlement in America should be printed on a large sheet of oak tag with hektograph ink.

Duplicate copies are then to be taken by means of the hektograph. One copy will be necessary for each child in the group.

These printed stories serve for the reading lesson. The children read orally. They are privileged to ask any necessary questions upon this reading matter.

*Child's Work.*—Scissors and envelopes may be given to the children after their reading lesson has been done.

The hektographed copies are then cut into the separate words found upon each sheet and the cut-up words placed in an envelope. The children must use care in cutting up the story.

Sometimes older members in the room do this work better. If so, permit them to do the cutting.

The children then reproduce the story upon their desks from their cut-up words, keeping the same thought that was to be found in the teacher's original copy.

When completed the child's desk may contain the following story:

The Pilgrims sailed in the Mayflower.

It was a small sail boat.

There were over one hundred people in it.

The Pilgrims were many weeks upon the

ocean.

A dear little baby was born on the

ocean.

His mother named him Oceanus.

Part of his name means ocean.

The Puritan children did not have as

good times as we have.

They wore home spun dresses.

The boys had to shoot in the forests.

The girls had to do work at home.

Their homes were log cabins.

Their schools were little log cabins.

They obeyed their parents and teachers.

They were very sober faced children.

## Reading

(First Year.)

*Aim.*—Reading and original sentence to correlate with the word-matching for the month.

*Teacher's Work.*—Upon a large sheet of oak tag sentences are printed, in hektographed ink, omitting the word where the picture is shown.

Duplicate copies are then struck off by means of the hektograph.

(See illustration on next page.)

Upon a line below the sentences print the words, which must later be detached and cut into separate words. Both the oak-tag sheet as it appears above and the cut-up words are placed in an envelope.

*Child's Work.*—For the first exercise the child must find the word that must be placed on top of the picture. As a test let the children read their sentences at the conclusion of the seat-work period.

When the children become familiar with all the words in the exercise it may be cut up into separate words and placed in an envelope. This time require the children to rearrange the sentences as they appeared on the sheet before they were cut up.

As the children have become familiar with the words in the exercise let them arrange the words in original sentences. Tell them to arrange their words so that the Pilgrim story will be their own.

Praise those whose sentences are well arranged.



## Reading

*Aim.*—Word and picture matching as preparation for reading and original sentence-building.

*Teacher's Work.*—On large sheets of oak tag draw the pictures and their names that will be used as sight words in the reading lessons for the class.

Print the names of these pictures in columns, allowing each word to appear about ten times upon a second sheet of oak tag.

The above serve, when prepared with hektograph ink, as the original copy. By means of the hektograph run off duplicates of the words and pictures, providing one set of each for every child working in the group.

These hektographed sheets are now to be cut into the separate pictures and the individual words.

When the set has been completed put pictures and words and its names into an envelope ready for the seat-work period.

*Child's Work.*—The child arranges the pictures upon his desk. As each picture is labelled

with its own name, the child soon learns to look for the words corresponding to that name from among the cut-up words in his envelope.

When properly done the child's desk may look like the illustration on the next page.

## Conversation

(First Year Up.)

*Aim.*—Manual training correlated with the conversation lessons.

The working center to be developed for this exercise is the first settlement at Plymouth.

*Teacher's Method and Preparation.*—Stories must be read to the children. Interest must be awakened thru the conversation and oral reproduction of the stories read. The following stories proved valuable in introducing the life, manners and customs, early homes, early schools, etc., of the Pilgrims. "Pilgrims and Puritans," Kate Wiggin's "Story Hour."

*Material.*—Tell the children that they are going to make the Pilgrim village at Plymouth. In order to do this they must furnish certain material; as follows: One large box about 3 ft. x 4 ft. x ½ ft. high; sand to fill the box; a pane of

The Indians lived in





They made their wigwams in the



The Pilgrims gave them



The  showed them where to shoot.

Wild  lived in the forest

The Indians brought them



See Baby White's



It came over on the





glass to represent the ocean; a large round stone with 1620 marked upon it.

*Child's Work.*—Cutting, trees, pot upon poles, cross stick, clothes upon the line with posts.

The wigwam is made from stiff cardboard 14 x 9 inches. Dark gray or brown serves the purpose best. Let the children decorate with the signs for the Indian names.

During the conversation and reproduction lessons the children may be permitted to arrange the sand box as they think the settlement at Plymouth looked. The teacher must guide in the arrangement of their constructed pieces so that the results will be true. The following is a suggestion of the completed box: Glass for the water; sand; hill; Indians below the hill; *Mayflower* in the water; Pilgrim rock; trees, men and women, log-houses, etc.

Spelling











(Second Year.)

*Aim.*—Original sentences, picture study and spelling.

*Teacher's Method.*—The pictures relating to the objects connected with the Pilgrims' history should be placed upon a large chart of oak tag. These serve in this way for conversation lesson previous to the written work.

*Child's Work.*—(a) Spelling: Require the children to copy each word several times in columns. These words may be corrected by having papers exchanged among classmates.

(b) Original sentence structure. The children have already learned the words during their spelling, consequently they are required to use each in a sentence.

				
wigwam	cradle	Mayflower	turkey	indian
wigwam	cradle	Mayflower	turkey	indian
wigwam	cradle	Mayflower	turkey	indian
wigwam	cradle	Mayflower	turkey	indian
				
corn	forest	pumpkin	reindeer	powder horn
corn	forest	pumpkin	reindeer	powder horn
corn	forest	pumpkin	reindeer	powder horn
corn	forest	pumpkin	reindeer	powder horn

Word and Picture Matching (See preceding page)



(c) Let the children copy the pictures on drawing paper and fill in with brush and ink.

(d) The brush work may be carried out along this line.

Place at the top of the composition paper in sets, the Pilgrim hat, horn and sword. The children write underneath several sentences. This is a sample of what was done by one boy:

Miles Standish wore a very large hat.  
He was a brave captain.  
He always wore his sword.  
He made the Indians fear him.  
He carried his powder in a horn.  
He had twelve soldiers.

By combining the pages the children may have the complete story of the Pilgrims in a little booklet. Those which are very neatly and carefully done may serve as a Thanksgiving gift to mother.

Number Work

(Second Year.)

This exercise, with those of the same kind which follow, contains all the combinations in addition and subtraction and should be used until the children are perfectly familiar with them:

5	9	9	3	3	
+4	+7	+4	+2	+4	----
4	2	7	5	6	
+5	+5	+3	+9	+5	----
2	7	1	1	1	8
+1	+2	+6	+4	+5	+4

Children should complete the above during one period.

EXERCISE 2

8	6	9	4
+2	+3	+1	+4
2	8	3	4
+7	+2	+5	+7
4	3	3	2
+1	+3	+6	+9
7	8	5	2
+5	+3	+2	+2

EXERCISE 3

6	1	1	5
+8	+9	+3	+5

2	6	5	5
+4	+1	+3	+6
7	6	8	7
+7	+7	+7	+1
7	4	5	3
+4	+3	+7	+1

EXERCISE 4

6	7	8	4
+2	+6	+8	+6
4	7	1	3
+9	+8	+8	+8
1	5	2	1
+1	+8	+3	+4
1	9	7	3
+1	+3	+8	+7

Use of Words

(Third Year Up.)

*Aim.*—Words, their meaning and use.

*Teacher's Method.*—The following words should be written upon a large chart and hung before the children for the entire month:

Pilgrims	
sober	meek
patient	independent
industrious	
obedient	
religious	
calm	
severe	
persevering	
stern	
dutiful	
strict	

As often as possible during the month the children should receive drill on the meaning and their use in sentences. The words are written in syllables and thus studied for their spelling. Later the children may be required to write sentences from questions given them by the teacher.

These questions may be written upon the blackboard or hektographed; one copy for each child:



In what things were the Pilgrims sober? How did they prove their patience? Among the Pilgrims who were industrious? Who were obedient?

What things prove they were religious? How did they show calmness? In dealing with whom were they severe? What things prove they were persevering? How do we prove them stern? How did they train their children? How did they treat their children? Who were meek among them? In what things were they independent?

*Child's Work.*—The questions above are framed in such a way as to encourage correct sentence structure. The child's work should be patterned after the question wherever possible. His sentences may read like this:

The Pilgrims were sober in food, in dress and in speech.

They were patient whenever work was to be done.

Every one among the Pilgrims had to be industrious.

Children were obedient to their elders.

They left England because they were religious.

The Pilgrims were calm in all kinds of danger.

The Pilgrims were severe with all evil doers.

### Spelling and Composition

(Third Year Up.)

*Aim.*—Spelling and composition through picture study.

*Method.*—Some picture of the Pilgrims should be selected for this exercise. This must be pasted upon stiff cardboard. At either side of the picture words are printed.

*Child's Work.*—Following the suggested words, the children write a composition consisting of one, two or three paragraphs, dependent upon the grade of children at work.

### Geography

(Fourth Year.)

On outline map of Eastern Hemisphere, print the name of the continent that lies wholly north of the equator.

The continent that lies south of it.

The names of the two that are crossed by the equator.

The continent that lies south of the equator.

The names of the surrounding oceans.

The Mediterranean Sea, Red Sea, Arabian Sea, Sea of Japan, Okhotsk Sea, China Sea.

### History and Reading

By AGNES E. QUISH

(Second and Third Years.)

Tell the story of the coming of the Pilgrims in the following manner:

Some good people across the sea were not happy.

Their King would not let them pray to God in their own way.

They came to America in a ship called the Mayflower.

They had to work seven years to pay for the ship.

Fathers, mothers and children came.

They lived in log houses.

They worked very hard.

They were often cold and hungry.

They had trouble with the Indians.

But they were happy because they could pray to God in their own way.

These people called themselves Pilgrims. (Explain why.)

The Pilgrims taught their children to be brave and good.

Write or print the story on a large chart and use for a reading lesson.

Teach the following words as sight words:

good people	cold and hungry
across the sea	Indians
not happy	trouble
their King	seven years
pray to God	Mayflower
their own way	log houses
in a ship	fathers, mothers and children
worked very hard	brave and good





BUSY WORK

Paste small "Pilgrim pictures" on cards. Print the above words in proper sequence around the pictures.

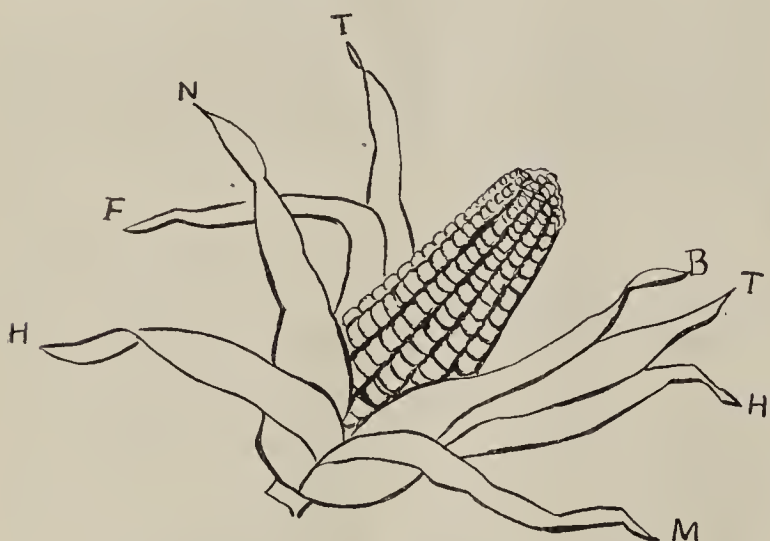
Hektograph the story, cut it into separate words and put them, with the pictures, in envelopes.

As busy work the child takes his envelope, looks at his picture and the words around it. Each word or group of words suggests a sentence from his reading lesson. Guided by this he uses the cut-up slips and builds the story on his desk, at first comparing each sentence with the reading chart and later doing the work from memory.

Phonics and Word Building  
(First and Second Year.)

Aim and value are the same as in the preceding exercises, with the additional value that a picture gives to the sound and to add the element of interest.

On a chart draw (very roughly) an ear of corn. On the end of each leaf place a letter to be used by the child in making other words containing the same sound of *orn* and of *ear*. Give him a box of printed letters to build up the words on his desk.



Phonics and Word Building  
(Second and Third Years.)

In the above lessons the children have learned the words *ship*, *brave* and *cold* as sight words. These words can now be used as the starting-point for either a word-building or a phonic exercise.

Teacher's Work.—Arrange a card after this model.

ship	brave	cold
wh—	c—	v—
dr—	n—	f—
sl—	p—	g—
tr—	s—	h—
cl—	w—	m—
gr—	gr—	s—
		t—

Hektograph and cut up many copies of the phonograms *ip*, *ave*, *old*.

Put these slips together with a card in an envelope.

The child builds the words by placing the phonograms beside the letters on his chart. When he has completed his three columns of words, he repeats them either to the teacher or to a pupil teacher. If all the words are corrected he copies them once on paper to fix them in his mind.

Spelling

Arrange and hektograph papers like the following:

America      ship      very  
trouble      brave      Pilgrims  
children      trouble

The Pilgrims came to——in a——  
called the Mayflower.  
They worked —— hard.  
They had —— with the Indians.  
The Pilgrims were —— and good.  
The——taught their——to be——  
and good.

Give one copy of this to each child in the group.

The child is to select the correct word and write it in the space left for it on his paper.

The following sentences are suggested for a second series of lessons planned in the same manner:

The Pilgrims had a long, cold winter.  
Many were sick and died.  
They did not have enough to eat.  
In the spring they planted wheat and corn. The wheat and corn grew.  
In the fall they had enough for the next winter.  
“Let us thank God for this,” they said.  
The Pilgrims gave a party.  
They invited the good Indians.  
It lasted many days.  
The fathers brought wild turkey and deer from the woods.  
•They brought oysters from the sea.  
The mothers made bread and cake.  
They had a great dinner.  
Everyone had a good time.



Sentence Structure and Nature Study

(Second School Year.)

After the nature lesson on the corn has been developed, print the following sentences on a chart and use them for a reading lesson:

- The corn plant grows very tall.
- The leaves are long and have sharp edges.
- Corn has two kinds of flowers.
- One flower is called the tassel.
- The flower dust comes from the tassel.

There is a bunch of silk on each ear of corn.

Each grain of corn is stiffed with pollen or flower dust by a thread of silk.

After the reading lesson hektograph the sentences and cut into separate words. Place in envelopes.  
Using these words, the children are to build their sentences from memory.  
This exercise serves for practice work in sentence structure and for a review of the nature lesson.

Thanksgiving Time

The Bite

"I've found a nice apple,"  
Said Polly to Paul,  
"And you'd better have some  
Before I eat it all.  
Set your mouth open wide,  
Push the apple in tight,  
And bite a tre-men-dous,  
E-nor-mous big bite."

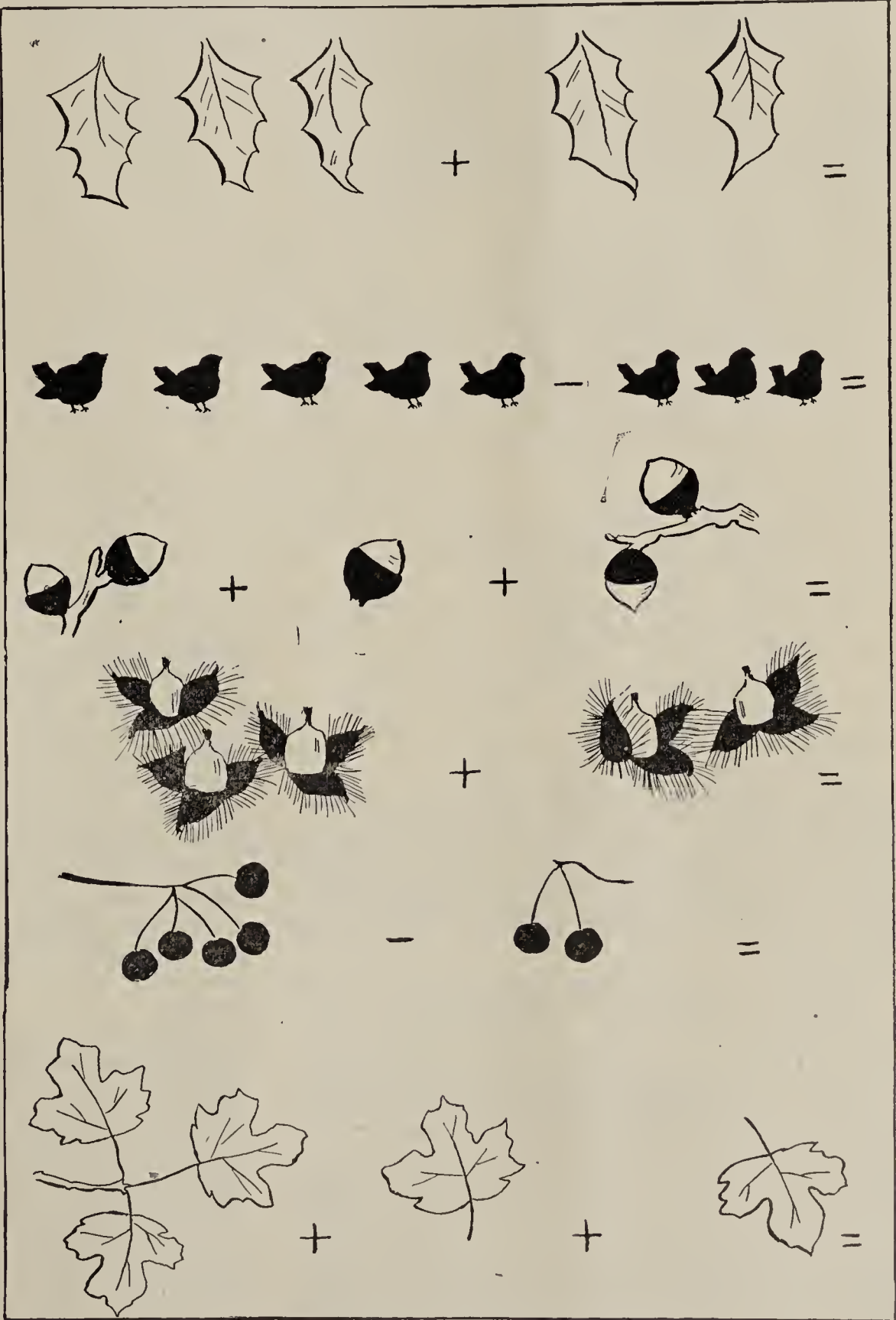
The apple was small  
And the opening wide,  
And the mouth of young Paul  
Most elastic inside.  
Sweet Polly declared  
The result was all right—  
But he got the apple  
And she got the bite!

—NANCY BYRD TURNER, in *The Youth's Companion*.

Turning Leaves

The leaves are turning every-  
where  
To red and gold and brown,  
And soon thru the bright au-  
tumn air  
They will be falling down.  
And all the winter, night and  
day,  
In country and in town,  
Some other leaves will turn, and  
they  
Sometimes may tumble down.  
For winter days are dark and  
cold,  
But study turns their hours to  
gold.  
And leaves must turn and turn  
and turn  
If boys and girls intend to learn!

—ZITELLA COCKE, in *Youth's Companion*.



Arithmetic for the Thanksgiving Season

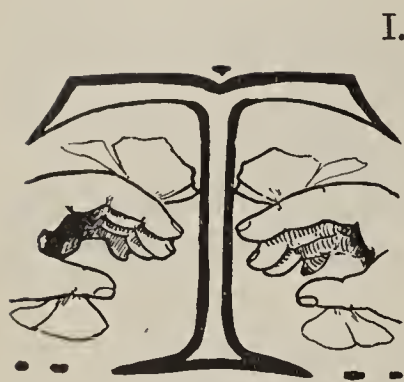


# Lessons on the Human Body

## Ten Little Servants

By Ella B. Hallock

Drawings by Sarah Shafer



I.

HE teacher said, "I have a riddle for you to guess." Some faces looked blank. "Oh, you don't know what a riddle is?"

A few riddles must then be told, beginning, of course, with "What goes up white and comes down

yellow?" "What goes up red and comes down black?" closing with the favorite, "A little green house, and in the green house, a white house," etc., etc. Faces had brightened. "Now, listen to this riddle," the teacher continued:

I have ten little servants,  
That come at my call,  
They are cheery and willing,  
And active and small;  
They are dainty and dimpled  
(Mama says), and sweet;  
But among all the ten  
Is not one pair of feet.  
  
And never a one  
(It will cause you surprise)  
Has a nose or a mouth,  
Or a pair of blue eyes;  
And yet they are nimble  
At so many things,  
That Mama sometimes says  
They surely have wings.

What are the ten little servants?  
Nobody was ready to answer.

What are the ten little servants that everybody has with him all the time? They are cheery and willing—usually. Not one of them has a mouth, a nose, nor eyes, nor a pair of feet, yet they are nimble and quick and do such a lot of things, it seems as if they must have wings.

"Angels!" was the first answer.

They are dainty and dimpled and, mother says, sweet.

"Toes!" was the fortunate answer that brought the guessing down to earth and into a region that the teacher said was "warm." The pupils understood, and in a few minutes the right answer came, and everybody was turning his hands over and looking at his fingers with an expression of surprise or amusement on his face as if he had never seen them before. One little boy lispingly counted them, to be sure that the number was all right, and five fingers on

one hand were found to be just like five on the other. But why call them "servants?"

How do they work for us? What can they do?

"Work in flower-beds"; "Pick up apples"; "Curl hair" (somebody's hair had been brushed over the finger); "Button buttons"; "Pick out stitches," and a dozen or more things that little fingers were accustomed to do.

The little servants have names. There is a song that begins:

\*Oh! where are the merry, merry Little Men  
To join us in our play?  
And where are the busy, busy Little Men  
To help us work to-day?  
Then the answer comes:

Upon each hand  
A little band  
For work or play is ready.  
The first to come  
Is Master Thumb;  
Then Pointer, strong and steady;

Then Tall Man high;  
And just close by  
The Feeble Man doth linger;  
And last of all,  
So fair and small,  
The baby—Little Finger.

Find Master Thumb. Is he tall? Thick? Strong? Could you pick up anything easily without the help of Master Thumb? Notice how the end of the thumb can touch the end of every other finger. When you model in clay, which finger do you use more than any other?

Find Pointer. Why is he called Pointer? To be of use, he ought to be strong and steady. Point and see if he is.

Which finger is Tall Man? Pick up something, push something, tap on the desk, play as if on the keys of a piano or a typewriter, and you will notice that Tall Man is a little more ready to begin work than any other of the fingers.

Which is the Feeble Man? Maybe he is feeble because Tall Man does so much of his work for him. Why is he sometimes called the Ring Finger?

Which is the Baby? He is little and not very strong, but he helps the other fingers in all their work.

Where do the little servants live? Draw your hand, showing the servants at home, ready for work.

\*Poulsson's "Finger Plays."





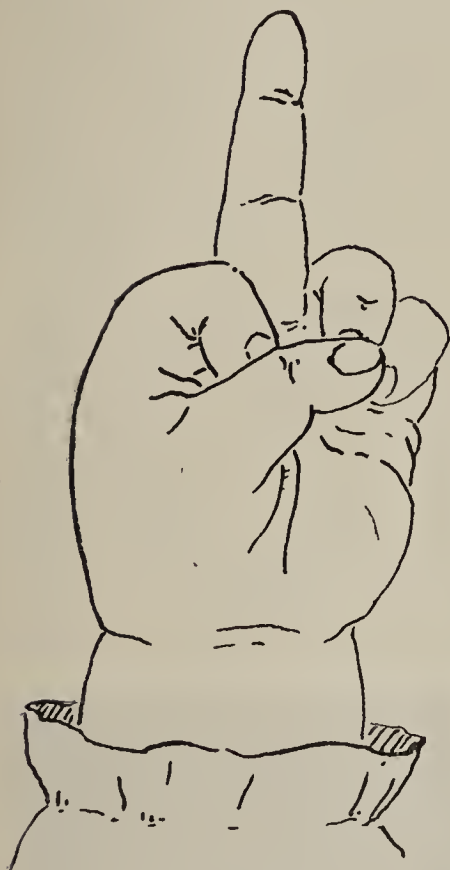
The Finger Tips



Master Thumb



First Pointer



Tall Man



Ring Finger



The Baby

Different parts of the hands and fingers have different names. Point to the back of the hand; the palm; the sides; fingers; thumb; tips of fingers; ball of thumb; nails; knuckles or joints. How many joints in each finger? How many in the thumb? The uses of some of the parts were discovered.

## II.

Who is the master or the mistress of the ten little servants? The one who owns the hands. And the way these servants look and act tells us a great deal about the master or mistress. If the master or mistress is clean, the servants are likely to be clean; if the master or mistress is strong and healthy, the servants are strong and steady; if the master or mistress is patient and willing, the servants will learn to be quick and nimble. Look at different hands as they work.

I saw a man at work this morning. He was swinging a heavy hammer and as the blows fell the sparks flew—who was he?

The teacher repeated and helped the children see the picture in the following:

Under the spreading chestnut-tree  
The village smithy stands;  
The smith, a mighty man is he,  
With large and sinewy hands;  
And the muscles of his brawny arms  
Are strong as iron bands.

Name other workmen who need strong hands.

I passed the printing office and there I saw hands moving very swiftly. Whose were they? Name other kinds of work that need quick, well-trained hands.



In the jeweler's window was a pair of hands at work that were very steady. What were they doing? What other workers need steady hands?

In the home that I left this morning was a housekeeper who knew by the touch of every piece of linen as it came from the wash whether it was hers or not. Hands that can find out about things by the sense of touch are said to be sensitive. We all would like to have soft, sensitive hands, but some people especially need them. Who are they?

For five minutes the teacher and the pupils played a game that was a reminder of kindergarten days—

Your little eyes are blinded,  
Your little hands can feel;  
Now, take this thing I give you  
And quick its name reveal.

The eyes of a child were blinded, an object was placed in his hands, and he was obliged to name it quickly.

For five minutes the teacher gave this drill. She named different kinds of work and the pupils named the kinds of hands that must do the work, as in farming, sewing, sawing, drawing, piano-playing, building, carving, stone-laying, etc., *thus unconsciously associating in the mind of the child the hands with their work.*

### III.

If the hands, with the ten little servants, dig and cut and saw and build, write, and carve and paint, and do all the work that is done in the world, we ought to have the very best hands we can possibly have. If we are strong, the hands will be strong.

The teacher's two strong hands closed firmly and so did the pupils'.

If we are healthy, the hands will be steady; if we make the hands do any kind of work over and over again and do it right—the teacher was slowly writing on the board, over and over again, a word—the little servants will in time do the work quickly and correctly without our even thinking about it; and all the little people who are here can have beautiful, soft, sensitive hands, if they take care of them. We cannot always have the food that would make us strong, nor wear the clothes that we should like to wear, but we can all have clean hands.

When shall we begin to take care of them? Early in the day? When we first get up?

The children were honest; some shook their heads.

You wash your hands before breakfast, don't you?

Heads were shaken more decidedly.

Are you sure?

A very positive shake.

"No, not until before dinner," and a rosy little face laughed up into the teacher's as if here was something she didn't know anything about, and for a second the teacher looked and felt as

if she didn't. Then she said, "Oh, you wash them then very thoroughly?"

"Yes, with soap."

Here was common ground.

Good! We will all use soap and water before dinner, but we must begin earlier in the day than this to use it. We must wash the hands with soap and water before breakfast and then before dinner and before supper—always, at any time, before eating, if possible.

They discovered other times when hands should be washed, as, when one is thru working, thru playing, after riding on the cars, after being with the sick, after handling pet animals, after eating, and other times when the hands may look clean, but are not clean.

Directions were given in regard to the manner of washing the hands—the need of warm water, good soap, the use of a brush, the need of thoro rinsing and drying of the hands.

I will write four rules on the board, that from this day on we will all try to follow:

1. I will wash my hands on rising in the morning.
2. I will wash my hands before going to bed at night.
3. I will wash my hands before eating.

There is another rule we must write. While the little servants have no eyes, nor nose, nor mouth, they have each a little cap or crown that should always be as white as pearls—never any grime or dirt, never any yellow stain, nothing but pink and white on their caps." Many hands suddenly shut tightly, while others went out of sight under the desks.

Once a day, at least, the nails must be cleaned,



Helen Keller at the Age of Eighteen



and this should be done in one's own room or home and not in any public place. I know one little girl who has a nail-brush, a pair of small scissors and a nail-cleaner lying on her bureau, and she uses some of these things once or twice a day. I asked her why she cleaned her nails and she looked surprised and said, "Why, everybody that's nice cleans the nails." Now, what rule shall we write?

"I will keep my nails pink and white," said a little girl, and rule Number 4 was written.

#### IV.

The lessons on the hands did not close with rules relating to their care.

One morning, the story of Nydia, the blind girl of Pompeii, was told how, for years, with the aid of a staff, she had been able to go about in the city, singing and selling flowers. She knew the streets and the location of the homes of the rich and the poor, and of the roads that led to the seashore. When the thick darkness came that no man could see thru, and the city was being buried in ashes, Nydia was able to make her way thru the darkness and lead those who had eyesight to a place of safety.

Another morning, something from the life of \*Helen Keller was told—how by the sense of touch the girl who was blind and deaf and dumb learned more by handling things than most people learn with the aid of all their senses—how the birds built their nests; how animals found food and shelter; how, by holding in her hand the frog, the katydid and the cricket, she learned how they trilled their notes; how she felt the wind among the silken leaves of the cornstalks, the snort of her pony as she caught him in the pasture, and even the faint noise of a pair of wings that she caught inside of a flower; how thru the use of the hand, the sense of touch, and a wonderful teacher, Helen Keller became a highly educated woman.

\* \* \* \* \*

Not for the sake of telling the child how to take care of his hands and nails had these lessons on the hands and nails been given, however highly desirable such an end might be. From the first grade to the highest, lessons on the human body must be given with a higher end in view than that of utility. The human body must be classed with other objects in the material world and must be observed and studied in a simple manner as they are studied.

The aim in teaching is to lead pupils to see and think about things—see them as they are, their use, their relations to one another, and thus seeing and understanding, gradually more and more, to grow mentally broader, stronger, happier, until one day life is seen to be one long series of cause and effect.

\*See "The Story of my Life," by Helen Keller, Doubleday, Page & Co., and "The World I Live in," Century Co.

This aim is in the mind of the teacher in teaching every subject excepting that of physiology. When she comes to teach about the most highly developed object in the material world, then the vision contracts, the aim lowers, and instead of aiming to see and appreciate the wonders in the body of man, the subject of so-called physiology is pursued for the sole purpose that hygiene may be taught. Is it any wonder that this end miscarries? We fail in teaching hygiene because this aim is not included in a higher one. The wagon must be hitched to a star, even tho a horse is to draw it. Isn't it a sad but true reflection on the aims in teaching physiology, when a little child, asked what his hands are for, replies, "To keep clean"?

The plea that the study of physiology tends to make young pupils morbid is a reasonable one, if it has been taught in such a manner that every time the pupils look at any part of the body it is with the thought only as to how it must be cared for. It is a "red-letter day" in the home when Baby finds his hands. Day after day he looks at them very solemnly and intently, dimly realizing in some sort of way that they are his and he can move them. The finding of these parts has no morbid effect, so far as we know, on the mind of the infant student. Neither will the discovery that his fingers are "ten little servants," formed and placed so that they can serve their master, produce anything but wholesome, happy results, and in the same manner, as time goes on, the child may be taught about all the organs in the body, so that the thought of them, if they are thought of at all, will cause a sense of gladness in their possession.

In the study of physiology, it is possible that "red-letter days" may repeat themselves in the life of the child, if the parts of the human body are revealed to him as new possessions—new as to their wonders and their use.

#### A Word Drill Nutting Party

When the autumn days come you cannot find a better device for drilling on the words taught since the beginning of the season than that furnished by a nutting party in the confines of the four walls of your own schoolroom.

Draw on the board a large chestnut tree, and sprinkle beneath the boughs a bountiful supply of sight words. The enthusiasm of the pupils will be manifested when John is allowed to shake the tree first. The number of sight words John can pronounce determines how many he can shake from the tree. Sometimes when a pupil is specially weak, some child may be allowed to help him shake the tree and pronounce one or two words for him when he misses.

Virginia.

RUTH O. DYER.



# Nature Stories

By Lillian C. Flint, Minnesota

## Winter is Coming

One day Tommy's mother took him to the store to buy him a coat.

She bought a little dark blue one lined with soft wool.

"It will keep me warm when I go out in the snow," said Tommy.

Tommy was a little boy, but he saw many things.

Tommy had seen the little blossoms come out of the buds, and the flowers come. He had seen the buds on the trees grow into leaves, he had seen the little wee birdies, and the butterflies, and the tiny worms and everything that lived out of doors.

Tommy lived in the city near a park. The squirrels came and ate nuts out of Tommy's hand, and watched him with their bright, sharp eyes. They were not afraid of anything but the cats.

Sometimes the cats ran after the squirrels, but they were quicker than the cats and ran up the trees, jumping about safely among the branches.

So when Tommy had his overcoat, he looked up at his mother and said, "What do all the other little things do to keep warm?"

Tommy's mother said, "We will put on our warm coats and go out to the park to see if we can find out."

The first thing that Tommy saw was a few leaves that stayed on a branch, and were all brown. Tommy's mother drew down the branch and showed Tommy the little brown house of a moth, where he was wrapped safely in strong brown tent-cloth that he had made himself. She showed Tommy how the moth had fastened his house to the branch, and how there were a few leaves around it so that it could not be seen. There the little fellow was all safe in his warm house for the winter.

Tommy knew about the green worm that had built the house.

His mother had shown it to him on a milk-weed stalk in the summer, when the worm was eating as fast as he could.

Tommy's mother broke off the stalk and took it home, so that Tommy could see it in the spring, when it would come out a beautiful moth.

Then Tommy's mother showed him the homes of the moths that were laid in the

bark of the trees. She broke open an old log and showed him the brown, shiny ones, then she showed him the woolly ones until Tommy knew where all the little worms and caterpillars stayed when it was cold.

"What do the little fishes do?" said Tommy. Mother said, "We will ask the park gardener."

The gardener told Tommy many wonderful things.

"The frogs," said the gardener, "go down to the bottom of the pond and sleep all winter. The toads burrow in the ground, the crayfishes crawl into a place down where it does not freeze, and they sleep, too."

"The fishes stay under the water, and sleep some, but the ice does not freeze to the bottom."

"The wasps crawl into their big nests, and when they wake a little they eat their honey that they have made during the summer. The bees do the same, but they do not wake often; they sleep almost all winter."

"What do the little ants do, and the squirrels?" said Tommy.

"The ants live in a hill," said the gardener. The gardener went on to tell Tommy how the ants worked all summer and took in grains of wheat and the bodies of insects, and filled their cellars full of food. Then in the winter they stayed a long way underground where it did not freeze, and had plenty of food.

The squirrels, too, he told Tommy, hid nuts in the ground and laid up food for the long, snowy winter. Their fur coats grew thicker and they slept much, too, and so they got thru all right.

The birds had thicker coats of feathers and those that did not go South ate seeds and many things that were thrown out and so had a pretty good time.

The gardener told Tommy that the turtles slept at the bottom of the pond. The big bears slept, too, and they woke up in spring and were so hungry that they could hardly wait till they could get something to eat.

When Tommy went to bed that night, he said, "I am glad that the little bugs, and worms, and butterflies, and squirrels, and toads, and frogs, and everything that lives out of doors has a nice warm place to stay in during the winter."



# Enthusiasm in Teaching Arithmetic

By Harriet E. Peet, State Normal School, Salem, Mass.

Many a teacher is made unhappy on account of the response of her classes in arithmetic. The children seem dull and uninterested. They have to be forced to do their work. They forget what they have learned and their progress is slow. We sometimes lay the blame on the natural dullness of the children or to their previous training, but often it lies somewhere else. A class that is dull for one teacher is bright for another; one that seems to have no background of information for one is teeming with knowledge for another. The difference lies not so much in the classes as in the teacher's ability to arouse and sustain interest and enthusiasm. A teacher unable to do this has a dull class. The one who can has a bright, lively class. What, then, are some of the things which arouse enthusiasm? What things, on the other hand, dampen it?

A long list of answers might be made to either of these questions. Some things, such as enthusiasm, thorough preparation on the part of the teacher, organization of work, and regularity and definiteness of lessons, must be taken for granted as necessary to sustaining interest; the habit of scolding, keeping delinquent children after school, and lack of enthusiasm in the teacher must be considered as some of the final causes for the lack of interest. There are other things equally important which we are likely to overlook.

In discussing what will arouse enthusiasm we are apt to overlook the psychological law that the mind likes to do what it feels confident that it can do. This is the truth in the saying, "Nothing succeeds like success." A class that has found out that it can compute with some degree of skill takes pride in the fact and works with enthusiasm to perfect itself. Such a class will work hard. On the other hand, a class that is discouraged has the air, "What is the use anyhow? We never can do it." It makes but little effort. One of the first rules for arousing enthusiasm, therefore, pertains to encouraging a class. Wise praise, a contented face, a smile of approval, together with work developed by easy steps, go far toward obtaining the interest of a class. Work that is too difficult, the habit some teachers have of informing their classes that their work is poor, are the next way of killing enthusiasm and making the work unsatisfactory.

A sound means of kindling enthusiasm is the development of independence on the part of the children. The teacher who does the work for a class, interrupting an explanation, prompting a child, or otherwise offering him a crutch, will have in the course of a few weeks a dull, powerless, dependent and unenthusiastic class. A child called upon to recite, instead of expressing his ideas with avidity and quickness, will

stand and wait for his teacher's impatient questions. The attention of the class as a whole will be lost and everything will go wrong. How different it is when the children are made to depend on themselves and the class rather than the teacher.

If a mistake is made it is the business of another child to discover it and offer aid to the pupil who has made the error. If a child does not understand, the other children question him in a most co-operative, lively manner. Everyone is attentive, everyone is eager to help; everyone feels alive and enthusiastic.

One of the best means for obtaining the desired independence on the part of the pupil are the game work and original problems. A game by nature is a scheme for co-operation and stimulation. Each child is put on the alert, watching for his turn or waiting to catch some one else. The work with original problems is similar. Data are put on the board and the imaginations of the children are stimulated. The child acts on his own responsibility. His problem and work are his own.

In order to establish a third rule for securing enthusiasm in a class there must be a recognition of the fact that the brain has its periods of effort and fatigue. To continue one kind of work after the mind is tired is to more than waste time. It kills enthusiasm and interest. The wise teacher, therefore, sees that within each recitation there is enough variety planned to avoid fatigue and consequent loss of time.

It is well to divide a recitation into short periods with the little children, one for quick work, another for the development of a new idea and the application of the same, and another for original statements and problems connected with the thought or process developed. Such a plan gives variety and at the same time allows for unity and thoroughness.

A fourth phase of the work to be emphasized concerns the seat-work of the children. It helps the pupils to respect their work and feel enthusiasm for it if they are taught to do this neatly, to illustrate it occasionally with pictures cut out of magazines or with diagrams drawn with a ruler. If the teacher further takes enough interest occasionally to exhibit the work of all the children, good and bad, by hanging it about the room, the children feel that "someone cares," and have corresponding pride in their papers. Slovenly seat-work is a sure test that a class is losing, rather than gaining, ground.

A fifth means of securing one end is keeping the motive for the work pure. The work should be done for the sake of the work. Rewards, stars at the blackboard, lists of names, destroy the right motive and make the work a means to self-aggrandizement and selfish egotism. Threats of punishment, punishment itself, such



as keeping children after school or failure of promotion, are of the same nature as rewards and should be used with special care. The arithmetic work should be lively enough and interesting enough to be done for the mere pleasure of the activity. The mind likes to use its power of logic and its mechanical task of computing just as the body likes to take food. To substitute an artificial motive for a natural one is to kill the natural one and deaden the work.

A sixth and final rule for making the children enthusiastic over their arithmetic has reference to the slower children in a class. If the bright ones are encouraged and the slow ones discouraged, the breach between them grows wider and wider until the class gets to a point where it is almost impossible to do anyone in it justice.

The bright pupil has his rights as well as the dull pupil. He should not be kept back, but every subject has its intensiveness as well as its extensiveness. The bright pupil should be expected to go deeper into things and acquire more skill, while the ground covered is adapted to the slower pupils. More problems should be given the bright ones to do; more original work should be required of them. By this means justice can be done to both classes of pupils.

Power to kindle enthusiasm might be summed up in the following rules:

Give the pupils confidence in themselves by keeping the work within their power and by encouraging them.

Make the pupils independent by throwing the responsibility of their work upon them.

Give sufficient variety in a recitation to prevent fatigue.

Lead the children to take pride in their seat-work.

Teach arithmetic for the sake of arithmetic without rewards or punishment.

Give the bright children extra work; adapt the program to the duller pupils.

The same rules might be expressed negatively:

Do not scold or otherwise discourage pupils.

Do not interrupt a pupil's exercise or otherwise do his work for him.

Do not lose time by keeping upon an exercise after the minds of the children are fatigued.

Do not encourage habits of carelessness by accepting untidy seat-work.

Do not offer rewards or inflict punishments.

Do not neglect the dull pupils, or leave the bright pupils without sufficient work to do.

## Dictation Lessons for Second Grade

By Isabel Best, Ohio

This is November.

It is the last month of Fall.

.. We know the flowers are asleep.

We hear no birds.

This pumpkin grew on a vine.

It is a big seed box.

Cows like pumpkins.

Pumpkins make fine pies.

Do you like pie?

Mr. White will buy that fat turkey.

What a long neck he has!

His two legs are long, too.

He is proud of his tail.

There were many ducks on the pond.

We saw them swim and dive.

They have thick feathers.

Have you read about the ugly duckling?

Once a man had twelve sons.

He loved his son Joseph the best.

He bought him a coat of many colors.

Joseph's brothers did not like him.

They sold him for some silver.

## CATARRH

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"just as good" you may be sure it is inferior, costs less to make and yields the dealer a larger profit.



## Dictation Lesson for Second Grade

Last Friday I was eight years old.

I had a party.

We played some games.

We ate fruit and cake.

Mrs. Gray gave me two books.

That is John's new ruler.

He paid a cent for it.

Miss White sent him for it.

Is his ruler one foot long?

Have you seen a lighthouse?

It is very tall.

We see the lights far over the sea.

A man lives in it.

He keeps the lamps clean.

## Post-Cards in School

I have been troubled a great deal with pupils who have their lessons prepared and say they have nothing to do.

To these pupils I give what we call puzzles. I bought post-cards with pictures of children or flowers printed on them. I cut them into a number of different-shaped pieces and put them in envelopes. I number the envelopes so the pupils can tell which puzzles they have solved. With the third and fourth reading class I often ask them to write sentences or stories about the picture after it is completed. I have found that pupils who are slow in preparing their lessons will be more prompt, so as to solve one of the puzzles.

I have found the following plan very helpful to teach beginners to write: Write words or sentences in their tablets with a lead pencil, and have the pupils trace them with color pencils. The little tots always like bright colors, and they will be anxious to see how the words look when written in colors.

I also had a great deal of confusion in passing the wraps, until I numbered all the hooks in the cloak-room and assigned a number to each pupil in rotation as they sit in their seats. Then I assigned about six hooks to different pupils of each row of seats to fetch the wraps and distribute them. In this way the confusion of walking around the room to distribute a few wraps is avoided.

*Pennsylvania.*

MIRIAM A. BOYER.

Sweeten Sour Stomach by taking Dyspeplets. They act quickly, 10c. Remember the name, Dyspeplets.

## After School Meditations

By ELEANOR CURTIS, Massachusetts

### I.

I fear I did not succeed in interesting the young teachers in the Plan Book to-night. It takes some of us five or six years to find out that experience may have something to offer youth, even when that youth is bubbling over with school-made theories. I remember what a conglomerate mass of materials I used to collect, and how difficult it was to use them, tho they were classified carefully. But now that I have my book for each month in the year and its accompanying envelope for special materials, it takes much less time to prepare daily work. I do not grudge the time I spent in the summer in classifying anew. It really was a pleasant hour I spent daily, and my waste-basket was full of discarded matter most of the time.

### II.

It is three days since I've had a good walk. I really must live farther away from school next year, and do something to minimize the number of papers to be marked. I feel so stupid after marking for an hour after school that I haven't the courage to take a walk just for the sake of walking. I miss it, and no evening entertainment can make up for the refreshment that comes in a vigorous walk, whatever the weather. I suspect I could find a reason in myself for the general restlessness and irritability of the children to-day.

### III.

We had company to-day nearly all of the session. I wonder if we carry away with us, when we visit schools, an air of patronage or criticism? We had both phases demonstrated this morning, but the impression was entirely effaced by a sweet little woman who only stayed ten minutes, but had a half-dozen pleasant points to make. Her first cheery remark, "How lovely your plants are!" brought every child into sympathy with her, and tho they were tired I could almost see their spinal columns lengthen, and they made the best appearance for the day. Her pleasant and evidently sincere remarks to me, as she went out, will give me courage for days to come. I must try to remember the fact that

"The love of praise, howe'er concealed by art,  
Still reigns and glows in every human heart."

Mrs. Robert E. Peary, more than two years ago, favorably commented on Murine Eye Remedy after its application in her Family for Eye Troubles resulting from Measles and Scarlet Fever, and later recommended it to the famous Explorer, the Man who now returns to us as the Discoverer of the North Pole.

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In the hurry and stress of life we forget it too frequently. Children will work so hard to win approval, most of them.

Jimmie told me to-day, in all seriousness, that the Golden Rule is, "Do unto others as they do to you." Poor little pugnacious Jimmy, I'm afraid that is the principle of the alley in which he lives, but not of the new playgrounds near by. The boys who were in the neighborhood last year got good ideas of "the square deal" along with their fun. We really saw quite a difference in their spirit after vacation. Speed the day when playgrounds and bathhouses are found in sufficient numbers to educate in honest play and cleanliness of body and mind! I must give my mite toward it, and go up there once in a while to express my interest.

#### IV.

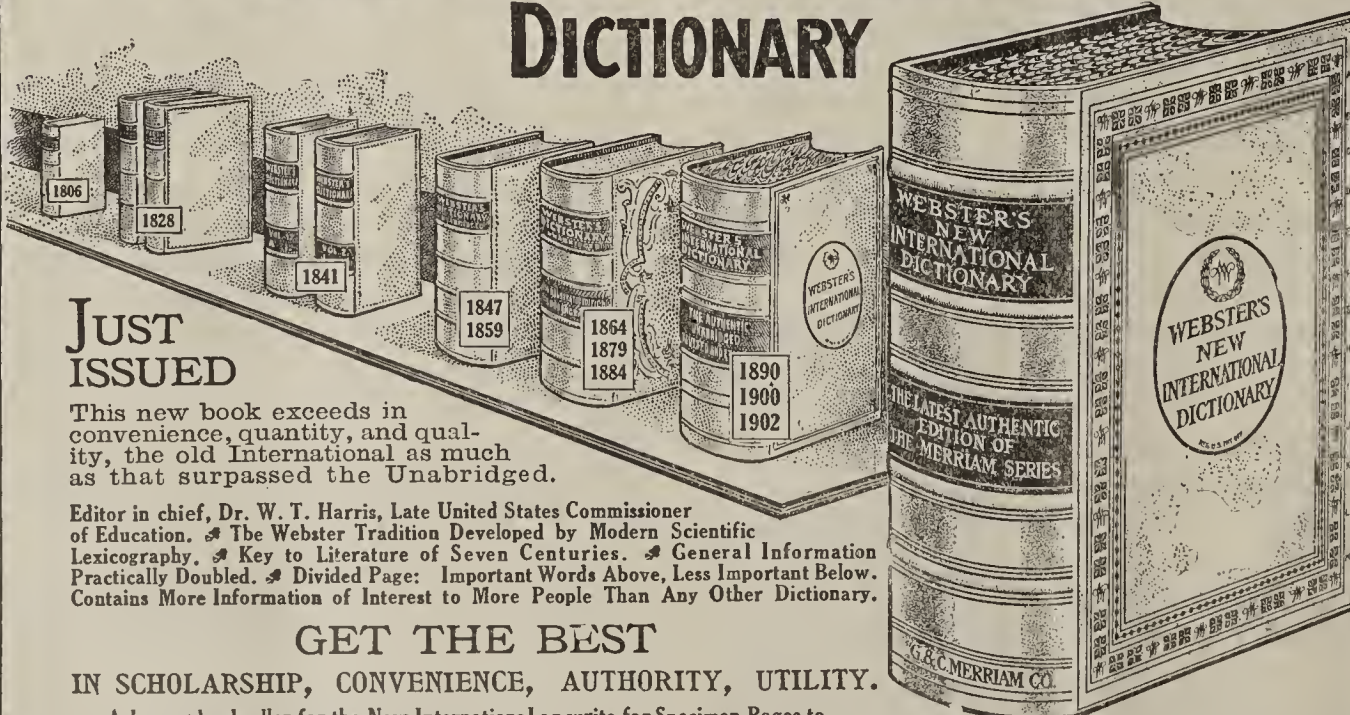
Mrs. Jones came up to-night to complain because "Michael isn't doing well." It was such a temptation to tell her that the teacher could not supply the brains. When one realizes that the poor boy is just passed on from room to room to get him on and out, it is difficult to restrain one's self when the mother complains of his deficiencies as if it were the teacher's fault. I suggested that he be sent to a private school for "deficient boys," not telling her that, of course, but urging his being sent where he could

do more hand work, but she would not consent. I really must get Father Martin interested in him. He is such a help to us, we ought to call on him more frequently. We can nearly always get assistance thru the benevolent individuals, called "B. I.'s" in Associated Charity parlance, too. I must not forget that I am dealing with individual cases, as well as classes. It is so easy to become a machine worker.

#### V.

Such a funny thing happened to-day. The children were describing the Australian animals as seen by them in the museum, to which they went as a preparation for the geography lesson. Freckle-faced, red-haired Jimmy, in reddish-brown clothes too short and too small for him, was standing first on one foot and then the other, trying to say something more about the kangaroo. The other children were eager to help. Just then the door opened and a pupil teacher crossed the floor with the so-called "kangaroo-walk." Just waiting for her to close the door, Jimmy blurted out, "Oh, I know, the women try to walk like them." I wonder if it would do any good to tell this story before her, omitting the fact that she was in the room at the time the idea struck him. I believe I'll try it, for she needs loving advice about this time, if she is to be a success.

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# Cut-Up Work

## Practice Exercises in Number

There were 4 birds on 1 tree and 1 on the next, and they all flew off together. How many birds were flying away?

There are 3 books. Now I put 2 more with them. How many are there?

There are 5 pencils on the table. I take 3 of them away, how many are left?

My little brother has 2 rabbits and I am going to give him 3 more. How many will he have then?

I have 5 marbles in my 2 hands. There are 3 in my right hand, how many are there in my left?

There are 5 girls and 1 boy at that desk. How many children are there altogether?

I put 1 book with these 5 books. How many books are there now?


Polly had 6 apples, but she ate 1 of them. How many had she left?

There are 6 pencils in this box. I take out 5. How many are left in the box?

Two little boys are playing marbles. One boy had 1 marble, and the other boy had 5 marbles. How many marbles had they to play with?


There were 6 sheep in a field, and 5 of them got out. How many were left in the field?

I gave 5 kittens away, and then had 1 left. How many kittens had I at first?



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## November Poems

When the cold wind blows,  
Look out for your nose,  
That it does not get froze;  
And wrap up your toes  
In warm woolen hose.  
Now this, I suppose,  
Was first written in prose,  
By some one who knows  
The effects of cold snows.

—SELECTED.

## Thanksgiving

The year rolls 'round its circle,  
The seasons come and go;  
The harvest days are ended,  
And chilly north winds blow;  
Orchards have lent their treasures  
And fields their yellow grains,  
So open wide the doorway;  
Thanksgiving comes again.

—I. N. TARBOX.

## A "Bird's-Eye View"

He looked about in wonderment,  
And thought, "As I'm a bird,  
Such planning and such reckon-  
ing  
I really never heard.

"It is the very strangest thing!  
'Thanksgiving' did I hear?

Why, we small birds have that,  
you know,

But ours lasts all the year."

—Modern Methods.

## 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 green wood,  
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.

—C. F. ALEXANDER.

## The Guest

Perhaps you have heard of Jack  
Frost,  
Who's traveling down from the  
North  
To give you a call,  
Big folks and small,  
No matter what it may cost.

He sails on an iceberg, I know;  
And the wind is his captain and  
crew;

And he reaches our shore  
A short time before  
The beautiful lady of snow.

He's a reckless young fellow, is  
Jack;  
He has the most wonderful  
knack  
Of pinching your ears  
And bringing the tears,  
And giving your pitcher a crack.

He cries to the brooks, "Silence,  
all!"

While he holds every bubble in  
thrall;

And the finest of skating  
Is surely awaiting  
The boy who fears not a fall.

—SELECTED.

## What the Coal Says

I am as black as black can be,  
But yet I shine.

My home was deep within the  
earth,

In a dark mine.

Ages ago I was buried there,  
And yet I hold

The sunshine and the heat which  
warmed

That world of old.

Tho black and cold I seem to be,  
Yet I can glow.

Just put me on a blazing fire,  
Then you will know.

—SELECTED.

## Johnny's Pocket

By SUSIE M. BEST, Ohio  
When I looked in Johnny's  
pocket

I was certain there would be  
Just the motliest collection  
You would ever ask to see.

But instead of what I fancied  
I'd discover,—it was droll!—  
Not a single thing was in it  
But a very monstrous hole!



There has recently appeared a series of readers by Miss Maud Summers which deserves special notice because of the way in which the author's theory of teaching reading is carried out in practical application. The series is composed of four books, covering the first one and a half or two years of reading in the elementary school. They are a Manual, a Primer, a First and a Second Reader.

Miss Summers' conception of teaching elementary reading is based upon thought, practical experience, and a wide research into child nature and literature. The beauty, as well as the practicability of the books, can only be appreciated by perusal of the books themselves. The type is as nearly ideal for child use as science could suggest. The most charming illustrations are by the well-known child artist, Lucy Fitch Perkins. The series is published by Frank D. Beattys & Company, 225 Fifth Avenue, New York City.

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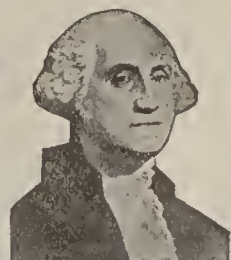
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### "The Man Land"

Little boy, little boy, would you  
go so soon,  
To the land where the grown  
man lives?  
Would you barter your toys and  
your fairy things  
For the things that the grown  
man gives?  
Would leave the haven whose  
doors are set  
With the jewels of love's alloy  
For the land of emptiness and  
regret?

Would you go, little boy, little  
boy?

It's a land far off, little boy, lit-  
tle boy,  
And the way it is dark and  
steep;  
And once you have passed thru  
its doors, little boy,  
You mayn't even come back to  
sleep.

There is no tucking in, no good-  
night kiss,  
No morning of childhood joy.

It's passion and pain you give  
for this,  
Think well, little boy, little  
boy!

Little boy, little boy, can't you  
see the ghosts  
That live in the land off there;  
The "broken hearts," "fair  
hopes," all dead;  
"Lost faith" and "grim de-  
spair"?

There's a train for that land in  
after years,  
When old Time rushes in to  
destroy  
The wall that stands 'tween the  
joy and the tears—  
So don't go, little boy, little  
boy!

—Metropolitan.

### Two and One

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 of 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 repeating,—  
The two are for work that you  
will have to do,  
The one is enough for eating.  
—From the German.

### What Would You Say—

If you should see  
A big green tree,  
With candles all alight,  
With popcorn strings  
And pretty things  
And tinsel shining bright,  
With stars that swing,  
And bells that ring,  
All green and red and blue,  
And lots of toys  
For girls and boys,  
And lots of candies, too,  
And you should hear  
Somebody near,  
Call out in cheery way:  
"What sort of tree  
Can this one be?"  
I wonder what you'd say?  
—EDITH SANFORD TILLOTSON, in  
St. Nicholas.



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## A Good Time Coming

"There is a good time coming, boys,

And many a good one has passed;

For each has had his own good time,

And will have to the last.

Then, to thy work, while lingers youth

With freshness on its brow,

Still mindful of life's greatest truth,

*The best of times is now.*

—MRS. L. C. WHITTON, in *Year of Sunshine*.

## In Our Under-Ground Home

(A Child's Story.)

My name is Bunnie. I live with my Papa and Mamma Rabbit in the ground. It is a big hole in the ground. I think it pleasant because it is our only home. I have two brothers, Long Legs and Jumper. I also have a sister, Little Pet.

In summer we eat peas, cabbage and green leaves. The farmer sometimes gets after Papa with a gun when he sees him in his garden. But when winter comes we have a hard time. Papa gets out and gets apples and cabbage, while Mamma stays with us.

Next summer we will get our own food. We do not like the winter much, for it is so cold, and when we go out we may get shot.

We stay all cuddled up most all winter, but sometimes we get out and see rabbits hanging on a limb, and it scares us, but Papa said it would not hurt us.

We never go out of Papa or Mamma's sight, for some dogs and sportsmen might get us, then we would never see our home any more.

We have jolly times in our den. Once we lived in some tall grass, but it got so cold that we moved to our winter home.

In summer we have a better time than in winter. But spring has come again—everything is green. We are fat and we will have a fine time playing hide-and-seek in the tall grass. But the saddest thing—Jumper, my little brother—got caught in a snare and was killed. I think it mean to take such precious lives away, don't you?

I think good boys would not try to take the lives of harmless little creatures. There are but three in our family now. My Papa is not like Nutcracker, for my Papa does not teach us to store up nuts.

BEN L. WELLS.  
(Aged 9 years.)

## 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.

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The G. & C. Merriam Company, of Springfield, Mass., have just issued Webster's New International Dictionary, based on the International of 1890 and 1900. The revision has been so radical and complete as to constitute a new book. The work has been in active preparation for many years, by a large staff of experts, assisted by the contributions of eminent specialists, under the general supervision of Dr. W. T. Harris, recent U. S. Commissioner of Education. The number of words and phrases defined has been greatly increased, mainly from the fresh coinage of recent years, both in popular speech and in the various arts and sciences. The revival of early English studies is recognized by such an inclusion of obsolete words as to give a key to English literature from its earliest period. The title-words in the vocabulary are more than doubled in comparison with the old International, now exceeding 400,000. The number of illustrations is increased to over 6,000. The book contains more than 2,700 pages. But the publishers desire to emphasize the quality rather than the quantity of the work, calling attention especially to the thorough scholarship in all departments and the fullness of information under important titles. By ingenious methods of typography and arrangement, the increased amount of matter is contained within a single volume, not perceptibly larger than its predecessor, and no less convenient for the hand and eye.

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Who always has a welcome,  
Wherever she may go.

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Her voice is like a bird's;  
The sweetest of all music  
Is in her lightsome words.

Each spot she makes the  
brighter,  
As if she were the sun;  
And she is sought and cherished,  
And loved by every one.

By old folks and by children,  
By lofty and by low;  
Who is this little maiden?  
Does anybody know?

You surely must have met her,  
You certainly can guess;  
What! I must introduce her,  
Her name is Cheerfulness.

—MARIAN DOUGLASS.

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VOL XXXII.

DECEMBER 1909

NO. 4.



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FOR PRIMARY GRADES

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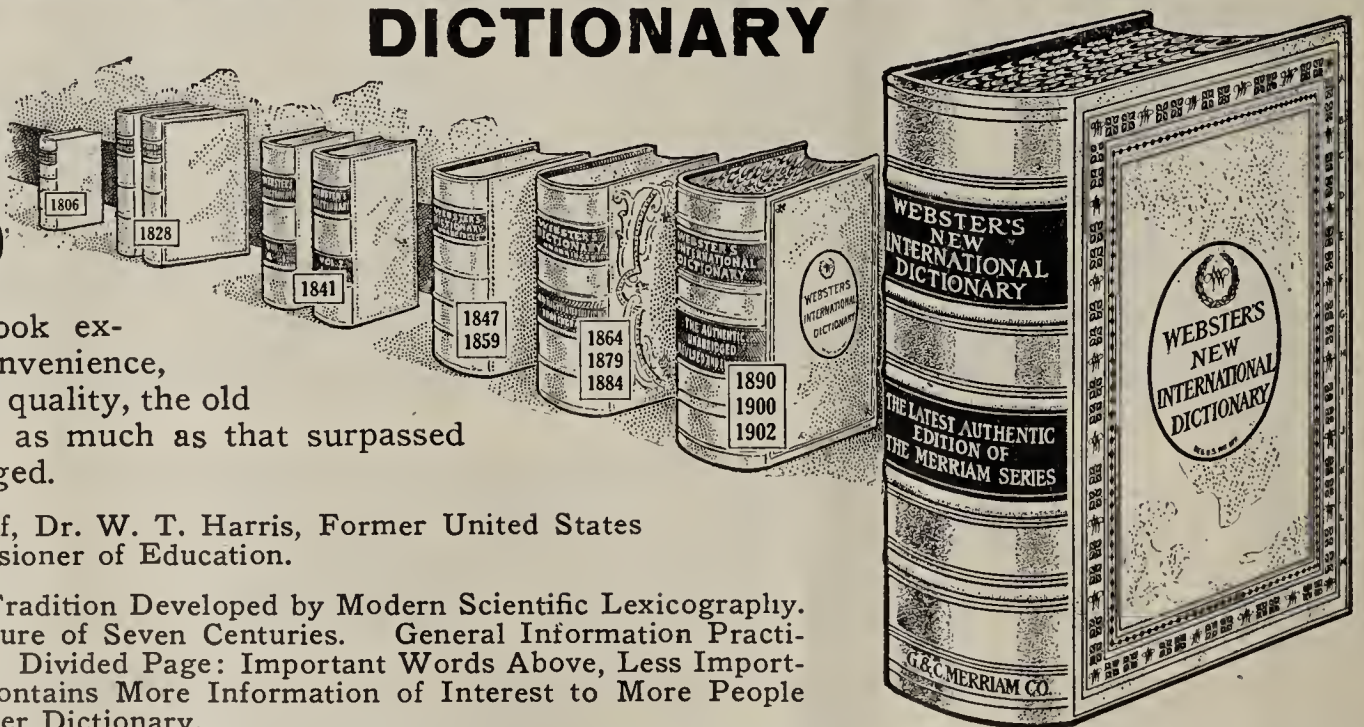
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Vol. XXXII.

December, 1909

No. 4

## Living for the Children

If anyone believes that idealism, and high purpose, and consecration to the service of mankind are disappearing from among us, let him attend teachers' meetings to recover his faith in the future. One section of the country is much like another. The poorest paid teachers are probably to be found in the South. But there are thousands of them north of Mason and Dixon's line who receive scarcely enough money to meet the barest necessities of life.

Last month it was my privilege to attend the Teachers' Association of Maine. More than two thousand were in attendance, of whom the greater number were teaching in one-room rural schools. The state is notoriously "thrifty" as regards the remuneration of her educational servants. Yet I doubt if a brighter, more enthusiastic, more devoted band of teachers could be gathered together anywhere. And they were well-dressed, too, that is, they were becomingly attired, quietly and in excellent taste. What is the secret, do you think? It is just this: That those teachers represented the flower of womanhood in the State. They are filled with the spirit of service. The education of children to them represents the most precious privilege one can ask for a life work.

Pennsylvania is another supra-frugal State where teachers' salaries are concerned. Yet that has not prevented some of the best sons and daughters of the State from entering the school service. And you may go to Iowa, Illinois, Wisconsin, Indiana, Ohio or any other State east or west, north or south, whether school work is well or poorly paid, the teachers are imbued with ideals for the uplift of the people. The same holds true in Canada, whose school system is much like ours.

A community which is remiss in the valuation of the teacher's work is like a father who is contented to let charitable organizations relieve his family from the consequences of his penury or shiftlessness. The opinion the angels in heaven must have of that father is not a bit more exalted than that which thoughtful people will hold of the community which allows the

charity of its teachers to carry the burden of the schools.

The teachers are a living testimony to the appreciation of children as the most valuable asset of civilization. It was not always so. Not so many centuries since, children were regarded as the personal property of their parents, to do with as they chose. Only a favored few were considered worth educating. The change came with the Christ Child. A new idea was born: "Of such is the Kingdom of Heaven."

Christmas is the children's day. It is the day for grown-ups to renew their faith in the future, as represented by the joyous throng of children. It is the day on which parents and teachers resolve anew that as far as in them lies happiness shall not disappear from the earth. It is the day on which they pledge each other: "Come, let us live for our children."

Children's hands and hearts are the gardens in which our hopes and ideals are rooted and grow to fruitage. They need the warm sunshine of joy, that joy which radiates from the great sun of Love. The schoolrooms shall be the most joyful, the merriest, the jolliest places anywhere. Good cheer keeps the heart buoyed up with hope, and gives strength for the work ahead. That is the atmosphere in which everything good thrives best.

The teachers who live out this creed in their schoolrooms are sisters and brothers of the Great Teacher, whose birthday will be celebrated by the peoples of all the earth in the month that is ahead of us. They know they cannot afford to carry their troubles into the presence of their pupils. They know that their friendly smile and words of cheer are among the best things they can give. They know that when they become cross and irritable and fault-finding, discouraged and discouraging they cease to be fit companions of the young. Whatever the outward conditions may be, the genuine teacher remains true to the Christmas spirit thruout the year: Glory to God in the highest, peace on earth, good-will toward men!

OSSIAN LANG.



# Memory Gems for December

(Saturdays and Sundays omitted.)

## DECEMBER 1

Oh, dear December, hurry on,  
Oh, please,—oh, please, come quick;  
Bring snow so white,  
Bring fires so bright,  
And bring us good St. Nick.

## DECEMBER 2

A funny old chap is December, I trow,  
A merry old fellow for glee;  
He paints all the noses a beautiful hue;  
He counts all our fingers and pinches them, too;  
Our toes he gets hold of thru stocking and shoe,  
For a funny old fellow is he.

## DECEMBER 3

Three good cheers for old December!  
Month of Christmas trees and toys;  
Hanging up a million stockings  
For a million girls and boys.

## DECEMBER 6

From far and near the children come,  
And joyful carols sing,  
And hallow'd thoughts of Christmas time  
Their happy voices bring.

## DECEMBER 7

The fairest season of the passing year,  
The merry, merry Christmas-time is here.

## DECEMBER 8

Season of Christmas, how glad is thy light!  
Faces at Christmas grow cheerful and bright.

## DECEMBER 9

Pop, pop! the red coals make them pop!  
The little ones under, the big on top;  
Against the lid of the pan they hop;  
We merrily pop the corn!

## DECEMBER 10

Loud the Christmas bells are ringing,  
And the drifting snow  
Lies in wreaths of pearly whiteness  
O'er the world below.

## DECEMBER 13

Happy hearts and smiling faces,  
Welcome in the gladsome day.  
In the high or lowly places,  
"Merry Christmas," children say.

## DECEMBER 14

He comes in the night, he comes in the night,  
He softly, silently comes,  
While the little brown heads on the pillow so  
white  
Are dreaming of bugles and drums.

## DECEMBER 15

No matter how gloomy the winter may be,  
There's sure to be fruit on the Christmas Tree.

## DECEMBER 16

Christmas is coming! Christmas is near!  
Merry the song we sing,  
For jolly old Santa Claus soon will be here—  
Presents for all he will bring.

## DECEMBER 17

Wait awhile and you shall see  
What Santa Claus has brought to me.

## DECEMBER 20

How he chuckles and laughs, and fills to the  
brim,  
Each soft woolen stocking there waiting for  
him!  
And fancies the murmur, or shout of surprise,  
As each dainty present greets wondering eyes!

## DECEMBER 21

Christmas bells ring again,  
Telling joyful news to men;  
Christmas stories are retold,  
Christmas tales which ne'er grow old.

## DECEMBER 22

I heard the bells on Christmas Day  
Their old familiar carols play,  
And wild and sweet,  
The words repeat  
Of peace on earth, good-will to men.

## DECEMBER 23

Turn the corn into a dish, for 'tis done, done,  
done,  
Then pass it 'round and eat, for that's the fun,  
fun, fun.

## DECEMBER 24

Secrets big and secrets small,  
On the eve of Christmas,  
Such keen ears has every wall,  
That we whisper, one and all,  
On the eve of Christmas.

## CHRISTMAS DAY

Christmas morning, and broad daylight!  
Who do you think was here last night,  
Bundled in furs from top to toe?  
I won't tell, for I think you know.

## DECEMBER 27

Merriest day, happiest day,  
Joy-day of all the year,—  
Merriest day, happiest day,  
Day that is full of cheer.



## DECEMBER 28

Happy thoughts are on the wing,  
Happy faces children bring,  
Santa Claus is king.

## DECEMBER 29

Sing a song of sleigh-bells,  
Ringing loud and clear,  
While the roguish urchins  
Follow in the rear.

## DECEMBER 30

But all the work would fail and  
Cease, without the children's love.

## DECEMBER 31

One rule to guide us in our life  
Is always good and true!  
'Tis do to others as you would  
That they should do to you.

## A Manual Arts Schedule

By Cheshire Lowton Boone, Montclair State Normal School, New Jersey

### December Work

The first two or three months of drawing and handwork may not produce many results of value in themselves, but this is a time of preparation. Pupils have a chance to settle down to the work of their respective grades; they learn the fundamentals necessary as to representative measurement, construction, etc., and so accumulate a little new knowledge and review the old. One should be in no hurry to "produce results"; it is well to leave something for pupils to look forward to.

Naturally December and part of January will be devoted to a rather concentrated study of the holiday thought with its attendant customs and pleasures. The teacher should prepare for this. She should first familiarize herself with the Christmas and New Year stories in their various aspects. She ought to prepare herself to tell those stories well. Every room should have, on the wall or bulletin-board, a collection of magazine pictures, etc., illustrating the holiday themes. Children will gladly bring many of these pictures and books of interest. Such co-operation stimulates a real interest in the subject, in addition to the natural enthusiasm children already have for Christmas, and this spirit is of great value in teaching drawing. There is one caution. All the pictures, the designs, and the handwork, should be produced by the pupils, with no more than the ordinary aid a real teacher gives. The tendency toward show and display at this time tempts one to give a little more help and try to make things and do things which are not characteristic work in a given grade. The lessons should be carefully devised to suit the age and ability of each group of pupils, not to make a show.

#### Grade I

##### COLOR

1. Emphasize at this time those colors which are of immediate interest—*red* and *green*. Use these colors, with others if desired, in pictures, choosing for the subjects themes which are of immediate interest.

##### FORM AND PROPORTION

1. If the work of the preceding months has been well done, the children can by this time draw simple things with more or less confidence.

Draw more characteristic things of the season, as Christmas tree, toys, sled, fireplace, candle.

2. Give especial attention to the interior of a room in which the Christmas tree might stand. Become familiar with the few pieces of furniture necessary here and in the dining-room, where the Christmas dinner will be held.

3. Learn to draw the Christmas symbols, as the cross, star, triangle and circle. These may be cut from colored or gilt paper and used for the decoration of a card or Christmas box.

##### DESIGN AND CONSTRUCTION

1. Use the knowledge of how to draw various things, to produce complete pictures; that is, assemble several things which belong together in one picture, to tell the story. The dining-room contains a number of things, each one easy to draw. The fireplace with hanging stockings, a chair, things on the mantel-shelf, is another picture group.

2. Make some very simple gift for the tree or to present to a friend. This may be a calendar or mounted picture or a folded box full of candy.\*

#### Grade II

##### COLOR

1. Continue the work of the preceding months, emphasizing the phase of color most useful at this particular time. Use colors of the Christmas season in the design of some of the handwork.

##### FORM AND PROPORTION

1. Draw the toys, gifts and objects interesting at this time, increasing graphic vocabulary somewhat beyond suggested for Grade I.

2. Model some of the simpler things.

3. Draw houses and tree trunk and large limbs (the rest of the tree being in picture). This study of outdoors may be used to advantage in making the proper background for outdoor winter pictures.

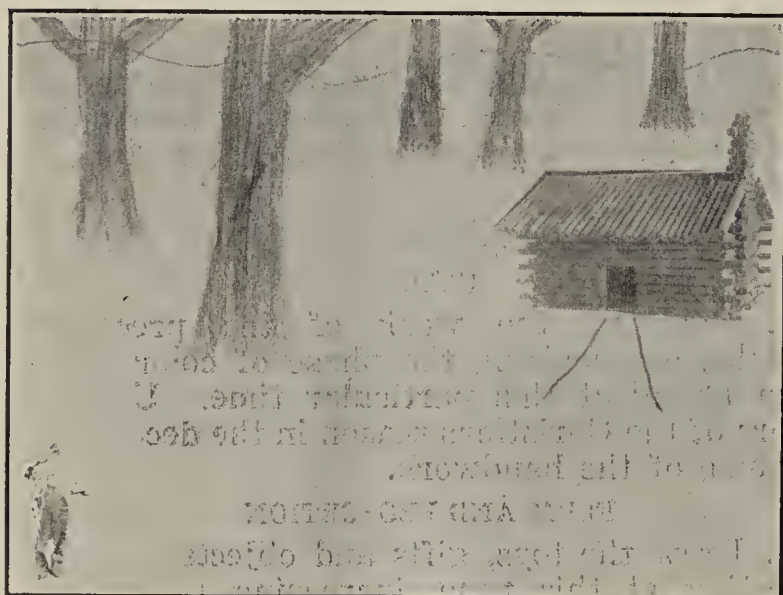
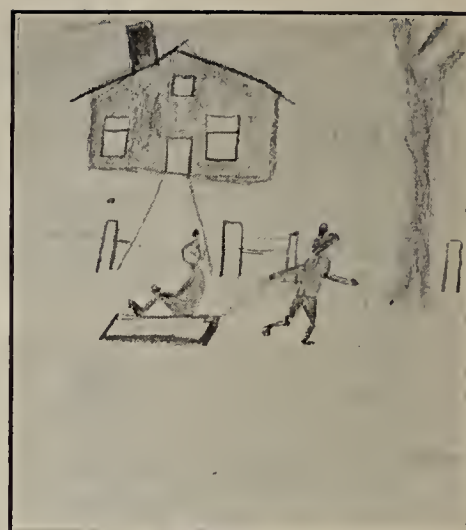
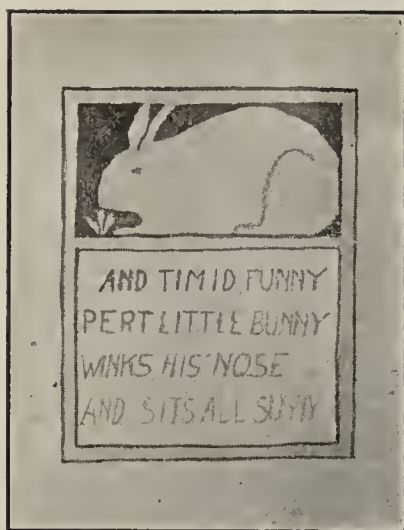
4. Practice lettering sufficiently to execute a short motto or greeting for a Christmas card.

##### DESIGN AND CONSTRUCTION

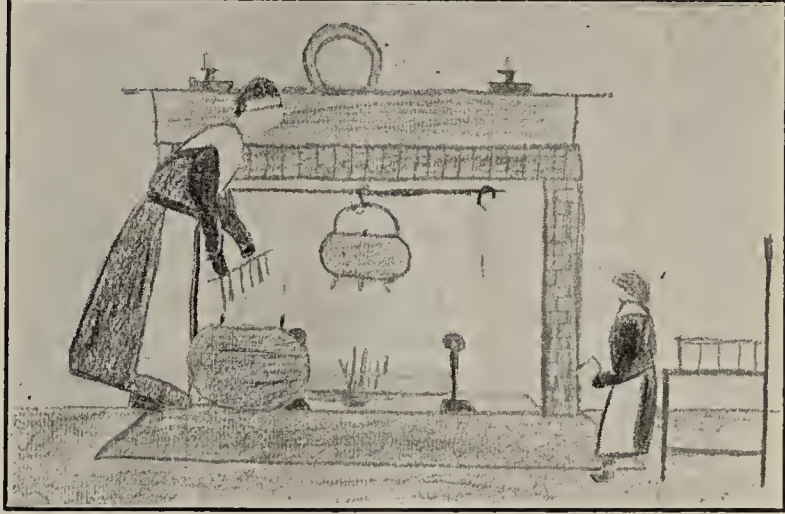
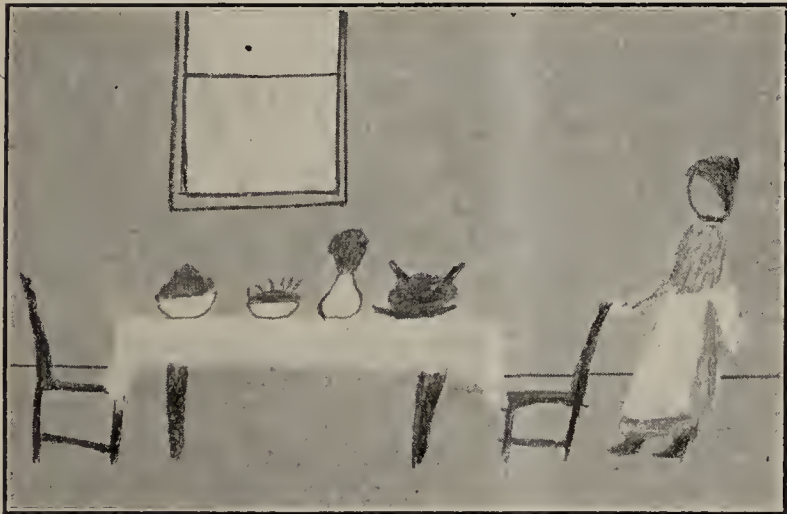
1. Illustrate, subsequent to the above study

\* See TEACHERS MAGAZINE; also *Manual Training Magazine*.











of details, incidents of the season. There is much more to the Christmas time than the coming of St. Nicholas. All the amusements, play and occupations of winter, in fact, begin in real earnest about Christmas time, and the attention of the class should not be allowed to rest on Christmas alone. To be sure, the momentary enthusiasm of the pupils should be used to advantage, but one should introduce enough of other subject matter connected with winter in general to make possible the easy resumption of work after school reopens in January.

The snow man, sliding, the winter life of animals (the rabbit), shoveling snow, sleighing, etc., are typical.

2. Construct a Christmas box which requires careful measurement. The box should be decorated with an appropriate symbol, drawn or cut from paper. A number of these boxes may be made for the tree in the room or school. (See *TEACHERS MAGAZINE*, June, 1908, and November, 1908.)

### Grades III and IV

#### COLOR

1. Choose for drawing, objects of decided color and of varying colors.

2. Apply color, with crayon or brush, to Christmas designs and symbols, as cross, star, etc.

#### FORM AND PROPORTION

1. Pupils should add to their drawing vocabulary, *people, animals, and vehicles*.

(a) People should be drawn doing typical actions, as trimming the Christmas tree, making a fire, hanging the Christmas stocking, sliding, shoveling snow, etc. Previous numbers of the *TEACHERS MAGAZINE* suggest how to do this. Pictures should be used freely and the children should be encouraged in their effort to make the figures real, rather than show how to make legs and arms. The drawings of primary children can never be anatomically correct, but their pictures may as wholes be very emphatic and true.

(b) Use a few animals—those which will be useful for illustrative purposes, as the rabbit, dog and horse; also one or two vehicles which are familiar, as a delivery wagon, sleigh, etc. It would be well to look over the work suggested for the preceding months to make sure that a sufficient foundation has been laid, before introducing many people or animals.

2. Draw trees (only the trunk and large limbs), houses, fences, etc., when these are needed for backgrounds.

3. Do much lettering, choosing some Christmas design which requires it, and practice for that.

#### DESIGN AND CONSTRUCTION

1. Bring the work in measurement up to its greatest efficiency, to the point where the class as a class can use the ruler with precision. For this purpose have several lessons for practice and then make a box or other construction on

paper. A second box may be made in cover paper as a gift.

2. Illustrate stories and incidents of the season, using a good deal of color, and some black or dark gray, to give the picture contrast. Every object in the picture need not be given its real color—only important ones: the rest may be gray or black.

3. Construct a gift, as box, calendar, card, invitation to the school exercises, or mounted picture.

#### CONCLUSION

The secret of good teaching at this time of the year is to make it as sane and systematic as during the other months. Now, the children have boundless enthusiasm for one subject. This intense interest is a powerful stimulant to good drawing and one must use the greatest care to prevent an undirected plunge into riotous illustration of all kinds of Christmas themes without regard to grade, age, or ability. The children are just as happy if their work takes a simple form, and they emerge on January second in a healthy, sensible frame of mind, ready to go on.

## Simple Christmas Knickknacks

By ANNA J. LINEHAN

Dolls may be cheaply and easily dressed in paper for the Christmas celebration.

A circle with a hole in the center for the doll's head to pass thru may be cut from thin paper on which the decoration may be tiny flowers, holly or any appropriate paper. The doll's arms should pass thru small openings made for them. A narrow ribbon sash under the arms will fasten the dress in place. (Page 127.)

The poinsettia has been used to decorate the book cover, since this flower, so popular for Christmas decoration, is effective and easily drawn. (See page 135.)

When made of red crêpe paper with green centers poinsettia gives a decided holiday appearance to a room.

The design for calendar may consist of any little view the pupil shall choose. Bells and holly are used around the date, but the teacher may prefer to use only one of these for the design. (Page 117.)

For the surprise post-card, have an oblong of stiff paper, 5½ inches by 10½ inches. Divide the long sides into thirds, making divisions of 3½ inches. Two of these are to be folded or creased firmly thru the center as in the drawing. The cut, as indicated, should be wide enough to let the section having the tree pass thru it. The flaps marked x should be pasted to the under side of the section marked x. When folded one way the tree is out of sight, on the second fold it passes thru the cut, and stands on the card. The card may be addressed to whomever the child may choose. Of course, the tree is to be done in green, with candles and balls. (See page 122.)



# Month by Month Plans

By Eleanor M. Jollie, Rhode Island

## Thru the Pine-Tree Door

There is a charm in doing unusual things in these days of mystery, when Santa is abroad and when father and mother are whisking queer, odd-shaped bundles out of sight, and hiding them in unknown places.

All of the world is gay with the glitter of tinsel, and gold, and color, and it will take something very interesting in school life to compete with those absorbing shop windows against which the snub noses of our small pupils are pressed at every opportunity.

Let us go "Thru the Pine-Tree Door," then, for beyond it lies that land of enchantment which only the children know. But we will slip thru with them and before we know it we, too, are playing at things; things which have slept long in our lives.

What a beautiful doorway that is, that hollow in the old pine tree! It is dark and mysterious, for only the sighing of the pine branches is heard, as the wind whispers to them and they sway at its stories.

There is a queer woody smell as we go along the underground passage, which is carpeted so thickly with soft pine needles. At the end of the passage is a curtain of shimmering green stuff, with patterns of leaves on it in sunshine and shadows.

We pause for a moment, before we push aside the curtain, and listen to the music behind us. It is beautiful, that music, for it is the songs of all the trees combined in one grand symphony.

We wait a moment, too, to ask, "Where shall we go?" The children understand that, if you do not, for this is a play they have had before, and one that never grows tiresome; for there are always new things to see, new things to do beyond that wonderful door.

This morning we are going to the Gardens of Santa Claus, where the jolly little man of whom we are all afraid, but whom we all love, will give us an arithmetic lesson.

Now arithmetic lessons may be dull in a schoolhouse, but in the Gardens of Santa Claus they are great fun; just see if they are not.

If you don't believe that or think they are silly or a waste of time, just try the plan of transporting the school to Santa Claus Land some day. The children will know the way there.

First of all the eyes are shut and the heads bowed, for we must get a picture. No need of the teacher describing Santa, for he is an old friend. We are met at a gate, perhaps of building blocks, on which are the words "Welcome to Santa Claus Land." There are other messages on that gate, too. There are many about

good children, etc. These will do for dictation work and spelling later in the day.

But I didn't tell about who met us. Several little Gnomes who have to be named and described were waiting for us at the gate. There were Brownie Moon Face and Brownie Tom Thumb, and Brownie Nimble Foot, and they took us to Santa, who was in his perfume garden. That was a beautiful place, paved with glass blocks of different colors, with, in the middle of all, a fountain throwing perfume into the air. The garden was enclosed by a hedge of roses, and beyond were gardens of flowers, violets; lilies, sweet peas, and dozens of others. Santa was watching the Gnomes fill cut-glass bottles with perfume.

"Dear me," said Santa to us after he had greeted us, "I have such a time with those Gnomes. They can't seem to understand about pints, quarts, and gallons at all. Of course *you do*." And this brought us to the arithmetic lesson for the day, which was to be on those troublesome things—gills, pints, quarts, etc.

Do them? Of course, we could; at any rate every child *tried*, which was what we were after. The answers didn't matter so much after all. It was getting the children to *think* that we were after, and the answer came, of course.

Brownie Beady Eyes was a terrible dunce! Why he couldn't tell how many quarts of violet toilet-water he had to pour out to fill sixteen gill bottles. Think of that! *We* could and did.

Neither could he tell how much rose-water to distill to finish filling a gallon jar that already held one and a half quarts.

But Brownie Autumn Leaf could think. My, he was a smart little fellow! He knew that if it took two pounds of dried sweet pea blossoms to make a gallon of sweet-pea perfume, how many it would take to make a quart. That was a hard one. Yes, indeed, he was a smart fellow. He was packing half-pint bottles of Florida-water into little wheelbarrows. Each wheelbarrow held eight bottles; Santa had ordered four gallons of Florida-water. Why, he knew in a moment how many wheelbarrows he needed.

"I shall make Brownie Autumn Leaf head perfume-Gnome next week," said Santa to us later, when we had answered all kinds of questions about gills, pints, etc., for him.

He asked us the nicest questions later. "I like girl dolls," he said laughing, "for they are made of sugar and spice and everything nice. That is why I raise more girl dolls than boy dolls, for the boys are made of snakes and snails and puppy-dog tails," he said winking, and the girls and boys knew it was just Santa's fun, for boys are just as nice as girls, aren't they?

The children had also that morning a little



geography lesson, altho they did not know it, on Japan. Santa told us thru his Japanese dolls some very interesting things about the queer country over the sea. We were especially interested in his account of the manufacture of the silk in which the Japanese dollies were dressed.

"By the way," said Santa, "Isn't there a story in that reader of yours that tells all about silkworms? It seems to me that I saw one the last time I looked into the room as I was riding by, to see who kept his desk in nice order."

And so the reading-lesson took on a new meaning to the children.

One day we went "Thru the Pine-Tree Door" by Santa's invitation and visited the doll garden again. This time we saw the European dolls, and they told us how Christmas was celebrated in their countries. That was fun, for some of the girls impersonated the dolls and dressed as nearly as possible, from pictures, in the costumes of the countries. They read little clippings, or stories, which told what we wanted.

One day we learned about candy-making and

each child was given a tiny piece of Christmas candy in the form of an animal, by a Gnome (boy in pointed brown cap). The candy was given with the understanding that each child write Santa a little story about *his* animal. The candy was the red-and-yellow transparent candy to be bought at Christmas time, and fifteen cents' worth was enough for the whole school.

Books and clippings about animals were placed around the room, and the children were allowed to read these when their other work was finished. The stories were unusually good for third-grade children to have written, for writing to Santa, even tho it is make-believe, is a good incentive to careful work.

These are hints of some of the things to be found "Thru the Pine-Tree Door." Not too much of this kind of work, remember, for the shimmering green curtain must drop when the interest has reached its height.

A new way of doing old things is what we aimed for, and a trip to Santa's own land in fancy thru the old pine tree, which we called "Thru the Pine-Tree Door," solved the problem for us.

## Making Arithmetic Real

By Harriet E. Peet, State Normal School, Salem, Mass.

The arithmetic on every side in our schools is admittedly unreal to the children. The pupils learn their tables and do their problems to please their teachers as a necessary evil in order to earn promotion; or, merely as a dead form by which to while away time. The work, even of the little children, lacks interest, spontaneity and life. This is owing to the far-away character with which they endow the subject. It becomes, therefore, an important problem to a teacher how to awaken the children from their lethargy, and make them feel they are learning something of vital importance and of real value to themselves individually.

In olden times the makers of text-books tried to solve this problem with amusing results. They attempted to make the work entertaining.

Some problems were made tragic. "A man had seven children; two of them were killed by the fall of a tree; how many had he left?" "A person was 17 years of age 29 years since, and suppose he will be drowned 23 years hence: Pray in what year of his life will this happen?" Some were made romantic. "A man overtaking a maid driving a flock of geese, said to her, 'How do you do, sweetheart? Where are you going with these 100 geese?' 'No, sir,' said she, 'I have not 100; but if I had as many, half as many, and seven geese and a half, I should have 100.' How many had she?" Others were made Biblical. "If the posterity of Noah, which

consisted of 6 persons at the flood, increased so as to double their number in 20 years, how many inhabitants were in the world two years before the death of Shem, who lived 502 years after the flood?" (Ans. 201, 326, 586.)

The intention of the old arithmetic may have been the best, but the results seem more ludicrous than instructive. We find awkward attempts to interest the children nowadays. The problems are not so grotesque, but they are quite as far away from the native interests of the children, and quite as unreal. "If the circumference of the earth is 25,000 miles, how far will the moon travel in going around it three times?" "If I spend  $\frac{1}{5}$ ,  $\frac{1}{8}$ , and  $\frac{1}{16}$  dollars how much will I spend in all?" "At the rate of a quarter of a pie a day, how many pies will a man eat in 1 year?" These problems are on the face of them unreal. They either deal with things that never happen, or the problem is stated in a way contrary to custom.

The problem comes to us, then, as to our means of making arithmetic real to the children. How can we make it alive to the pupils?

In answer to this question one thing is evident: The work must avoid the mistakes of the old arithmetic, and have at least some resemblance to reality. The problems must either be what the children themselves have to answer in their own lives, or what they know their parents, brothers or sisters must answer.



The things that are usually directly real to a child are his own activities about his play and his tasks. He encounters number naturally in scores for his games, in making change when he runs errands, in computing time, in his observations on machinery, in paying fares in street cars and in other common activities. Those things which are real to him because associated with what grown-ups do are such things as are called for in traveling and business. Boys like to play at sending telegrams, buying tickets, working out a timetable, keeping accounts, making imaginary sales and footing bills. These things, together with the number that arises in connection with the industrial work at school, form the usual material available for problem-work in the primary school.

If the material used in the problems is important in making arithmetic real to the children, the manner with which the problems are handled is equally important. The one great reality in childhood is play. It is, in fact, the serious business of every child. It follows, therefore, that if the children are to take their work seriously, the game spirit must govern it.

A healthy, joyous spirit makes the children alive in their work. Another thing which helps the children to make the arithmetic part of themselves is based upon the principle that we take an interest in those things which we ourselves originate and for which we feel responsibility. The making of original problems helps significantly in making the arithmetic real. A child carries his work in his own mind; grocer's window, his own home, suggest problems to him. His arithmetic is no longer confined to the four walls of his schoolroom.

Data similar to the following may be used as the basis for practical problems. The data are written at the board and the teacher gives a few problems by way of starting the children. The children then make up problems which they ask the class.

Desk:

Length, 21 inches.

Width, 13 inches.

Window-box:

Length, 32 inches.

Width, 12 inches.

Depth, 8 inches.

Bookcase:

Length, 31 inches.

Width, 9 inches.

Height, 24 inches.

Table:

Length, 60 inches.

TYPES OF PROBLEMS

What are the length and width of the desk together?

How much longer is your desk than it is wide?

How much longer is the window-box than your desk?

How long are the table and the window-box together?

PRICE-LIST FROM A TOY SHOP

Toy Pianos .....	\$.25
Large Dolls .....	.80
Small Dolls .....	.25
Four-bladed knives .....	.50
One-bladed knives .....	.25
Sets of Dishes.....	.45
Puzzles .....	.30

TYPES OF PROBLEMS

How much is the cost of a small doll and a set of dishes?

How much more does the toy piano cost than the large doll?

If I had a dollar bill and bought a bladed knife, and a puzzle, how much change should I receive?

SALESMAN'S CHECKS FROM THE GROCER

(Use actual grocer's checks.)

Monday		Tuesday	
3 loaves of bread	.15	2 gal. oil	.22
2 doz. eggs	.96	1 pk. soda	.05
3 qt. peas	.39	1 doz, cookies	.10
2 cans of soup	.20	2 lbs. butter	.80
1 lb. of dates	.10	1/2 doz. cooking eggs	.15

TYPES OF PROBLEMS

What was the amount of Monday's bill?

What change should have been received from a two-dollar bill?

How much was the bread a loaf?

How much were peas a quart?

What was the amount of Tuesday's bill?

How much more was Monday's bill than Tuesday's?

How much were the two bills together?

(To be continued next month.)



Design for Calendar

Calendars are an ever-welcome Christmas gift.



# A School Tree

By Alice Ormes Allen, Vermont

A school Christmas tree, not FOR the children but BY the children, contains latent possibilities of exceeding happiness for a roomful of little folks.

Giving is such a rare joy to many a child, and Christmas giving has a special halo of mystery and delight all its own.

Tell the children this year that you will let them help prepare a tree for the big folks—mothers, fathers, grandpas, aunts, or any one they choose to invite;—that they are to make the gifts and the decorations for it and that it is to be a secret and a surprise.

So many children view Christmas from the one standpoint of the recipient. This will give them a new and wholesome perspective of that wonderful day.

A month is none too long for the preparation, five weeks better yet, for the gifts and decorations, and the invitations, too, will afford sub-

ject matter for painting, cutting and writing lessons for many a day, and even the most conscientious devotee of school routine may feel that she is not neglecting the solid essentials for holiday fol-de-rol.

A few sheets of red and white bristol-board, some left-overs of pretty wall-paper (probably each child could contribute something toward this), a ball of red cord and one of green, a skein each of scarlet and green worsted, some large sheets of manila paper and a ten-cent bolt of narrow ribbon will furnish material for the gifts and decorations described in these paragraphs.

For decorations the children can cut out colored balls, make chains from strips of paper  $1\frac{1}{4} \times 6$  inches, either cut from the wall-paper or from white paper decorated like Fig. 3. Candles, Japanese lanterns, sticks of candy and fruit will help to beautify the tree and can be easily made by the smaller children. The candles, candy and fruit should be painted on stiff paper. The Japanese lanterns may be made of crêpe paper, cut in oblongs  $3 \times 10$  inches. Lap and paste the ends to form a cylinder and pull the crêpe carefully at the middle of the cylinder to obtain the bulge. Lanterns like Fig. 17 are made of stiff white paper decorated with some large, bright-colored pattern such as pumpkins, oranges or apples. Before pasting pleat the paper fan-wise. Wall-paper is especially pretty for this purpose.

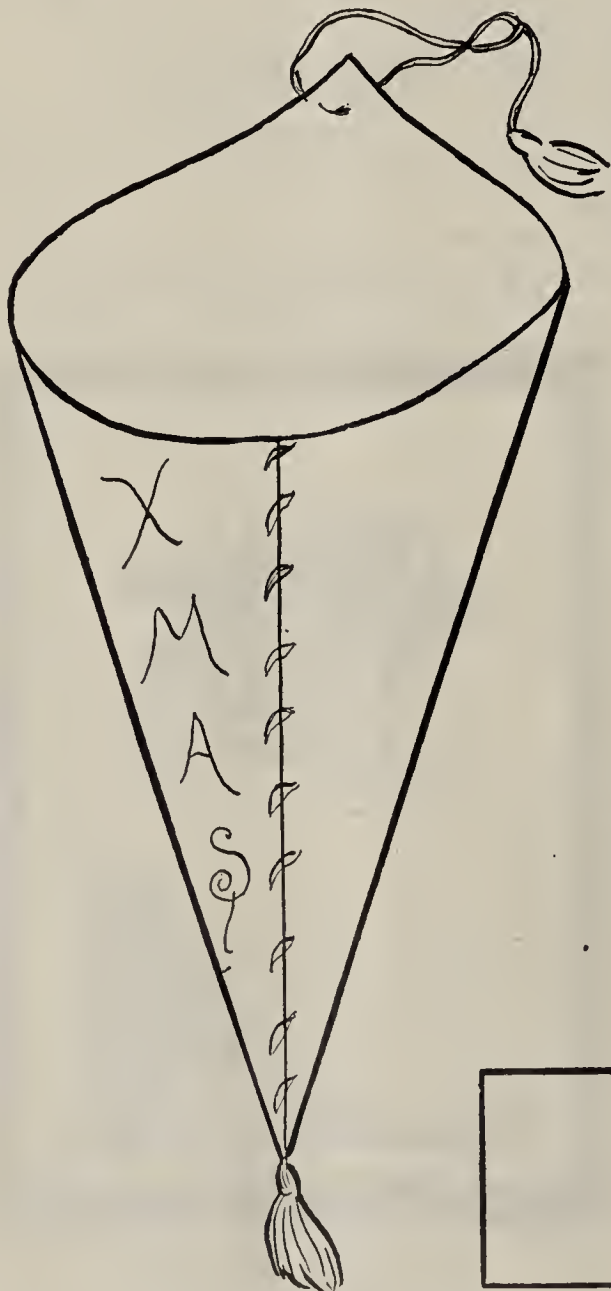


Fig. I.—Hair Receiver

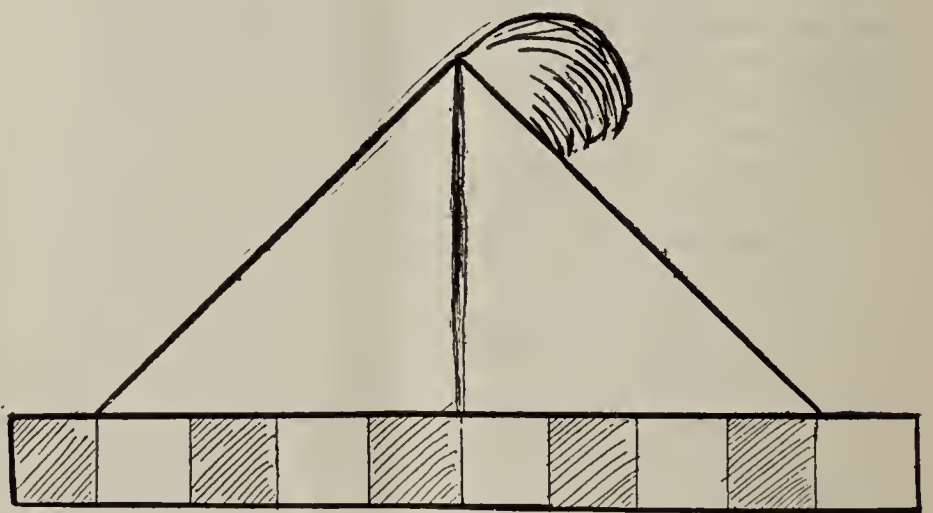


Fig. II.—Soldier's Hat

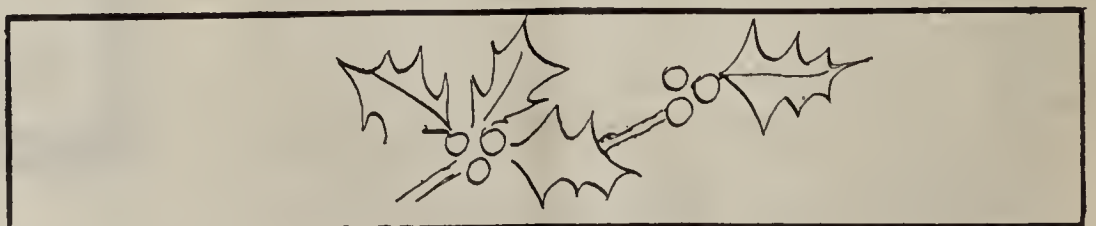


Fig. III.



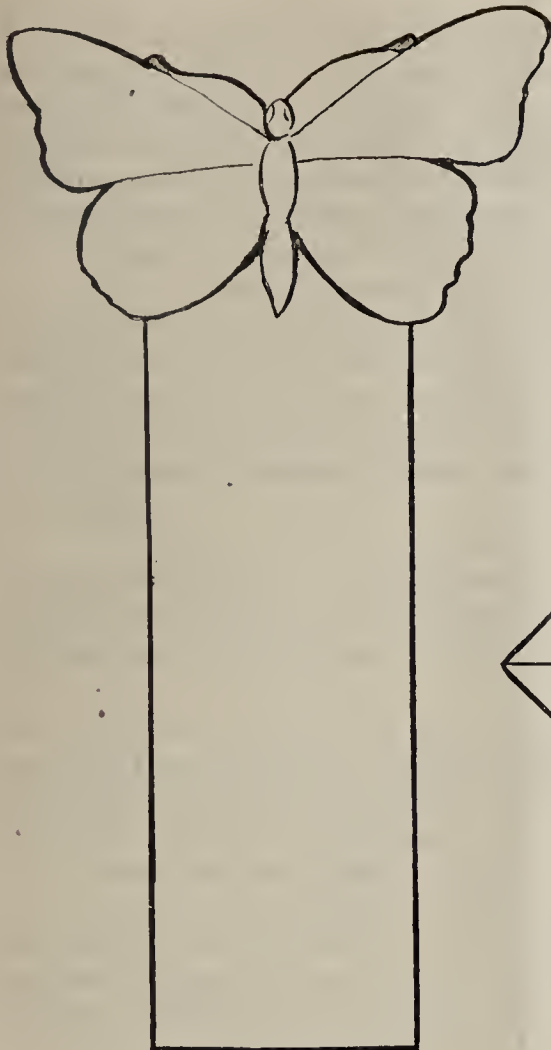


Fig. IV.—Bookmark



Fig. V.—Wall Pocket

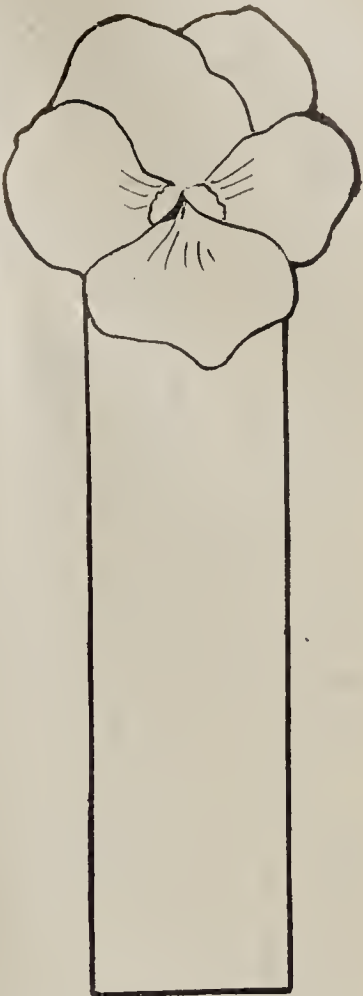


Fig. VI.—Bookmark

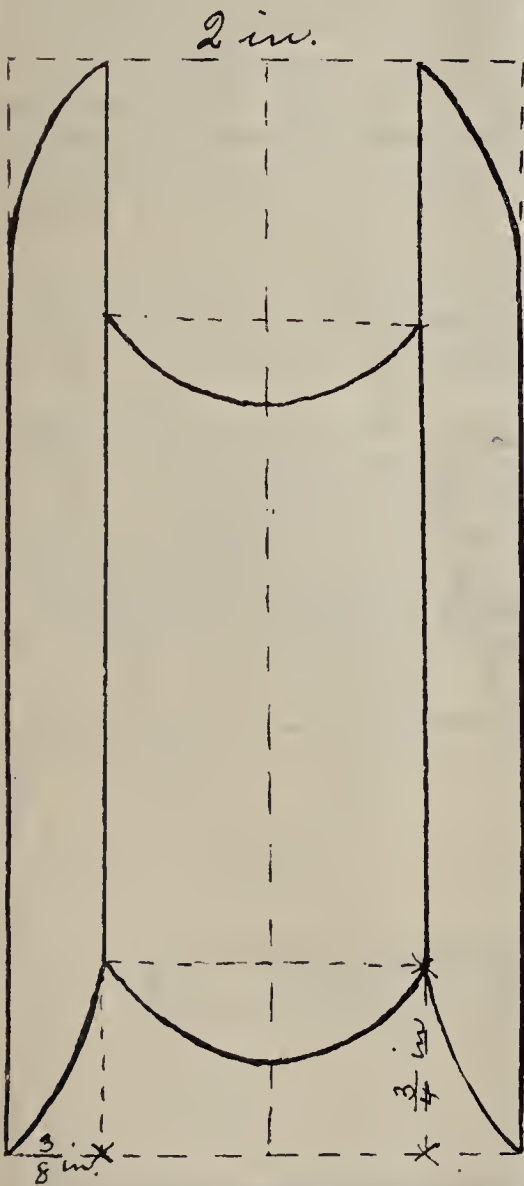


Fig. VII.—Sled

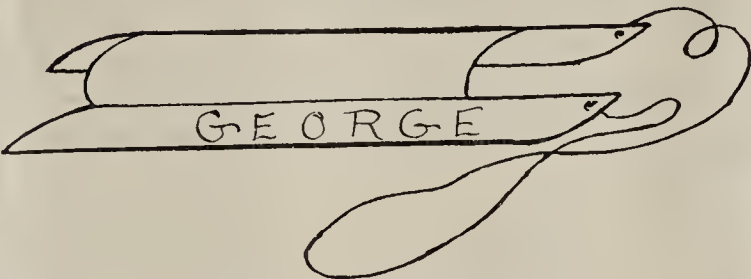


Fig. VIII.—Red Sled



Fig. XII.

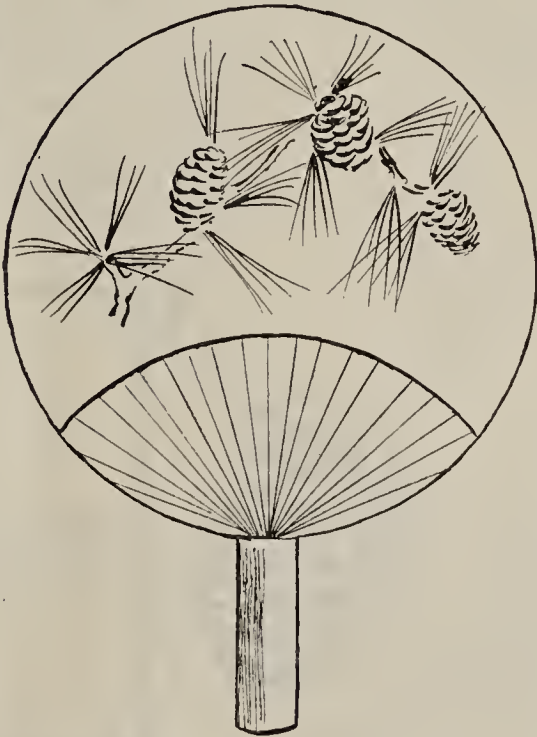


Fig. IX.—Fan

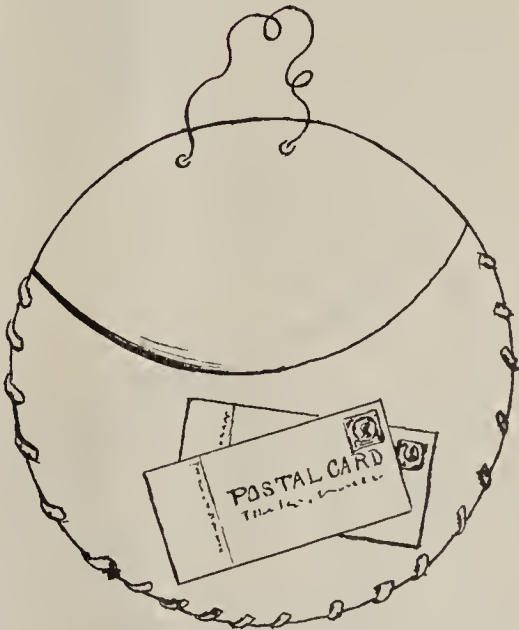


Fig. X.—Wall Pocket



Many other pretty devices for trimming the tree will suggest themselves. Squash and sunflower seeds, cranberries and large beads are all pretty for chains, and the stringing of them may afford many a half-hour's busy work for eager fingers.

Fig. 1 is a hair-receiver made from a square of stiff paper and laced with scarlet and green cord or worsted.

The soldier's hat pattern is as "old as the hills," but the children will none the less enjoy making it and sticking in a feather. Real ones are best, if they may be had; if not, make a tissue-paper fringe or a worsted tassel and fasten to a toothpick to stick in the cap.

By taking hold of the soldier cap in the middle of the front and back and pulling outward a double square with a border is obtained. Turn down one of the corners and you have a wall-pocket like Fig. 5. Made of wall-paper these will require no further decoration than the cord or ribbon to hang them by.

Figs. 4 and 6 are book-marks. For the pansy one let the children have a preparatory drawing lesson at the board. If they begin with the lower petal, then draw the side ones; it will not be hard to finish the flower and they will soon be able to draw quite a respectable pansy without help. The lower petal should be cut out part way and also the body of the butterfly, to catch over the leaf where it is inserted in a book. Fig. 13 is the butterfly folded for a cutting lesson.

The little sled is made of red bristol-board, or

in the absence of that use stiff white paper and have the children paint them. For a pattern cut an oblong  $2 \times 4\frac{1}{4}$  and fold lengthwise. Cut out according to Fig. 15. Trace around this on the bristol-board, cut out, let each child print on one of the runners the name of the child to whom they wish to give the sled, fold back the runners and tie in the cord.

The circular fan (Fig. 9) and the fluted one (Fig. 11) both call for more pretty wall-paper with the little children tho they afford scope for any range of artistic ability in the older ones. The teacher would probably have to lend a helping-hand when it came to drawing the ribs in fan No. 9.

Fig. 10 is a postal-card wall-pocket laced with cord and adorned with an appliqué of real postal-cards; a couple of used ones answer the purpose.

When the gifts and the decorations are all completed and laid away in the joyous big Pandora box, take the children, if such a thing be possible, the woods neighborly and the weather kindly, and let them choose themselves their own little velvet fir or sparkling spruce.

What a wonderful tree that will be! and with what eager painstaking each bubbling little lad and lassie will prepare the invitation to the unveiling.

When you are getting the tree gather also a boxful of tiny spruce cones to tie with green or scarlet to the cards of invitation.

Sprigs of spruce or fir or any Christmas evergreen, thrust thru one corner of the card, are also effective, or the older children can make a conventionalized pine-cone invitation like Fig. 19, done in black and white or painted in dark and light brown.

To some the school tree may seem or be impossible, and there are indeed simpler ways of diverting the children from the selfish idea of Christmas.

I once canvassed a second grade for definitions of that day and the common formula was, "A day when folks give you things."

I did not have the time or strength that particular year to evolve a tangible Christmas tree. Each child had made two gifts to take home to someone, presumably father and mother, one

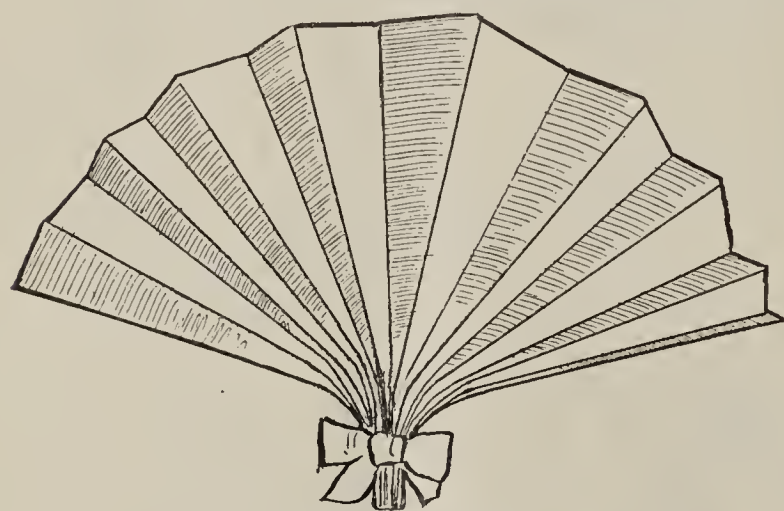


Fig. XI.—Fan



Fig. XIII.—Butterfly

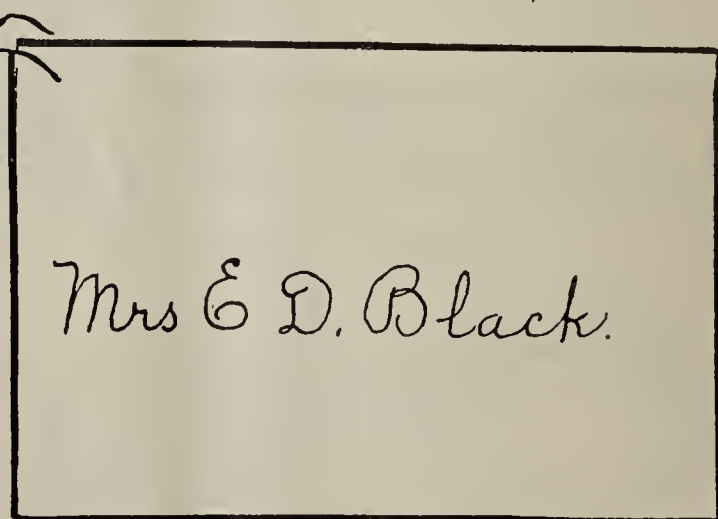


Fig. XIV.



being a masculine present and the other a feminine one.

Evidently the gifts had not entirely performed their mission. The frank barbarism of the children pained me and I tried a crude expedient to inoculate them with a little more of the real Christmas spirit.

There was a box of highly assertive colored crayons in the school cupboard, and with the bilious greens I sketched a prosperous-looking Christmas tree. I told the children they could decorate the tree first and afterwards we would put on it whatever they chose for anyone they wished.

It took a whole stick of chalk to put the candles in place and plenty of white to make the popcorn wreaths. Colored balls and gaudy chains followed in the wake of my splashing crayon with many a half-suppressed inspiring exclamation from my uncritical audience, and when I called for gifts to adorn that marvelous tree the children were bubbling over with the spirit of the occasion.

A book for Cousin John, a top for Willie, a rattle for the baby; glasses for grandma, shoes for father, a new shawl for mother—what pathetic secrets some of the bids disclosed, and how childish eyes shone and little hearts beat to the good tune of brotherly love as my truly wonderful tree progressed in its crowning!

This was years ago, and it was all a game of the imagination, kindly imagination, too, for my blatant tree and its daring impressionistic decorations would have fairly paled under the keen eye of criticism—but I like to think, as I



Fig. XVII.



Fig. XVI.

hope and believe, that that gift tree cast some seed of future growth in those little hearts and that perhaps, because of it, there have been more real gifts at Christmas-time than there might otherwise have been.

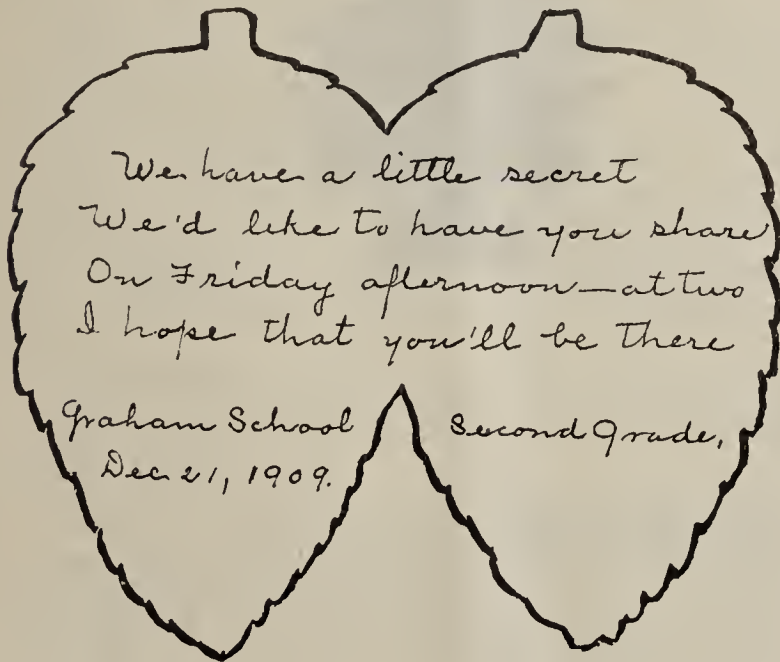


Fig. XIX.

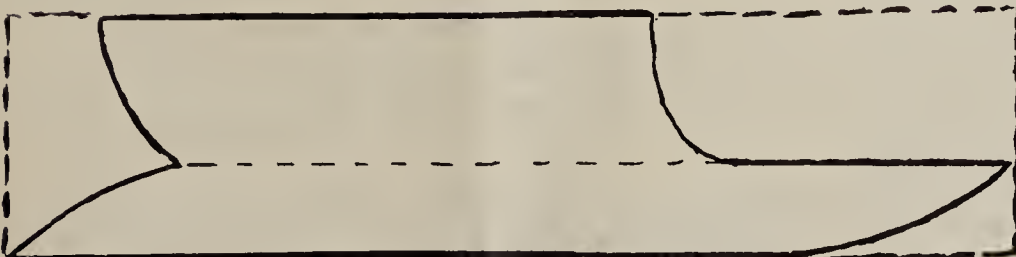
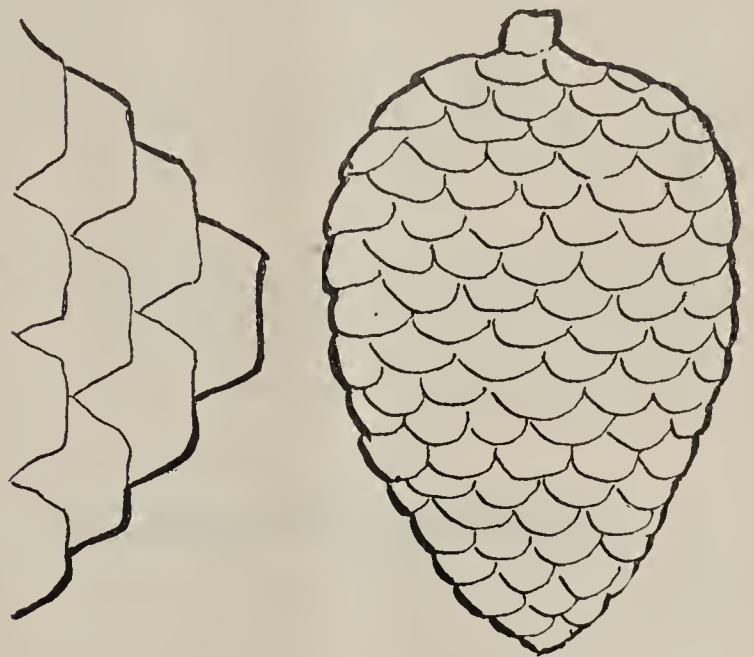


Fig. XV.—Pattern for Sled

However that may be my little schoolmarm, do all you can, in every way you can, to infect your wide-eyed young apostles with the desire and joy of giving at this blessed Christmas-time.

Fig. XVIII., representing a paper lantern for decorating the Christmas tree, will be found on page 134.



# Preparing for Christmas

We had such a happy time at school during the Christmas season last year that I want to tell you about it, and thank TEACHERS MAGAZINE for suggestions which helped us.

Our principal language work for the month was letter-writing. The third- and fourth-grade pupils wrote letters to Santa Claus telling him what they wanted for Christmas. In January I let them write and thank him for what he brought. I told them about some of the Christmas customs in Norway, and let them play they were there, and write to some one at home to tell what they expected to do Christmas.

All the children wrote Christmas letters to their former teacher, and with them I sent a postal-card picture of the school.

But I believe we got the most Christmas spirit thru our contribution to the Santa Claus fund. One of the Omaha papers told about a Santa Claus Association formed to have Santa visit homes where he might not go. The children were enthusiastic when I suggested helping.

There are only sixteen pupils in the school, but our collection amounted to two dollars and five cents. With it we sent a letter from each of the children, and they did their best.

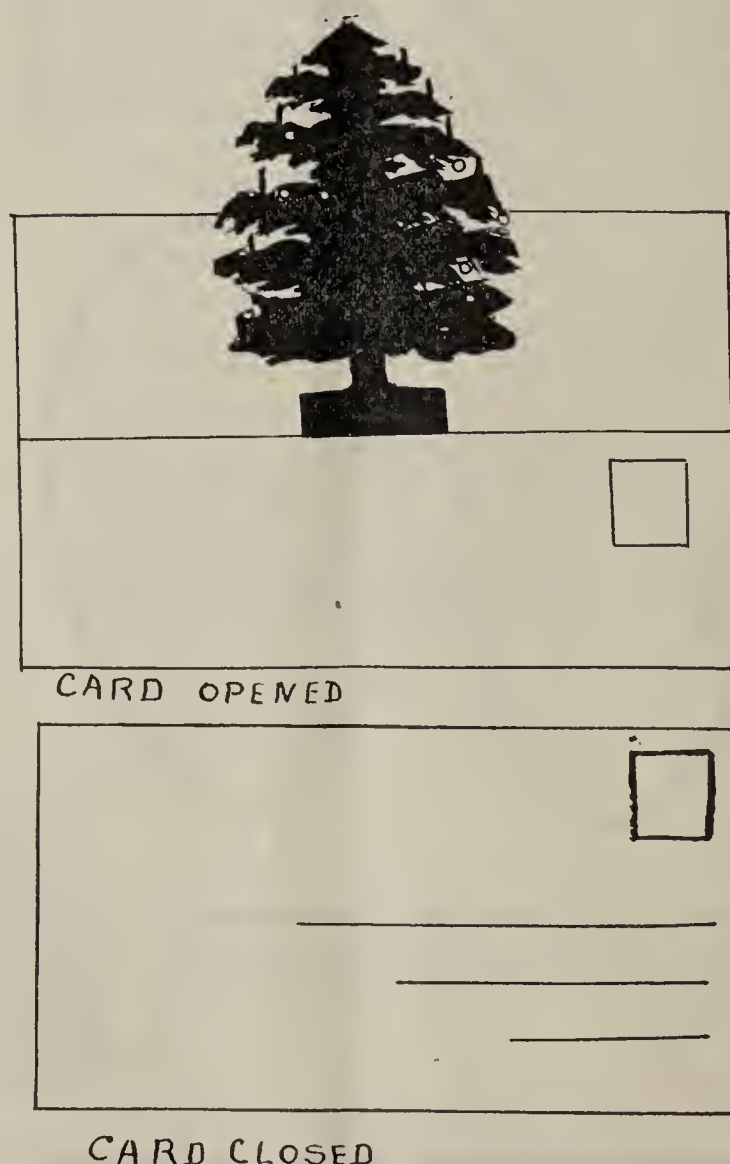
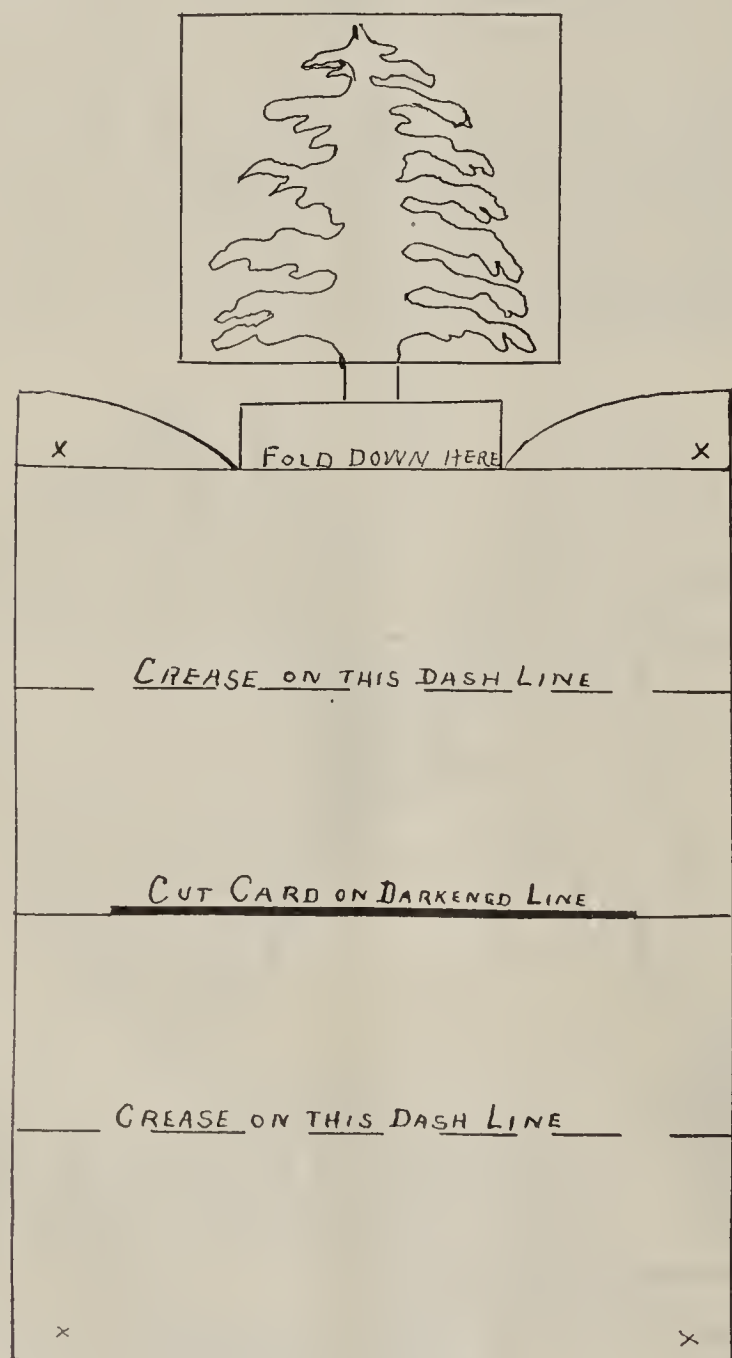
I had been bothered by the older boys teasing one little fellow who had no brothers and did not know how to play with other boys. I suggested that since we were trying to make children in Omaha happy, it would not be a bad idea to try to see what a good time we could give each other. At noon I asked the older boys to see if they couldn't help Peter play with the others. The next day when I was in the school-house I heard the boy who had teased most say, "Oh, Pete knows how to play with boys now. He isn't afraid any more."

As invitations to our Christmas program we made bells like those in the TEACHERS MAGAZINE for December, 1907. As part of our painting for the month had been holly, we painted a little sprig above the writing on each bell.

Each of the pupils, large and small, made a fireplace match-scratcher like those in one of the TEACHERS MAGAZINES. I could not get the little calendars, so they painted a tiny landscape for the picture above the mantel.

Nebraska.

BELLE GLOVER.



Design for Surprise Post-card—See page 114 for Directions, "Christmas Knickknacks."



# Primary Entertainment for December

By Bertha E. Bush, Iowa

## Santa Claus's Visit of Investigation

*Characters.*—Santa Claus; father; mother; four children, Carl, Clair, Bessie, and Margaret.

A room with the father and mother seated, the father reading a newspaper and the mother knitting or sewing.

*Father* (looking up from his paper).—Mother, just listen to this! (Reads head-lines.) No Santa Claus this year! The good saint discouraged! Has been informed that the children misuse and quarrel over the presents he brings! Decides not to fill stockings any more!

*Mother.*—Mercy, mercy! What will the children do? I wish he could see what good use our children have made of his Christmas toys. They have had lots of fun with them and made ever so many other children happy with them, and the toys are not used up yet. Here they come now, singing about Santa Claus.

Enter children, singing. Tune: "Maryland, my Maryland." (See melody on page 141.)

Oh, some one's coming Christmas Eve;  
Santa Claus, 'tis Santa Claus.  
Oh, some one's planning gifts to leave;  
Santa Claus, 'tis Santa Claus.  
Our stockings then we'll hang just so,\*  
And happily to bed we'll go,  
And in the night he'll come, we know,  
Santa Claus, dear Santa Claus.

*Mother* (Aside to father).—Poor children! How disappointed they will be!

*Father* (Aside to mother).—I hate to tell them. (A knock is heard at the door.) Well, I won't have to just now, for there is some company coming. (To children.) Children, some one is knocking. One of you may open the door.

The children run to the door. The smallest child gets there first and throws it open. Enter Santa Claus without his pack.

*Children.*—Oh, oh, oh! It's Santa Claus! (They clap their hands and dance around him in glee.) Dear Santa Claus, we are so glad to see you! We have wanted to thank you all the year for the nice presents you brought us last Christmas.

One takes his coat, another his cap; a third brings forward the best chair for him; the fourth gets a footstool. The father and mother meanwhile have risen and are shaking hands with Santa Claus.

*Santa Claus.*—Well, well, well! So you are glad to see me! You won't be so glad when

you know why I came. Ah (glancing at the paper), you have read it, I see! Yes, it's true. I am discouraged. Some imps from the Land of Despondency have been telling me that it doesn't pay to bring around Christmas presents in these days. They say that the children quarrel over them, and break them up and destroy them in no time, and would be better off without them. I came on a visit of investigation, to see whether it was true. Carl, I gave you a sled last Christmas. What did you do with it?

*Carl.*—Oh, we boys had a dandy time with it all winter. Every Saturday I took it to the coasting hill, and ever so many boys and girls went down on it. And other days Clair and Bessie and Margaret and I played with it at home. And every school day I hauled little lame Willie Johnson to school on it in the morning and back again at night. I was so glad that he didn't have to walk there on his crutches.

*Santa Claus.*—Hm! You certainly seem to have made good use of the sled. Margaret, I gave you a book. What did you do with it?

*Margaret.*—Oh, it was a splendid book! All the girls and boys said so. I lent it to almost every one of them to read. And when Jenny's eyes hurt her so that she couldn't use them, I read it to her aloud, and she said that she enjoyed it so much that she forgot all about the pain. It's rather worn and some of the leaves are loose, but we have kept it as nice as we could.

*Santa Claus.*—That's all right. I'd rather have it worn out by good use than kept looking like new on a shelf. Bessie, what did you do with your doll?

*Bessie.*—Oh, I had such fun playing with her with the other girls! They all liked to put her to sleep, because she could shut her eyes. And I learned how to sew and make dresses for her, and I showed the other girls how to make dresses for their dolls. Oh, we did have such good times sewing together.

*Santa Claus.*—Is she broken yet?

*Bessie.*—Well, the Jacobs baby did let her drop and broke one of her legs off, when I gave her to him to stop him from crying; but I make her dresses long and no one would notice it.

*Santa Claus.*—Well, I shouldn't mind having it broken that way. Clair, what have you done with your drum?

*Clair.*—Oh, I took it to school and teacher asked me to beat it every day for the boys and girls to march in by. It's a little battered, but it makes as good a sound as ever, and teacher says it's been a splendid help.

*Santa Claus.*—Well, I think you have used your presents very well indeed, and have taken

\*Make motion of hanging up stockings.







# THE CHILD WORLD

Supplementary Reading for the Primary Grades

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## The Elves, the Shoemaker, and the Christmas Presents

Once upon a time there was a shoemaker who worked hard, and was very honest. Still he could not earn enough to live upon. At last all he had in the world was gone, except just leather enough to make a pair of shoes.

In the evening he cut out the leather, planning to get up early the next morning to work. His conscience was clear and his heart light, so he went peaceably to bed and to sleep.

The next morning he sat down to his work, but what did he see? The shoes were already made. There they were on his work-bench.

The man could hardly believe his eyes. He took up the shoes to look at them more closely. There was not a poor stitch in them; they were finely made.

That day a customer came, and the shoes pleased him so well that he paid a higher price than usual for them. With the money the shoemaker bought leather for two pairs more.

In the evening he cut out the shoes, and went to bed early so that he might start to work early the next day. But when he got up in the morning the work was done.

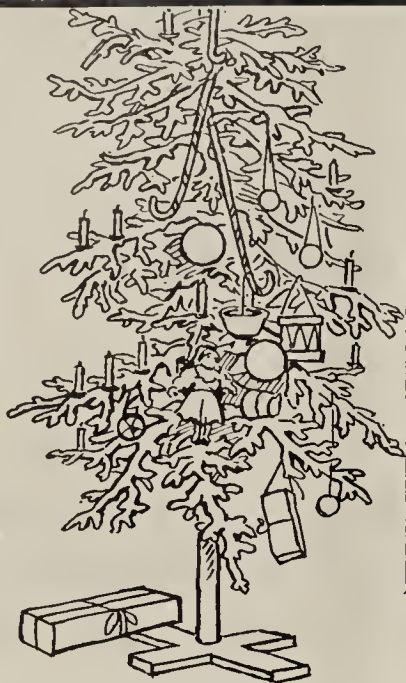
Very soon customers came who paid him well for the shoes. With the money the shoemaker bought leather for four pairs more.

Again he cut out the work over night, and again he found it finished in the morning.

So it went on for some time. What he made ready in the evening was always done by morning, and the good man soon became well off again.

One evening at Christmas time, as the shoemaker and his wife were sitting by the fire talking, he said to her, "I should like to sit up and watch





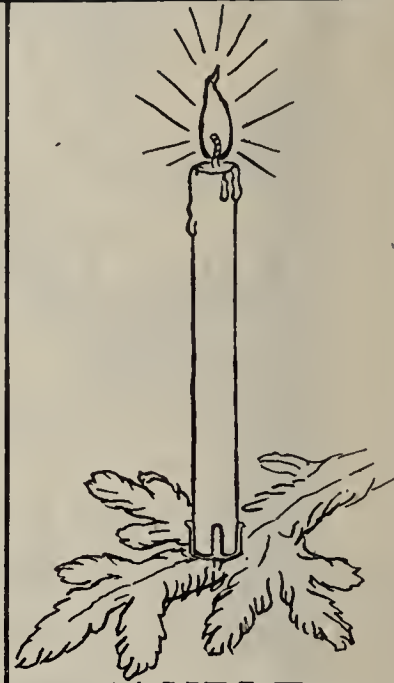
CHRISTMAS TREE



TRUMPET



SANTA CLAUS



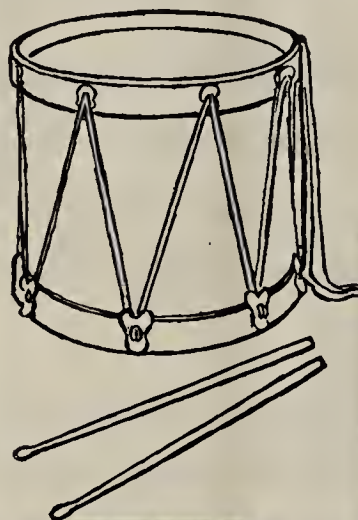
CANDLE



DOLL



ROCKING HORSE



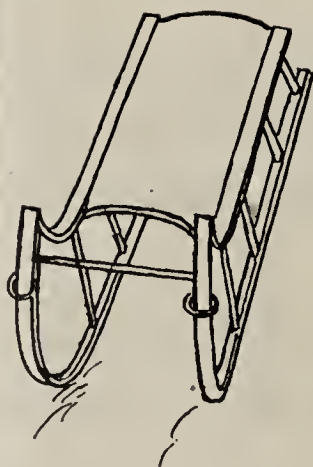
DRUM



HOLLY



MISTLETOE



SLED



REINDEER



VILLAGE



to-night, to see who it is that comes and does my work." The wife liked the idea. So they left a light burning, and hid in the corner behind a curtain. Then they watched what should happen.

At midnight, in came two little naked dwarfs. They sat down upon the shoemaker's bench and took up the work that was cut out. They began to stitch and rap and tap away so fast that the shoemaker could not take his eyes off for a moment.

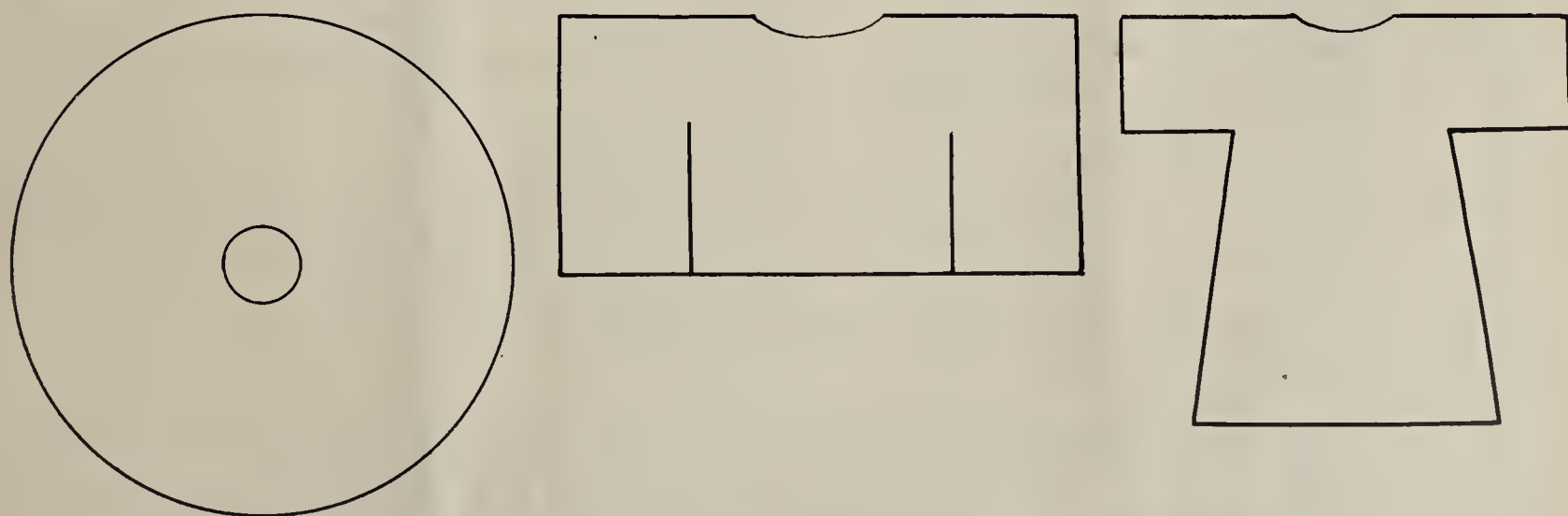
On they went till the task was done, and the shoes ready for use upon the table. Then they ran away as quickly as they had come.

The next day the wife said to the shoemaker, "These little folks have made us rich. We ought to be thankful to them, and do something for them in return. I am sorry to see them go about as they do. They have nothing to wear to keep off the cold. I would like to make each of them a shirt, a coat, a vest and a pair of trousers. Will you not make each of them a little pair of shoes?"

The thought pleased the shoemaker very much. One evening, when all the things were ready, they laid them on the table instead of work. Then they went and hid to watch what the elves would do.

At about midnight the elves came in and started to sit down to their work as usual. When they saw the clothes lying there for them, they laughed and were very much pleased. They dressed themselves in the twinkling of an eye, and danced out of the door over the green.

The shoemaker never saw the elves again; but everything went well with him from that time, as long as he lived.



Pattern of Dress for the Christmas Doll. (See page 114.)



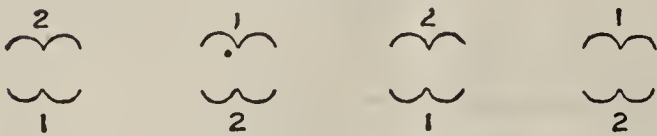
A MERRY CHRISTMAS

1 Soon 'twill be New Year, A 2 jol-ly time is here. We 3 wish you all a mer - ry

Christ - mas! 4 Up and down we go, 5 Pass-ing to and fro, We 6 wish you all a mer - ry Christ-mas! .

- II. (7) Every one we meet  
With happy smile we greet:  
We wish them all a merry Christmas!  
To every girl and boy,  
Lots of fun and joy:  
We wish them all a merry Christmas!
- III. (8) All away from home,  
Wher(9)ever they may roam:  
We (10) wish them all a merry Christmas!  
(11) Kindly words we send  
To (12) many an absent friend:  
We (13) wish them all a merry Christmas!
- IV. To (14) every one and all  
May (15) happiness befall:  
We (16) wish you all a merry Christmas!  
(17) May the season bring  
(18) Many a wished-for thing:  
We (19) wish you all a merry Christmas!

DIRECTIONS

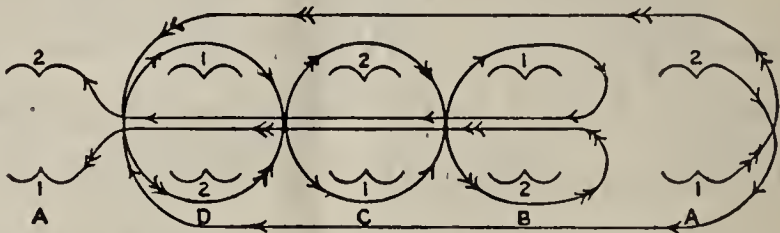


Two rows of twelve girls, in groups of three, hand in hand, facing each other.

First Verse

- (1) Group 1 take three steps forward, beginning with left foot. Bow.  
(2) Group 1 take three steps backward, beginning with right foot.  
(3) By joining hands with opposite groups, make rings of 6, and dance around to opposite places.

- (4) Group 1 repeat 1. (5) Group 1 repeat 2.  
(6) Back in rings, as in 3, to places.  
Chorus.—Tune sung twice to "Tra, la, la, la."



Groups 1 and 2 A start dancing along, hand-in-hand, and follow diagram.  
When group A gets into new position all move up, so that B is in position to begin next chorus.

Second Verse

- (7) Same as in verse 1, with group 2. —Chorus.

Third Verse

- (8) Same as 1.  
(9) Same as 2.  
(10) Each group of 3 join right hands in center and go around. (No crossing to opposite places.)  
(11) Same as 1 with group 2.  
(12) Same as 2 with group 2.  
(13) Same as 10. —Chorus.

Fourth Verse

- (14) Join hands, right down, each side. All advance as in 1. (15) All retire, as in 2.  
(16) Groups A, B, C and D each join six right hands in center, and go round to opposite places.  
(17) Same as in 14. ((18) Same as in 15.  
(19) As in (16). Back to places. —Chorus.



# Busy Work with a Purpose

Department Conducted by Eleanor G. Leary and Agnes E. Quish

## Matching Words

(First Year.)

*Aim.*—A matching game, whereby the child teaches himself the sight words by means of the pictures and the cut-up words. He also transposes from script to print.

*Teacher's Work.*—Prepare the following pictures and words. Arrange as the model suggests, and cut on the lines so that each picture is detached and each word is cut into a separate slip. By hektographing the pictures and words on a large sheet of oak tag, and letting the children cut up into slips, the preparation of the work becomes much easier and each child has prepared his own envelope full.

*Child's Work.*—The child places in the middle of his desk the pictures in any order which he may choose.

(Illustration of sheep, cow, rabbit, horse, pig.)

From the slips of words he must select the printed word corresponding to the word at the bottom of the picture. He continues this way until every printed word has been placed in its proper position.






At the top of the picture he may place the written words in rows similar to the printed ones.

This exercise is particularly valuable during the first year of the child's school life. He actually teaches himself the words because he knows the picture. He is obliged to look at the word represented by the picture, and he is compelled to look thru the list of words to find the correct one to place beneath the picture.

Eye, hand and mind are employed in this work in an enjoyable way. Concentration of attention to words is obtained in a way that allows of no half-hearted work, for the child is busily employed in doing something which to him is a pleasure.

It is a safe guide to teach many of the new words in this way. By making about ten sets of envelopes, each containing ten different sets of pictures and words, the teacher provides material for the teaching of about one hundred words. Later on, the child may be told to arrange the columns of words, both print and script, side by side without the use of the pictures.

This, of course, can only be done after the words have been learned as sight words.

sheep	cow	rabbit	horse	pig
				
sheep	cow	rabbit	horse	pig
sheep	cow	rabbit	horse	pig
sheep	cow	rabbit	horse	pig
sheep	cow	rabbit	horse	pig
sheep	cow	rabbit	horse	pig
sheep	cow	rabbit	horse	pig
sheep	cow	rabbit	horse	pig
sheep	cow	rabbit	horse	pig
sheep	cow	rabbit	horse	pig



*Note.*—As a suggestion let the teacher arrange the sets of words to include words and pictures illustrating the following:

<i>Family</i>	<i>Things</i>	<i>Things</i>	<i>Flowers</i>	<i>Fowls</i>
mother	house	desk	rose	turkey
father	stove	books	daisy	rooster
brother	table	chairs	buttercup	duck
sister	chair	pictures	goldenrod	chicken
baby	lamp	pencil	pansy	goose
etc.	etc.	etc.	etc.	etc.

This list should include the words that are to be found in the child's reading-books later on. This seat work would serve as a means for teaching the child before the reading lesson comes.

### Reading, Memorizing

(Second Year.)

SANTA HELPERS

(Reading.)

The fairies and brownies, on last Christmas-tide,  
Decided to open their hearts very wide,  
And spend extra time, thruout the whole year,  
In helping their grandfather—Santa Claus dear.

“Our fingers are nimble. We'll quickly make toys  
Enough to supply all the girls and the boys  
And Santa may watch us to see if it's right,  
So all will be ready before Christmas night.”

Then bravely they all went to work with a will,  
And soon all was quiet in workshop and mill;  
For old Santa said, “Enough, and well done,  
We've toys enough now to make all kinds of fun.”

We thank you, old Santa, and your helpers, too,  
For all of the many kind things that you do;  
And should you need more help in making your toys,  
Just call on your small friends, the girls and the boys.

—NORA BOYLAN.

*Teacher's Work.*—Method: On large tag sheets the poem is printed. Duplicate copies are then obtained by means of the hektograph. One copy should be furnished each boy and girl in the group.

These hektographed copies are then given to the children and studied during the reading lesson.

Unfamiliar words are developed and taught as sight words or phonetic words.

The poem later is used as the material for memory work.

The teacher prints the poem in a conspicuous place upon the blackboard.

The children cut up the hektographed copies that have served for the previous reading lessons into the separate lines and place each complete poem in an envelope or box.

*Child's Work.*—(a) By using the blackboard model the child constructs the poem from the cut-up lines in the envelope.

(b) As a memory test the child arranges the lines, without the teacher's model. As the lines are rhyming lines the work is comparatively easy for the child.

### Testing for Known Words

(First and Second Years.)

*Aim.*—To test for known words and to arouse interest in the child to increase his reading vocabulary.

*Teacher's Work.*—Cut from a reader (preferably from a reader at least half a grade below the class text-book) certain pages. Paste these pages upon stiff paper or cardboard to ensure ease in handling. Place a generous share in each envelope and pass out to the children.

*Child's Work.*—(a) After directions the child places in a column all the words he knows. (b) In a second column he places the words he does not know. The first five words in this unknown column may be taught to the boy later by a next higher grade child.

### Arranging Words in Sentences

(First and Second Years.)

*Aim.*—To test for known words and to arrange in sentences these words.

*Teacher's Work.*—Get from any source “story-books” for children. Ask the children to bring to school their worn-out books. Many publishers place upon the market story-books for a very small price. It is better to use these books rather than the class text-books, for the print is usually large, hence they can be cut up into larger slips and more easily handled.

The books are to be cut up into separate words either by the teacher, or by the children of a higher group. It is best to place words of one story in an envelope and label this envelope with the title of the story. By doing this the envelopes can be used by the children many days and no child will be forced to get the same story more than once.

*Child's Work.*—The child is told to build on his desk the story that he wishes to make.

Here the work may be a connected story or simply complete, unconnected sentences.

### Recognition of Words

(First Year.)

*Teacher's Work.*—Get from the printer lists of printed words to be taught to the children. If this is not possible, cut up pages from the readers that have become worn out. Write a list of these printed words in your best handwriting as they serve later as a model for the child's own handwriting.

Run off this list of words on the hektograph



to get a sufficient number of copies for the class. This hektographed list may then be cut up by the children into the single words. In an envelope or small box put the printed cut-up words and the script words and give to the children.

*Child's Work.*—The children are told to place in a column on their desks the printed words and at the side of each one place the script word corresponding to it.

horsehorse

littlelittle

babybaby

see

see

Phonic Drill

(Second and Third Years.)

*Aim.*—Phonic drill and to increase the reading vocabulary by means of a game.

*Teacher's Work.*—On a large sheet of stiff cardboard 12 inches by 10 inches draw squares 2 by 2 inches. In each square draw a picture which illustrates the phonogram desired for a certain list of words.

The above is then hektographed and enough copies are run off to enable each child working to have one. A second hektographed sheet is taken, which contains the lists of phonograms

whose endings are suggested by pictures in the squares.

(Illustration of pan, jar, etc., in squares.)

The list of phonograms may include the following words; they are to be cut up into separate words to be later arranged in their proper places by the children:

panjarhatpailglass

fanbarbatfailmass

rancarcatrailpass

manfarthatmailgrass

thanmarmathailbrass

canstarflatgaillass

Danstarflatgaillass

tanpatnail

rat

slate

Kate

late

date

mate

fate

gate

grate

rate

nest

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vest

rest

quest

test

west

jest

tree

free

agree

bee

three

glee

knee

flee

bean






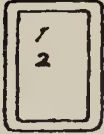







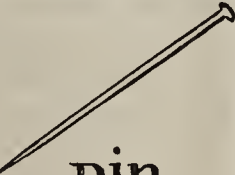
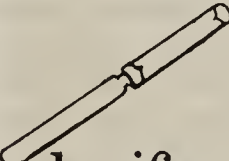















lean

clean

wean

dean

glean

 pan	 jar	 hat	 pail	 glass	 slate
 nest	 tree	 bean	 sled	 sheep	 table
 swing	 pin	 knife	 kite	 fish	 ball
 top	 book	 clock	 spoon	 stove	 oil
 drum	 duck	 gun	 brush	 boat	 school



sled	sheep	table	swing	pin
red	weep	able	bring	win
bed	peep	cable	wing	fin
wed	deep	sable	ring	bin
fed	keep	stable	cling	gin
Ned	steep	unable	fling	thin
led	creep	gable	sting	kin
bled		fable	thing	pin
fled				

knife	kite	fish	ball
wife	white	wish	call
life	bite	dish	fall
fife	mite	swish	gall
rife	site	childish	stall
strife		boyish	wall
		English	small
		Irish	squall
		Spanish	mall

top	book	clock	spoon	stove
hop	look	lock	soon	rove
chop	shook	cock	coon	grove
drop	took	stock	moon	drove
crop	crook	hock	cocoon	hove
flop	brook	mock	boon	cove
oil	drum	duck	gun	brush
coil	rum	struck	run	rush
boil	gum	luck	fun	crush
foil	chum	pluck	stun	mush
recoil		suck		slush
soil		cluck		moat

*Child's Work.*—The child receives a copy of the picture intact, and an envelope containing the cut-up words. His work is to put into the square containing the picture and phonograms all words containing a common phonic element.

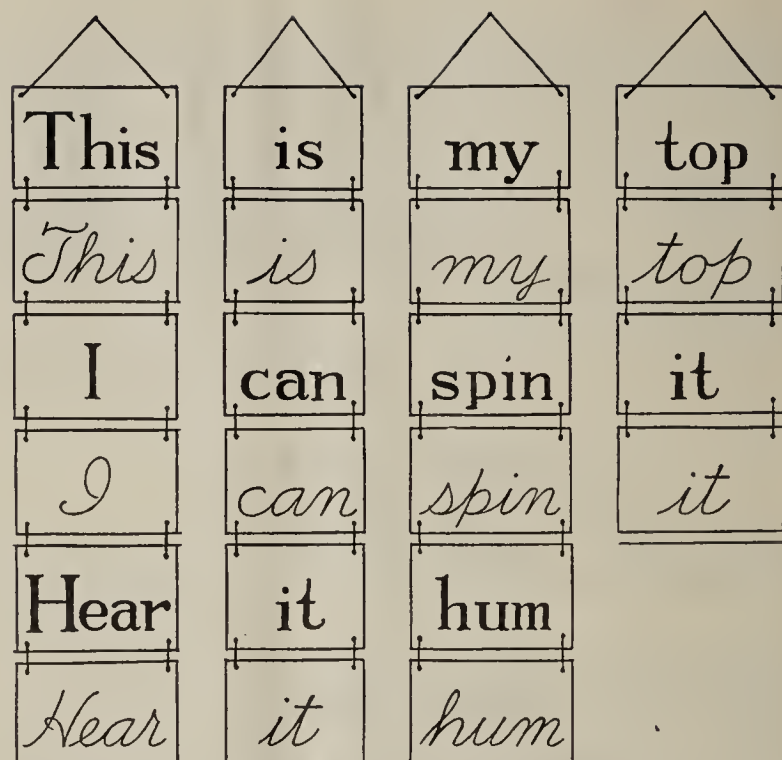
*Aim.*—Change from print to script in easy sentences.

*Teacher's Work.*—Select certain easy reader-words and arrange them in a ladder effect. The words are to be arranged in sentences which later may serve as the spelling words of the group. The following sentences were selected from "The Child World Primer," (A. S. Barnes & Co.), page 14.

Teacher's chart is to be hung before the class.

Hektographed copies of sentences are made. These must include the print and script words. The large hektographed sheet is then cut up into separate words and these are placed in the envelope.

Hang before the class the exact sentences that you wish reproduced.



*Child's Work.*—(a) From the envelope the child arranges on the outside of his desk a facsimile of the teacher's chart which hung before him as he worked.

(b) For the writing lesson the child may be required to write any single word a number of times on a paper.

(c) When sufficient progress has been made in writing the group may be required to write the entire sentence while the model sentence is before it.

(d) The printed sentence may be hung before the group and the children may be told to write the sentence upon their papers.

(e) By combining the words into new sentences the children may be encouraged to greater efforts along original sentence structure as, I can spin my top.

I can hear my top hum.

This top can hum.

I can hear the top hum, etc.

### To Teach the Alphabet

This work should be taken up only after the sound names have been learned.

*Teacher's Work.*—On a wire above the blackboard the letters in proper sequence should be strung.

*Child's Work.*—(a) From the box of letters that were used in a previous exercise let the children arrange the letters to correspond with those on the wire frame.

(b) After this work has been done by the children several times, tell them to arrange the letters as they should appear in the alphabet. During this test do not exhibit the letters on the wire.

(c) Give a page to each child and let him number the letters of the alphabet as they are found in words; as—

2   4   1   3

The bird has a nest I can see it.



- (d) Select a word from the printed page beginning with “a”; } an apple  
Select a word from the printed page beginning with “b”; } be bird  
Select a word from the printed page beginning with “c”; } could can  
Select a word from the printed page beginning with “d”; } does day

This is continued until the alphabet has been completed.

(ē) Let some children bring their story-books containing the alphabet in rhyme. Write this upon the board and let the children build it with their letters.

## Phonics

(Second and Third Years.)

*Aim.*—Phonics.

*Teacher's Work.*—Perception cards are made by writing on large rectangular pieces of oak tag with a paint brush and black ink. These cards should contain sight words whose endings may be used to build up lists of words phonetically.

ARM	ROUND	TRUST	EAT
-----	-------	-------	-----

The cards above are used one at a time in order to allow the child to form a good visual image of the ending, which is to be underscored in colored chalk.

The teacher develops and drills on the words containing the common phonetic element "arm" for the first day's work. Then the remaining cards are used and the lists are developed day by day.

After the children have been thoroly drilled in the lists they are given envelopes containing cut-up slips of the same words that have been taken off on a hektograph.

*Child's Work.*—(a) From the list hung on the board as a guide, the children look thru the hektographed slips of words and place them on their desk in the order in which they appear on the blackboard. In order to do this correctly the child must look at the phonetic ending of the word, compare it with the word at the head of the list, which he already knows, and whisper the initial sound thus, saying each word before he places it on his desk in the proper column.

(b) When the child has done this work several times he may be required to build up the lists from memory, choosing any order he may desire.

(c) By receiving the words in two parts, the initial sounds and the phonetic ending, he may be required to form the words and arrange them in lists. The work completed by the child may look like this:

arm	round	trust	eat
-----	-------	-------	-----

harm	ground	bust	beat
------	--------	------	------

alarm	found	rust	cheat
-------	-------	------	-------

charm	pound	crust	meat
-------	-------	-------	------

farm	sound	just	feat
------	-------	------	------

- (e) [h] [arm] [bound] [must] [heat]

ch	arm	aground	tr	ust	repeat
----	-----	---------	----	-----	--------

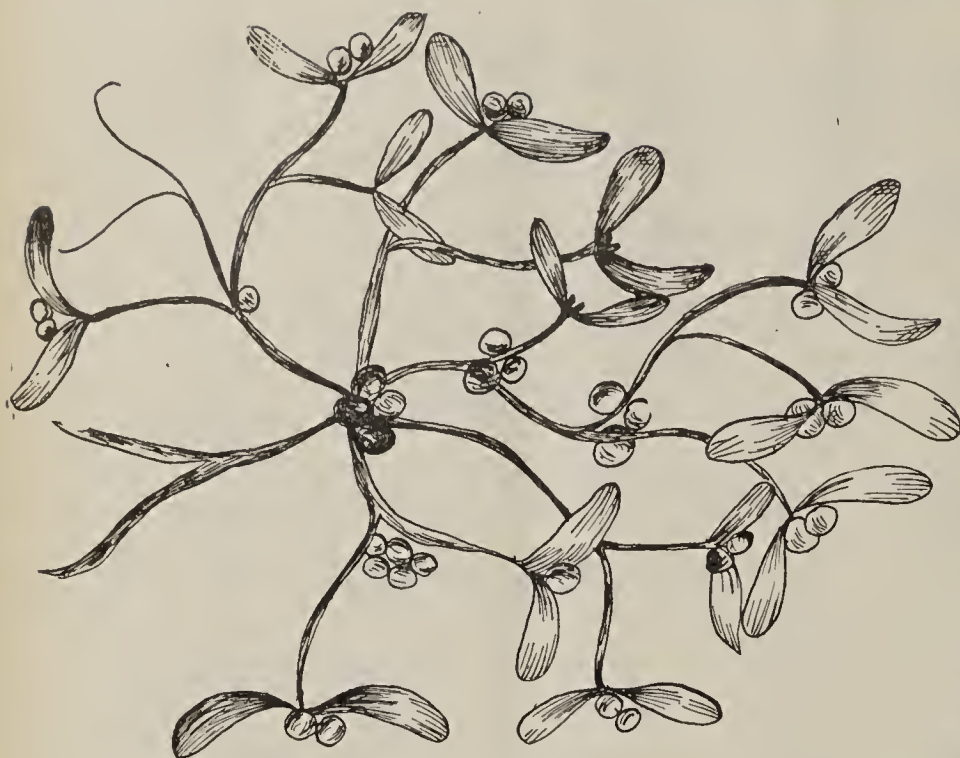
a	l	a	r	m	m	o	u	n	d	b	u	s	t	d	e	f	e	a	t
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

r	ound	r	ust	cheat
---	------	---	-----	-------



Christmas Stocking  
Design by Minnie B.  
Linn





A Sprig of Mistletoe

## Memorizing Combinations

(Second and Third Years.)

*Aim.*—To give drill in memorizing the arithmetic combination taught. This exercise is particularly useful in enabling the child to work with those combinations found difficult to memorize.

Speed and accuracy are to be developed.

*Teacher's Work.*—Prepare the following cards, which can be made from the backs of pads or old cardboard cut into rectangles 4 by 5 inches. On both sides of the cards a combination may be written; as:

$8 + \cdot = 15$	$15 - \cdot = 8$	or	$9 \times 8 = \cdot$	$16 - 9 = \cdot$
------------------	------------------	----	----------------------	------------------

One side

Other side

One side

Other side

About twenty of these cards are tied together and given to a pupil. After the cards are prepared they afford material for many lessons, if the distribution is planned so that one child does not get the same package each day.

*Child's Work.*—(a) For the work of one period the child may form the combinations supplying the missing number from the envelopes of numbers that had been prepared for previous work.

(b) The child may write the number stories on a paper, supplying the missing numbers to complete the combinations.

In order that a repetition of the combinations may be avoided, and to insure all possible combinations being used, have the cards placed in packages as follows:

All combinations from 1 to 10 are to be used, but not placed on the same cards, in order that the work may insure thought on the child's part.

$$2 + 0 = \cdot$$

$$\cdot + 2 = 4$$

$$3 + 2 = \cdot$$

$$3 + \cdot = 5$$

$$2 + 4 = \cdot$$

$$5 + \cdot = 7$$

$$8 + \cdot = 10$$

$$2 + \cdot = 9$$

$$0 + 10 = \cdot$$

$$10 - \cdot = 4$$

$$\cdot - 4 = 6$$

$$\cdot - 3 = 7$$

$$\cdot - 5 = 5$$

$$10 - 2 = \cdot$$

$$10 - 6 = \cdot$$

$$10 - 9 = \cdot$$

$$10 - \cdot = 7$$

$$4 + \cdot = 8$$

$$4 + \cdot = 10$$

$$3 + 3 = \cdot$$

$$5 + 5 = \cdot$$

$$\frac{1}{2} \text{ of } 10 = \cdot$$

$$2 \times 5 = \cdot$$

$$3 \times 3 = \cdot$$

$$2 \times 4 = \cdot$$

$$\cdot \times 3 = 9$$

$$\cdot \times 2 = 6$$

Aim to get the other combinations from 10 to 20 in the same way, etc.

ELEANOR G. LEARY.

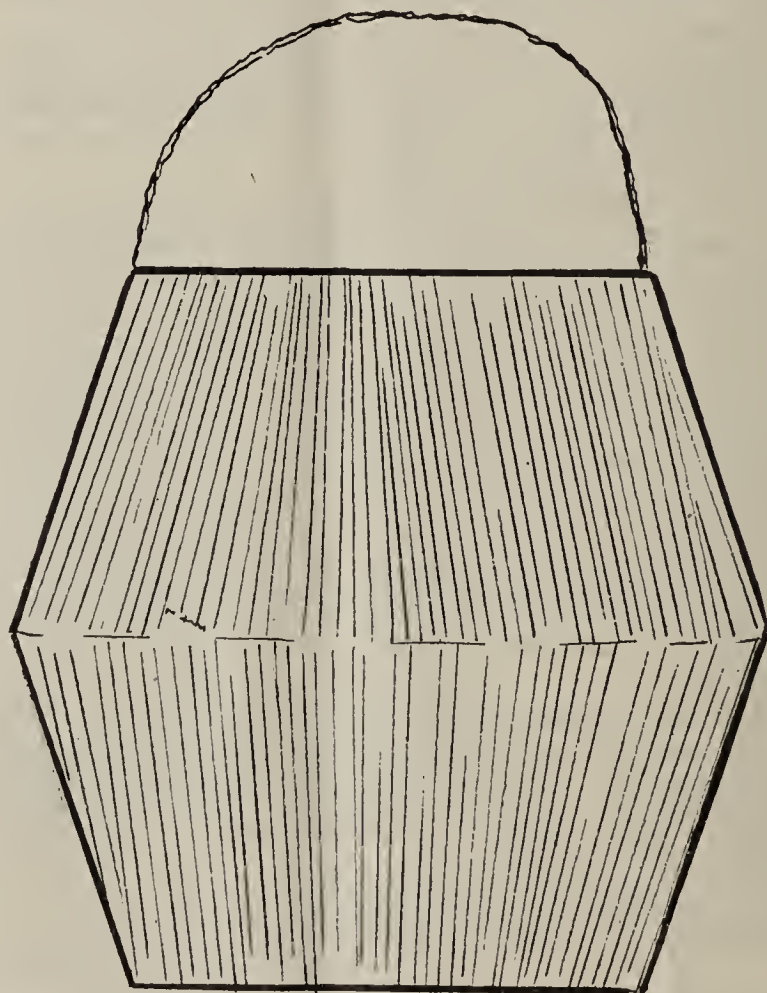


Fig. XVIII





Booklet or Christmas Card.

### Santa Claus and the Mouse

One Christmas Eve, when Santa Claus  
Came to a certain house,  
To fill the children's stockings there,  
He found a little mouse.

And then he filled the stockings up  
Before the mouse could wink—  
From toe to top, from top to toe,  
There wasn't left a chink.

"Now, they won't hold another thing,"  
Said Santa Claus, with pride.  
A twinkle came in mouse's eyes,  
But humbly he replied:

"It's not polite to contradict—  
Your pardon I implore—  
But in the fullest stocking there  
I could put one thing more."

The mousie chuckled to himself,  
And then he softly stole  
Right to the stocking's crowded toe  
And gnawed a little hole.

"Now, if you please, good Santa Claus,  
I've put in one thing more;  
For you will own that little hole  
Was not in there before."

—From "In the Child's World," by Emelie Poulsson.  
Used by special permission.

### Memory Reading, Spelling and Phonics

(First and Second Year)

After the poem has been taught and memorized by the class, it is printed on stiff cardboard and hektographed. It is then cut up into separate lines and placed in envelopes. Using these separate lines, the child builds up the poem from memory. When all the children in the group have completed their work the teacher places the poem in a conspicuous place and the children correct errors in their arrangement.

### Reading

On a large sheet of oak tag print the following reading lesson based on the poem:

"This stocking is full," said Santa Claus.  
"I can not put another thing in it:  
"I can put something in that stocking,"  
said a little mouse.

"Let me see you do it," said Santa Claus.  
The mouse began to nibble at the toe.

"See," said he, "I have put a hole in it."

During the reading lesson, special attention should be given to the words mouse; another; let; full; put; yes; you; said.

After the reading lesson, envelopes containing the lesson cut up into separate words are given to the children. The children then return to their seats and with the reading chart as a model build up the lesson, using the slips from their envelopes. This exercise provides good drill in sentence structure.



Book Cover for Christmas Story.  
See page 114, "Christmas Knicknacks."

### Phonics and Word Building

In the above lessons the children have learned as sight words let; another; mouse; full. These words can now be used as the starting point for the teaching of new words.

On a large oak-tag sheet draw, roughly, a large stocking and arrange on it a chart somewhat after the model shown on page 136.

The children are supplied with boxes of letters. With these they are to supply the missing letters and complete all the words indicated on the chart.

### Spelling

In this exercise the arrangement of the letters in the word is the aim of the lesson. Hektograph the reading lessons. Have a copy for each child working in the group.









# 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



A Christmas Tree Game

Draw a Christmas tree on a large chart. Print the phonograms and the initial letters on the packages. Using their boxes of letters, the



children are to find the names of the presents in the packages.

Numbers might be written on the packages and the tree used for a number game.

AGNES E. QUISH

Manual Occupations

PAPER TEARING AND CUTTING

Making the Christmas Tree.

Pass out to children scissors, paste, green paper, brightly colored papers and a large sheet of white paper for the background.

Drawing: Tear the green paper for trees and paste on white paper. Put popcorn, apples, drum, doll, oranges, candles, etc., on the tree by pasting.

Construction—Candy Box.—Teacher should draw a diagram with the measurements shown on each line, as follows:

Pass out material, heavy oak tag, scissors, and mucilage. (The best paste is made by boiling two parts water and adding one part flour that has been mixed with cold water.) Let the children cut according to measurements: Seven inches long, three inches wide; allow one-half-inch laps.

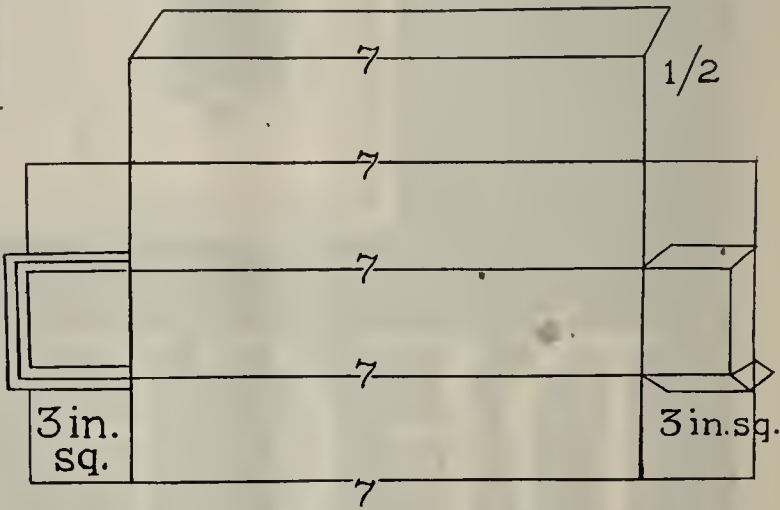


Diagram of Candy Box

Flowers can be cut from wall-paper and pasted on the top of the box.

Making Arithmetic Real

(Continued from page 116.)

COMMUTATION TICKETS

Local data should be used.

Salem to Boston		Wellesley to Boston	
Single fare,	\$ .30	Single fare	\$ .30
50-ride tickets	11.00	12 rides	1.75
10-ride tickets	2.90	25 rides	3.44

TYPICAL PROBLEMS

How much is saved on a single ride by buying a 10-ride ticket from Salem to Boston?

How much is saved on each ride by buying a 50-ride ticket?

How much is saved on 12 rides from Wellesley to Boston by buying a 12-ride ticket instead of paying single fare?

How much is saved on two 25-ride tickets?

How much more does a ride between Salem and Boston cost than between Wellesley and Boston when a 10-ride ticket is bought to Salem and a 12-ride ticket to Wellesley?

RAILWAY TIME TABLE

Boston to New York

Leave Boston:	Arrive at New York:
8 A. M.	1.45 P. M.
10 A. M.	3.00 P. M.
12 Noon	5.36 P. M.
1.25 P. M.	8.50 P. M.
3.00 P. M.	8.30 P. M.
11.30 P. M.	6.25 A.M.

TYPICAL PROBLEMS

How long does the 12 o'clock train take to reach New York?

Which train takes the least time?

Which of these trains takes the longest time?

How much time is saved by taking the 10 o'clock train instead of the 1:25?



# Willie's Dream

## A Dramatization in Three Acts

By E. Fern Hague, New York

ACT I. Sitting-room—Christmas Eve.

ACT II. Willie's Bedroom—Willie's Dream.

ACT III. Sitting-room Christmas morning.

### CHARACTERS

Willie Tucker  
Mary Tucker  
Santa Claus  
Six Little Boys  
Six Little Girls

### ACT I.—A SITTING-ROOM POORLY FURNISHED

Willie and his older sister are sitting by a table talking as curtain rises.

*Willie*—Mary, don't you wish we could go to the party at Nelson's house to-morrow?

*Mary*—Yes, Willie, I do; but what is the use wishing when we know we cannot go.

*Willie*—I know we could not go to a rich house, we are so poor; but I was just thinking how nice it would be to see all the pretty presents on their big Christmas tree, and to have a big turkey dinner. If we had been rich we would have been invited like all the other rich children.

*Mary*—Well, never mind, Willie, we are poor now, I know, but maybe we, too, will be rich some day.

*Willie*—I wish that some day were here.

*Mary*—Well, we must be thankful for what we have, and some day perhaps we will have more money and can make poor children happy. So don't worry any more, Willie. What are you thinking about, Willie?

*Willie*—I was just thinking what I would do if I were rich.

*Mary*—What would you do?

*Willie*—I'd have a big Christmas party and invite all the poor children I knew.

*Mary*—That is a kind thought, Willie, but isn't there something we can do now? Let me think.

*Willie*—I know.

*Mary*—What?

*Willie*—I am going to send all my little story books to little lame Tom, who lives in the attic down the street.

*Mary*—And I will send my doll that I have had since last Christmas to his little sister.

Both run and bring back their little toys and start to wrap them up.

*Mary*—I am so glad you thought of this idea, Willie. Now, we will take these presents down the street, and we must hurry before they all go to bed.

Both exit.

### ACT II.—WILLIE'S BEDROOM WITH A TINY BED IN ONE CORNER

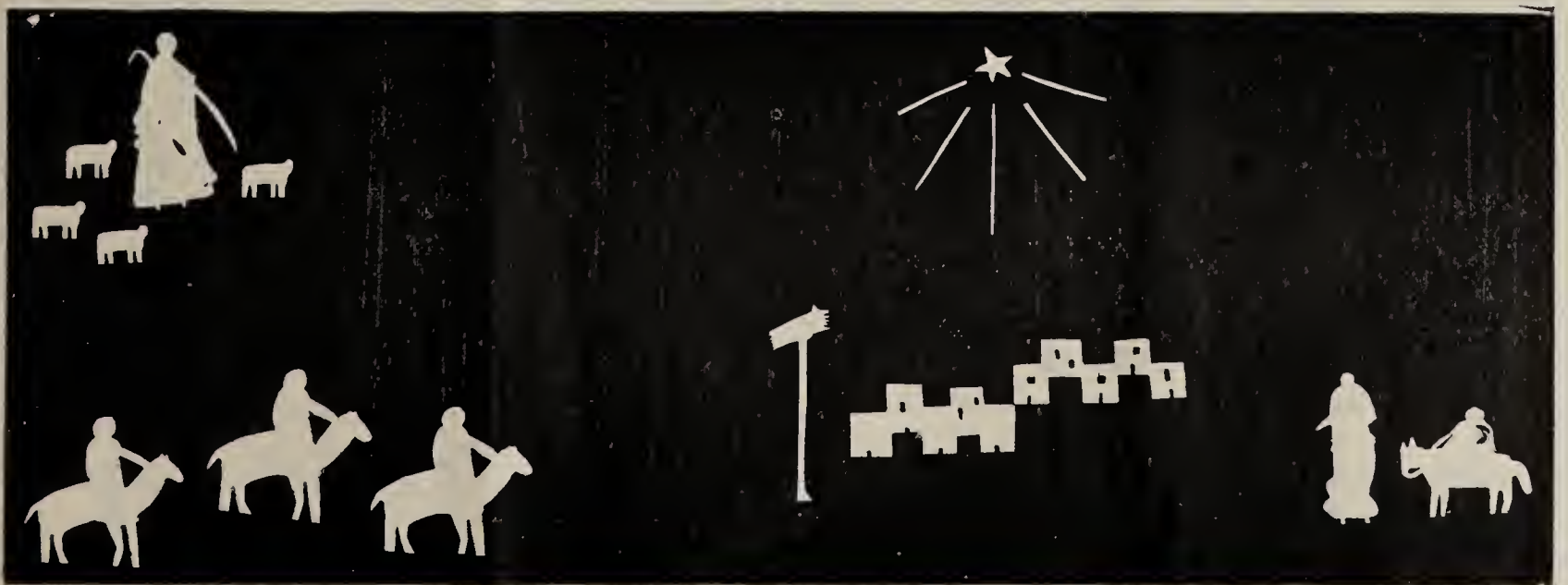
Curtain rises. Willie enters with candle.

*Willie*—I am so tired to-night, that I am sure to sleep soundly. And, besides, we have tried to do something to make Christmas brighter for our poor friend. Well, I hope I have pleasant dreams.

Lies down and falls asleep. Six little boys and six little girls come in, laughing and talking to each other. All sit down on chairs. In walks Santa Claus and all the children stand up.

*Santa Claus*—Merry Christmas, little children.

*Children*—Merry Christmas, Santa Claus.



Paper Cutting and Pasting. Done by Pupils and sent to TEACHERS MAGAZINE by Mrs. Susan L. Bigwood, Rhode Island.



## CHRISTMAS BELLS.

Words and Air by ARTHUR W. PATTERSON.

Harmonized by LILLIE JONES.

*mp*

The Christ-mas bells are swing-ing, swing-ing, swing-ing to and fro;...

The Christ-mas bells are ring-ing, ring-ing, ring-ing o'er the snow;

And hap-py chil-dren sing-ing, sing-ing songs of Christ-mas glee,...

For all the earth is full to-day of sweet-est mel-o-dy....

*f* CHORUS.

List-en, list-en to the Christmas bells, O'er the earth their joy-ous mu-sic tells

Christ was born, was born on Christmas day, 'Tis the mes-sage of their tune-ful lay.

This carol was sung at a Christmas entertainment of the Primary Department in Public School 10, New York City, over which Miss Hester A. Roberts presides as Principal. The words of the second and third stanzas are printed on page 142.



*Santa Claus.*—Children, do you see that beautiful tree?

Pulls aside a curtain and shows tree.

*Children.*—Oh, it is beautiful!

*Santa Claus.*—Well, boys, have you all been good all year, both at school and at home?

*Boys.*—Yes, Santa Claus.

*Santa Claus.*—Have you studied all your lessons each day?

*Boys.*—Yes, Santa Claus.

*Santa Claus.*—Then I shall remember each one of you.

*Santa Claus.*—Girls, have you all been as good as the boys all the year?

*Girls.*—Yes, Santa Claus.

*Santa Claus.*—Well, then we will all have a jolly Christmas.

*Santa Claus.*—Now, children, all sit down and see what I have for each of you.

Santa Claus takes presents out of his bag and gives skates to the boys and dolls to the girls, each child thanking him in turn.

*Santa Claus.*—Now, children, I must say "good-bye" till next year, and be off to the next house to see the little girls and boys there. Good-bye.

*Children.*—Good-bye, Santa Claus.

Exit Santa Claus first, then exit children, taking their toys.

Willie awakens, sits up, looks around, gets out of bed.

*Willie.*—This is Christmas morning and I am late in getting up. I had a lovely dream and I must run tell Mary all about it, and wish her a "Merry Christmas."

Exit.

Curtain.

ACT III.—SITTING-ROOM SAME AS ACT I.

Mary is working about room. Enter Willie.

*Willie.*—Merry Christmas, Mary.

*Mary.*—Merry Christmas, Willie; but you don't seem to be very merry. What is the matter?

*Willie.*—Mary, I had such a lovely dream last night.

*Mary.*—What did you dream?

*Willie.*—I dreamed we were rich and gave a big Christmas party to all the poor children. We were having a lovely time and Santa Claus came in to see us and he gave all the children toys. Now the dream is all over and that is all the Christmas we will have.

*Mary.*—No, Willie, it is not all the Christmas we will have. We tried to make little Tom and his little sister happy and see (holding up an envelope), we will be happy, too.

*Willie.*—What is that?

*Mary.*—It is an invitation to the big Christmas party at Nelson's.

*Willie.*—Good!

*Mary.*—Now, you run and get ready and I'll do the same.

*Willie.*—And it will be a Merry Christmas for all.

Exit.

Curtain.

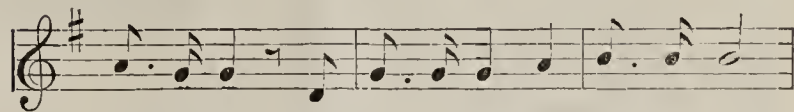
## Oh, Some One's Coming Christmas Eve

Tune: "Maryland, My Maryland."

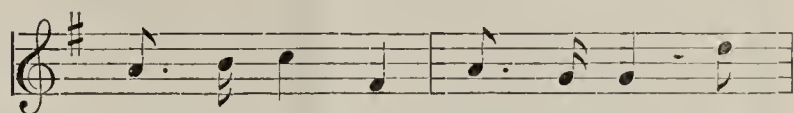
[To be sung with exercise on page 123]



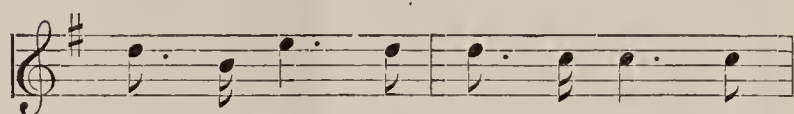
Oh, some one's coming Christmas eve; Santa Claus, 'tis



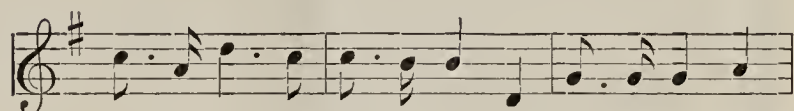
San-ta Claus. Oh, some one's planning gifts to leave;



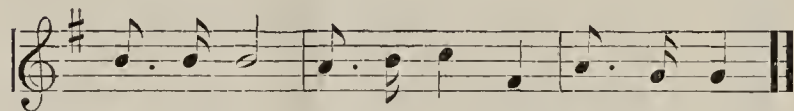
San - ta Claus, 'tis San - ta Claus. Our



stock-ings then we'll hang just so, And



hap-pi - ly to bed we'll go, And in the night he'll



come, we know, San - ta Claus, dear San - ta Claus.

The present number of TEACHERS MAGAZINE is brimful of Christmas material. Whatever department was crowded out to make room for this abundance will be found represented in the January number. If you have any special wishes, please write to the Editor. This magazine is planned to help you. A word from you will be very welcome.

In cases of a low or run-down condition of the system, loss of appetite, and that tired feeling, **Hood's Sarsaparilla** has accomplished the larger number of its many thousands of radical and permanent cures. What it has done for others it is reasonable to believe it will do for you. Give it an opportunity.

"I was so weak I could not do any work. Everything I ate caused me great distress. I took medicine but grew worse and thought I could never be any better. But I began taking Hood's Sarsaparilla and now I am well. I owe my recovery wholly to Hood's."—Mrs. N. J. Bryan, Hamilton, N. J.

Get Hood's Sarsaparilla today. In usual liquid form or chocolate tablets known as Sarsatabs. 100 doses \$1.



# The Group System for the Christmas Month

By Olive M. Jones

Jolly, dear, old Santa Claus,  
Send your ear this way.  
Don't you tell a single soul  
What I am going to say.  
Christmas Eve is coming soon,  
Now, you dear old man,  
Whisper what you'll bring to me,  
Tell me if you can.  
When the clock is striking twelve  
And I am fast asleep  
Down the chimney broad and black  
With your pack you creep.  
All the stockings you will find  
Hanging in a row,  
Mine will be the shortest one,  
You'll be sure to know.  
Johnny wants a pair of skates,  
Susie wants a dolly,  
Nelly wants a story-book;  
She says dolls are folly.  
As for me, my little brain  
Isn't very bright.  
Choose for me, dear Santa Claus,  
What you think is right.

hold	gay	wing	stock	keep
gold	hay	king	knock	peep
mold	alway	spring		
told	lay			
sold	may			
	pay			
	ray			
	stray			
	say			

pack	bright	jolly
back	night	Molly
crack	sight	Polly
stack	fight	holly
rack	tight	folly
hack	might	
Jack		
lack		
quack		

Hektograph these words on stiff paper, cut into separate words and place in envelopes. Let children arrange them on desks when finished.

(Continued on page vii)

## Christmas Bells

[Stanzas II and III of the song printed on page 140.]

The Christmas bells are ringing, ringing, ringing o'er the earth,  
Their clarion voices loud proclaim a loving Savior's birth;  
From far and near their clanging notes ring out o'er land and sea,  
Till earth and sky and sea are full of sweetest melody.  
(Chorus.)  
The Christmas bells are ringing, ringing, ringing Christmas chimes,  
They tell the joyous Christmas news to earth's remotest climes;  
That first great carol from the skies, the bells are singing still,—  
Peace, peace on earth, (they seem to say) and to all men good will.  
(Chorus.)

Mrs. Robert E. Peary, more than two years ago, favorably commented on Murine Eye Remedy after its application in her Family for Eye Troubles resulting from Measles and Scarlet Fever, and later recommended it to the famous Explorer, the Man who now returns to us as the Discoverer of the North Pole.  
Cold, Cutting Winds and Dust cause Red, Weak, Weary, Watery Eyes. Murine Eye Remedy Affords Reliable Relief.  
Write Murine Eye Remedy Co., Chicago, for Illustrated Eye Books. Murine 50c. by mail from all Druggists.

Teacher should hektograph copies of the poem, then cut up into words and place in envelopes. In the same envelope place a copy of the poem uncut.

As a preparation for the seat work the teacher should have the poem read.

After the reading lesson let the children go to their seats and prepare for the busy-work period. The envelopes are distributed and the child, with the aid of the uncut poem, builds the poem on his desk.

The teacher asks several children, at the close of the work, to read certain selected portions of the work as arranged on the desks.

## Phonic Drill

From the poem choose the following words that have been taught as sight words:

old, way, bring, clock, creep, pack, bright, olly.

These words must be taught as phonograms. Let the teacher, aided by the children, form a list of "old" words, "ay" words, "ing" words. In order to make the work interesting call them the "old" family, the "ay" family, the "ing" family, etc.

The lists may be like these:

old	way	bring	clock	creep
bold	bay	sing	dock	deep
fold	clay	fling	cock	weep
bold	day	sting	block	steep

Belching, sour stomach, heartburn and all dyspeptic troubles are quickly relieved by Dyspeplets. Try them. 10c.





THE joy of giving is greater than that of almost any other pleasure. Give freely and generously of course, but always give plenty of **Dixon's American Graphite Pencils**. Share your pleasure with the children under your charge and that pleasure will be more than doubled.

The Public schools of this country are using more **Dixon's Pencils** than ever. The teachers have found that these particular pencils which are made for particular work, can be depended upon in all the possible situations that may arise in the class room. We will be glad to give any teacher a package of pencils who will mention this advertisement.

**Joseph Dixon Crucible Co.**  
JERSEY CITY, N. J.





TEACHER'S

# Christmas Holiday Tour

## To WASHINGTON Via

# Pennsylvania Railroad

MONDAY, DECEMBER 27, 1909

ROUND TRIP RATES

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### Old Christmas

Now, he who knows old Christmas,  
mas,

He knows a carle of worth;  
For he is as good a fellow  
As any upon the earth.

He comes warm cloaked and  
coated,

And buttoned up to the chin,  
And soon as he comes anigh the  
door

We open and let him in.

We know that he will not fail  
us,

So we sweep the hearth up  
clean;

We set him in the old armchair,  
And a cushion whereon to  
lean.

And with sprigs of holly and  
ivy,

We make the house look gay,  
Just out of old regard to him,  
For it was his ancient way.

He must be a rich old fellow;  
What money he gives away!  
There is not a lord in England  
Could equal him any day.

Good luck unto old Christmas,  
And long life, let us sing,  
For he doth more good unto the  
poor

Than many a crownéd king.

—MARY HEWITT.

### Wanted, a Christmas Tree

By FLORENCE G. DOW, New  
Hampshire

If you were a little old woman,  
Like the woman who lived in  
a shoe,

And if you had so many dollies  
You didn't know what to do,  
And if to-morrow was Christ-  
mas,

And your doll-house was so  
small,

And didn't have any chimney  
Nor fireplace at all,

And if each one of your dollies,  
Matilda, and Mollie, and Dick,  
And Dorothy, Grace, and Katie,  
And Arnold, and Richard, and  
Nick,

Had a hole in each tiny stocking,  
And you hated to darn like  
me—

Wouldn't you just ask old Santa  
Claus

To bring them a Christmas  
Tree?



## "Busy Work With a Purpose"

### A Christmas Poem

A merry, merry Christmas  
The little people say.  
We wish you all a happy time  
Upon this Christmas Day.

Just try to help each other;  
Do all you can for mother;  
Then Christmas will be merry  
And your heart be light and gay.

The poem should be put upon the blackboard.  
The children should read and memorize it.

Hektograph copies are made of the poem.  
These are cut into the words of the poem and  
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These are passed to the children and as a test  
they are required to arrange the words on their  
desks as they should be.

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ied the children can illustrate with colored cray-  
ons certain portions of them.

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ings and mantel-place; pictures black; mantel  
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Red paper for chimney; black for bags; brown  
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gray for house; black for Santa.

## Sentence Structure

Teacher and children have a conversation  
lesson on what Christmas Day should mean.  
The teacher's questions should lead to certain  
definite answers on the spirit of giving at  
Christmas.

At the close of the work the teacher writes on  
the blackboard several questions, as:

What did you get last Christmas?

What do you want Santa Claus to bring  
this year?

What boys and girls are happiest at  
Christmas?

What are you going to give to baby?

What will you give to mother?

What will you give to father?

Whom else can you make happy?

Provided the talk has been along these lines  
the children are now ready to answer these  
questions at their seats.

In envelopes the teacher has placed cut-up  
sentences that had been hektographed to an-  
swer these questions.

The child's seat work will be:

I got a doll last Christmas.

I want Santa to bring a carriage to me.

Boys and girls who share their presents  
are happiest.



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## December

There are snowdrifts by the wayside, there is writing on the pane,  
Where Jack Frost has left a message about winter come again;

There's that tingling in the blood and there are sleigh-bells in the air,  
There is coasting down the hills, and slipping, sliding, ev'ry-where!

There's a stocking by the chimney hung on Xmas eve because

There's a chance you'll have a visit from our old friend, Santa Claus.

There's a bright star in the Heavens that proclaimed a wondrous birth,

When the Chosen Child of Children brought His Christmas day to earth;

There are mistletoe and holly in the woods to deck the hall,  
Here's the Christmas spirit wishing Merry Christmas to you all!

—MARGUERITE MERINGTON, in *St. Nicholas*.

## Winter

Snowflakes flutter down from the clouds

And icicles hang from the eaves,

But the sleeping flowers never know

And lie warm beneath the leaves.

The children polish skates and sleds,

They never find it drear;

The house is full of spicy smells,  
And Christmas-time draws near.

—*St. Nicholas*.

In comes Christmas, like a king,  
Dressed in white and crowned with gold;  
In his kindly arms he'll bring  
Gifts of love for young and old.

—*Selected*.

Little wishes on white wings,  
Little gifts—such tiny things—  
Just one little heart that sings,  
Make a Merry Christmas.

—DOROTHY HOWE.

## Christmas Bells

Wake me to-night, my mother, dear,  
That I may hear  
The Christmas Bells, so soft and clear,  
To high and low glad tidings tell,  
How God the Father loved us well.

—JOHN KEBLE.

## Merry Christmas

By FLORENCE GRIFFIN-DOW,  
NEW HAMPSHIRE

There's a very special errand  
That I have come to do.  
It's to wish "A Merry Christmas,"  
To you, and you, and you.

## The Best Way

If I make a face at Billy,  
He will make a face at me;  
That makes two ugly faces,  
And a quarrel, don't you see?  
And then I double up my fist  
And hit him, and he'll pay  
Me back by giving me a kick,  
Unless I run away.

But if I smile at Billy,  
'Tis sure to make him laugh;  
You'd say, if you could see him,  
'Twas jollier by half  
Than kicks and ugly faces.  
I tell you all the while  
It's pleasanter for any boy  
(Or girl) to laugh and smile.  
—*The Religious Herald*.

Sleigh-bells are ringing;  
Children are singing,  
Carols that tell of the glad  
Christmas-tide.  
Do we remember  
The month of December  
Brings us more joy than all  
months beside?

—*Selected*.

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### Talking in Their Sleep

"You think I am dead,"  
The apple-tree said,  
"Because I have never a leaf to  
show—

Because I stoop,  
And my branches droop,  
And the dull gray mosses over  
me grow!

But I'm all alive in trunk and  
shoot;

The buds of next May  
I fold away—  
But I pity the withered grass at  
my root."

"You think I am dead,"  
The quick grass said,  
"Because I have started with  
stem and blade!

But under the ground  
I am safe and sound  
With the snow's thick blanket  
over me laid.

I'm all alive, and ready to shoot,  
Should the spring of the year  
Come dancing here—

But I pity the flower without  
branch or root."

"You think I am dead,"  
A soft voice said,  
"Because not a branch or root. I  
own!

I never have died,  
But close I hide,  
In a plummy seed that the wind  
has sown,

Patient I wait thru the long  
winter hours;

You will see me again—  
I shall laugh at you then,  
Out of the eyes of a hundred  
flowers."

—EDITH M. THOMAS.

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we send you will not cost you one cent either!**

**WRITE US**  
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Tell your pupils about it today. See if they don't enter  
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Write us and we will at once send you postpaid 35 of our  
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cost you \$4 or \$5 in any retail store. And this way **you get it absolutely free for your school.**

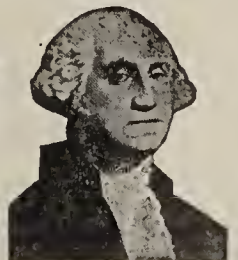
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### The Sampler

She took so many stitches fine,  
That little great-great-aunt of  
mine;  
My careful Great-great-aunt  
Prue,  
Such seams and stints she had  
to do.  
I wonder did she ever play,  
Or just sit still and sew all day?  
See, there her picture slim and  
tall  
Hangs by her sampler on the  
wall!

They say I have her eyes and  
nose,  
And I'll be like her, they sup-  
pose.  
But now I love to run and run,  
And play for hours in the sun.  
Oh, do you think I'll ever grow  
To rather just sit still and sew,  
Sit still and sew like Aunt  
Prue,  
And work a sampler green and  
blue  
With all those stitches trim and  
fine

For some small great-great-niece  
of mine?  
—ALICE VAN LEER CARRICK, in  
*The Youth's Companion*.

### The First Thanksgiving

By ALICE ORMES ALLEN

Long ago, in bleak November,  
When the world was cold and  
gray,  
For the first-fruits of the har-  
vest  
Pilgrims held Thanksgiving  
Day.

Thanking Him, the bounteous  
Giver,  
For their store of golden  
grain,  
For the passing of the fever  
And the gifts of sun and rain.

Thanking Him with praise and  
gladness  
For the bounty of the sea,  
For their friends, the roving red  
men,  
And their homes upon the lea.

Long ago in bleak November,  
On that first Thanksgiving  
Day,  
Dusky Indians and Pilgrims  
Feasted side by side, they say;

Shared like brothers in the har-  
vest,  
Lifting up one heart of praise.  
Shall not we, too, share the  
blessings  
Of our glad Thanksgiving days?

### Pumpkins and Corn

By ALICE ORMES ALLEN

Out in the field, where the corn  
is stacked high,  
Hurrah for the pumpkins, for  
Thanksgiving pie!  
We'll gather them in, each stout,  
hearty fellow,  
When frost's in the air  
And apples grow mellow.  
With laughter and shout we will  
harvest them in,  
We'll pile them in heaps and fill  
up the bin.  
Heigho for the pumpkins,  
Heigho for the corn,  
We'll give thanks for them both  
before winter is gone.  
The corn and the pumpkins we'll  
gladly remember  
When Thanksgiving comes, the  
last of November.

## Let Every Woman Take Care of Her Health and Her Reward Will Be Great

It is your right—and every woman's—to look well and  
to feel well.

It is your duty—and every woman's—to get rid of the  
headaches and backaches which may afflict you through no  
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Besides relieving the system of every particle of impurity, and thereby cutting off the source of the skin diseases, they also build up the blood, greatly increasing the number of red corpuscles in its current, and invigorating, strengthening and improving the circulation so decidedly that in a wonderfully brief period the cheeks become rosy, the complexion clear, the eyes bright, and the whole system glows with renewed life and vigor.

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## An Old Song—"There's No Place Like Home!"

When people ask me where I live  
I hate to have to go and give  
A name like Smithville, plain.  
I'd rather say:—"Sir, if you  
please,

My home is in the Hebrides,"  
Or, "High up in the Pyrenees,"  
Or, "At Gibraltar, Spain."

"Constantinople," too, sounds  
fine,

And "Drachenfels - upon - the -  
Rhine,"

And "Madagascar," too;

And "Yokohama" sounds so  
great,

And "Hindustan" is just first-  
rate;

I rather like even "Bering  
Strait,"

And "Cuzco" in Peru.

And yet, I would not be at night,  
Alone upon the "Isle of Wight,"

Or on the "Zuyder Zee."

At "Nova Zembla," in a gale,  
I know that I should just turn  
pale;

For fear of earthquakes I should  
quail

In "sunny Italy."

A place that sounds nice on the  
map,

May have a little too much snap  
To keep within its wall;

And so, tho many names I see,  
That sound as stylish as can be,

There's no place quite so good  
for me,

As Smithville, after all.

—BLANCHE WADE in *St. Nicholas*.

## Pre-Raphaelites

In the year 1848 a group of seven young men, five of whom were painters, banded themselves together for the purpose of inaugurating a new movement in art. It was their belief that conventions had taken the place of truths in modern art, that painting had become a handicraft, and that to find examples of veracious and noble workmanship it was necessary to go back to the men who were the immediate predecessors of Raphael. Thus was formed the famous "Pre-Raphaelite Brotherhood" familiarly known as the P. R. B.

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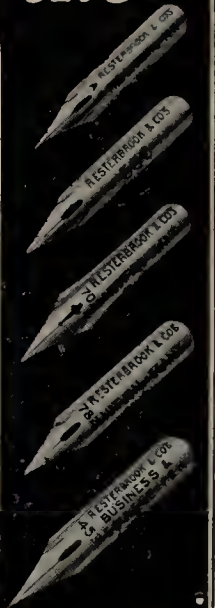
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# TEACHERS MAGAZINE

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JANUARY 1910

NO.5.



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FOR PRIMARY GRADES

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Vol. XXXII.

January 1910

No 5

## 1910

On the first of December Madame Kraus-Boelté celebrated in New York City her fiftieth anniversary as a worker in the kindergarten field. Hundreds of friends were gathered together from far and wide to do honor to this wonderful woman, who has justly been called "the spiritual daughter of Froebel."

She received her own training for her life-work from the widow of the founder of the kindergarten. For many years she had her own kindergarten. With it was combined a training school for kindergartners and mothers. She showed most remarkable skill in dealing with little children. I never saw a finer artist in teaching. The young women trained by her have carried her spirit into thousands of schools and homes. As kindergartners, as teachers of primary children, as wives, and as mothers they have helped to make the world a better and gladder place to be in.

James L. Hughes, inspector of schools in Toronto and one of the greatest schoolmen in America, years ago picked out one of the graduates of Madame Kraus-Boelté's for his wife. Mrs. Hughes is herself prominently identified with the improvement of the education of little children. Her life is a bright example of a womanly woman in public work, whom those nearest and closest to her bless as wife and mother. To share in the credit of having helped to shape such a life must be gratifying indeed!

The thing that has always impressed me most in Madame Kraus-Boelté's life is her unceasing laboring for further growth. Even now, at her advanced age, she keeps closely in touch with every forward movement in education. Probably no teacher reads this magazine with greater care to discover new suggestions for increasing the efficiency of school work. Ever alert for good things and never tiring of searching, she has kept as young in heart and spirit as the youngest among us.

Here is the secret of eternal youth: growth. Unless we keep on learning we are sure to de-

cline. The moment we stop growing we begin to die. That is sure as fate. Think of the rich man who said to his soul, "Take thine ease; thou hast much goods laid up for many years." When growth stops, old age sets in. And old age is the herald of death.

Madame Kraus-Boelté's plan of life is a good one. She has kept her youth. Her enthusiasm is refreshing. The world is full of wonders. How can one ever arrive at a point where one is satisfied to live wholly on the past! It seems incredible that such misfortune should settle upon anyone. But it does. There are some, and even a few teachers among them, who complete the circle of perfection and thenceforth live wholly on their "experience," the stale crusts of their past achievements.

If there is any one thing that we need to be reminded of at this season it is that there is no standstill, not in teaching. 1910 will be as different from 1909 as the past year has been from the one that preceded it. Our plans and methods may have been good enough, but they need to be renewed and revitalized. 1910 calls for the 1910 kind of teachers. The nineteen hundred-niners must be retired.

What is the use wishing "A Happy New Year" to a fossil? There can be no happiness for a fossil. A dead thing is best off in the grave. There it is, too, out of the way of the living who have work to do and want room.

Children need growing teachers. They are the ones who have warm life-blood. They are blessed with youth. To all of them go out my best wishes for the new year. Here is my hand to you, dear reader: A HAPPY NEW YEAR! AND GOD BLESS US, EVERY ONE!

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The increase of the cost of production in all departments makes necessary the raising of the subscription price of TEACHERS MAGAZINE to \$1.25 a year. The change will be made on MARCH 1, 1910. *All subscriptions renewed before that time will be accepted at the old rate of \$1.00.*



# Month by Month Plans

By Eleanor M. Jollie, Rhode Island

## Snowflake Time

Up in the frozen north live the Snow Fairies, and it will be great fun to visit them some day, after they have called upon us, and have invited us to return their visit.

*You* may call them snowflakes, these dainty, airy, lacy, illusive bits of things, but *we* know better. They are Snow Fairies, who live in real houses, and say real things.

The Snow Fairies came to us first in November, and never were visitors more welcome. It was useless to try to have a reading lesson just at the minute of discovery, and so we opened the window and coaxed a few to come in and show us the exquisite starlike embroidery of their gowns. But they couldn't stay, thank you, for they had work to do, really very much work.

Work! How the children laughed to think of it! These fairy folks in purest white, what could they do?

The first Fairy Snowflakes must have been little advance agents sent to look on the ground, for they quietly disappeared.

But they are here now again, hosts of them, and they have pitched their snowdrift tents all over the yard, and over the fields which stretch so far away. And they are tapping, too, with their tiny, icy fingers against the window, as if glad to see us again.

We know what their work is now; how they have tucked the woodland babies in under a great soft, white blanket; how they are making the world beautiful, covering unsightly places; how the air is purer and the sky bluer for their coming, and how, by and by, they will feed the brooks, which feed the rivers, which do so much for us.

We do not forget the fun they make for us, either, the slides for our sleds, the snowballs for our fort, yes, and the snow men, too,—we must not forget them.

We made, each of us, a snowflake book. It was a book with blue covers, with white paper snowflake stars pasted in a design upon it.

And in the books were written bits of poetry, and bits of language lessons, and into it were drawn bits of pictures which appealed to us, and which suggested our snowflake work. The brooks were named, too. We chose for the title Snowflake Days.

What Whittier's "Huskers" is to October, that is his "Snow Bound" to January.

We took it in January rather than in December for three reasons. The first was that the Christmas exercises needed so much time in December that we gave most of our attention to that. The second reason was that *our* "Snow Bound" weather comes to us in January rather than December. And the third reason was that we wanted to have little talks leading up to the

poem, to make it more interesting to us when we did take it up.

We noticed so many things in those days. The weather—how the sky looks at night, foretelling the next day's weather; the short days; the cold sunsets; the kind of snow that brings a blizzard; the view before the storm; the cornfields; the old stone wall; the woodpile; the old well.

All these things, and many others, we talked about. Then we talked about Whittier's home; the old farmhouse; the barn; Whittier's family; the animals in the barn; the woods in the distance, and so on.

The fun of a snowstorm came next. What would the children do under like conditions? How pass the time?

And now we are ready for the poem, a little at a time, when there is a heavy snowstorm.

Ah! what a good time we have living the storm with Whittier, telling the wonderful stories he told, eating roasted apples and watching the pictures which the dancing fire paints on the wall.

Best of all was the day when the storm cleared, and we were able once more to get out of the house. What did the people of "Snow Bound" do? Why, just exactly as *we* would do.

There is that in "Snow Bound" which appeals to children as well as to us, because it appeals to human interest. We have experienced, or have experienced in fancy at least, just such pictures as Whittier presents to us in his poem, for the poem is full of pictures.

We have made another book this month, and it is a recipe book. In fact, it says on the cover "January Recipes." Some of the "rules" therein are a little unusual, perhaps, but they have been very interesting to the children as they wrote them in the wee books.

I will copy two or three for you from the children's books. Perhaps you will enjoy reading them.

Here is one of Beth's:

### HOW TO MAKE A SNOW MAN

Wrap up warm.

Find some nice soft snow.

Make a little snowball first.

Roll it on the ground until it is very large.

This will be the snow man's body.

Make another snowball for his head.

Have this a little smaller than the body.

Stand it on his body.

Make the snow man's eyes, nose and mouth of dark stones or coal.

From Fred's comes this:

### HOW TO HAVE A GOOD SLIDE

Take two sleds.

Fasten them together with a long board.



This makes a double runner.

Ask the boys to go sliding down hill after school.

Find a long hill with hard snow on it.

Then go to the top and slide down.

And so on. There are recipes for keeping well, recipes for red cheeks (the kind we would like to have), recipes for making snow animals, recipes for passing a stormy day in the house, recipes for making paper dolls, etc.

The value of this work, of course, lies in the interest created, and in the telling of things in good language, which we work for always; interest first, then results.

Well, we have visited (in fancy) the Snow Fairies.

You would have liked to go with us on that great white cloud which we took as a carriage, and which carried us so swiftly to the north-land. You would have liked to look down at the great mountains, and plains, and rivers, as you dashed along. We had a splendid review of our geography lessons, in forms of land and water. We noticed the stars and some of the constellations. It took us two days to go, but we didn't mind that.

We were greeted so cordially by the Snow Fairies, and taken over the great glittering ice palace, with its wonderful towers, and domes, and columns and turrets, and we described each room—for we were living in a land of fancy.

The "Hall of Icicles," the "Cave of Shadows," the "Forest of Frost Ferns" and the "Glass River"—all of these and many more were visited.

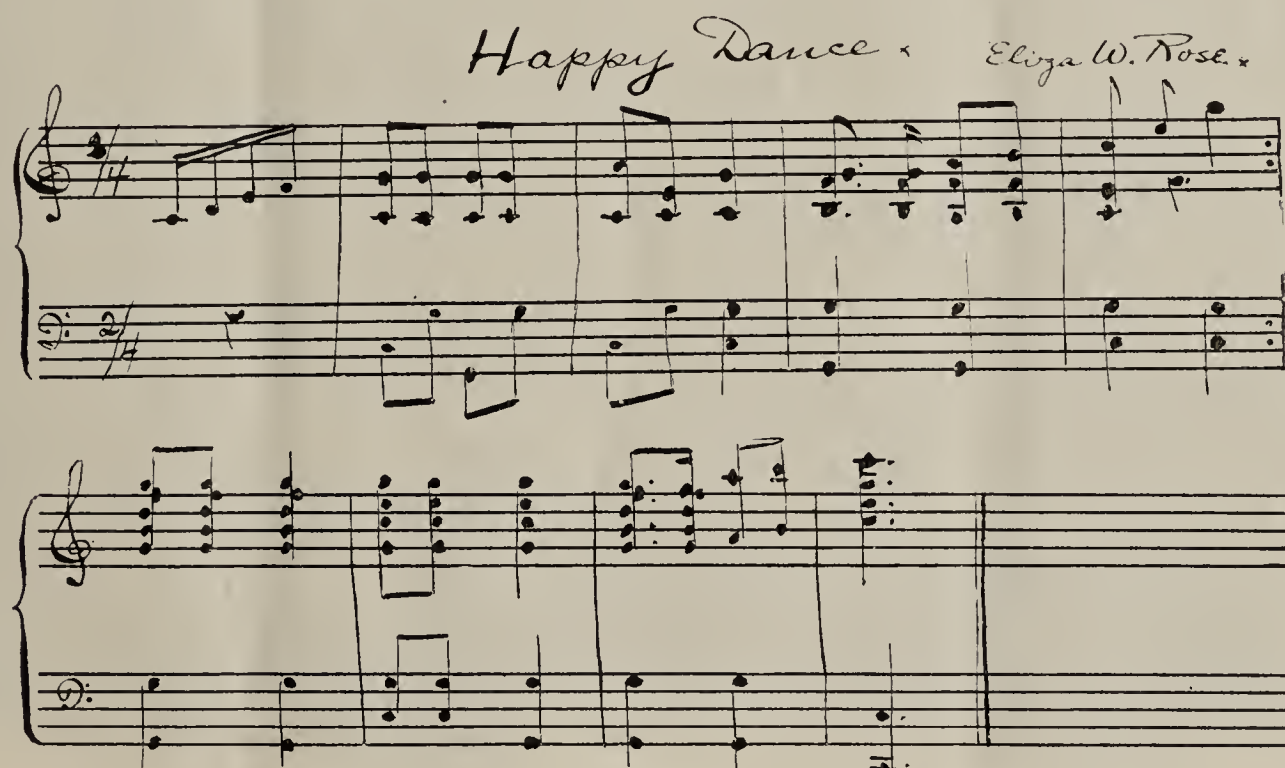
And if, now and then, we stopped and came back to earth to do a little number or have a little spelling lesson, why that didn't disturb us at all.

It was fun to tell how many little square-inch pieces of ice it took to make every square foot of paving in that wonderful Holly Room; or how many yards of cone border it would take to go all around that library or hall; or how many icicles it would need to make a chandelier, if it took 1,000 to make one-fourth or one-sixth of it. And it was a great deal more fun to write our spelling lessons on snowflake stars or long icicles cut from paper than it was on common paper.

We had some lovely refreshments at the Snow Fairies' palace, for we had snow ice-cream and little cakes. The snow ice-cream we made in a big tin pan, of snow, with milk and sugar, and extract of lemon stirred in, and we ate it out of our drinking-cups with some little tin spoons which we keep on hand for such occasions.

The cakes were little star-shaped crackers frosted with hard white frosting, and were bought by the pound.

Of course we had to be transported back to the schoolroom to eat, but what did we care! Why need we ever care, in fact, when fancy, in a moment, will carry us back to the Snow Fairies' palace for more fun, and altho we do not all know it, for more lessons. It is well it is so, too, else how should you and I interest the children in the every-day, workaday things of school life!



Dance composed by children, music by Eliza W. Rose. The children are in a circle. They run around the circle during the first four measures.

During the second four measures they hop toward

the center, and clap their hands while hopping.

They hop three times in each measure. At the last measure they hop once.

The dance repeats from the beginning.



# Memory Gems for January

(Saturdays and Sundays omitted.)

JANUARY 3

The poor old Year went off last night,  
The New Year's come, hurrah, hurrah!

JANUARY 4

I am the little New Year, ho! ho!  
Here I come tripping it over the snow,  
Shaking my bells with a merry din,  
So open your doors and let me in.

JANUARY 5

Welcome, welcome, glad New Year!  
Dawn brightly on us all;  
And bring us hope our hearts to cheer,  
Whatever may befall.

JANUARY 6

Oh, the bells are sweetly ringing,  
Come, oh, come!  
And the wind is softly singing,  
Come, oh, come!  
To the New Year they are calling,  
O'er the snow the echoes falling.

JANUARY 7

I cannot begin to tell you  
Of the lovely things to be  
In the wonderful year-book waiting,  
A gift for you and me.

JANUARY 10

"Happy New Year to you all!"  
January's snowstorms call.

JANUARY 11

God grant this be a happy year,  
To us and all our friends so dear,  
And may the New Year each one bless,  
With health, and wealth, and happiness.

JANUARY 12

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.

JANUARY 13

Oh, here we dance 'round the baby year,  
The baby year, the baby year;  
Here we dance 'round the baby year,  
So early in the morning.

JANUARY 14

Spring and summer, then the fall,  
Winter last, but best of all.

JANUARY 17

Do to-day thy nearest duty.

—GOETHE.

JANUARY 18

Here's a New Year wish for all.  
May we keep growing, you and I,  
Learning sweet truths in sweetest way,  
Living in sunshine every day.

JANUARY 19

The New Year comes in with shout and laugh-  
And see, Twelve Months are following after!

JANUARY 20

Twelve months are we, you see us here,  
We make the circle of the year.  
We dance and sing, and children hear,  
We wish you all a glad New Year.

JANUARY 21

I was some ice,  
So white and nice,  
But which nobody tasted;  
And so it was wasted—  
All that good ice.

JANUARY 24

Come, white-wing'd snows, and over all  
Like shreds of floating feathers fall,  
And lightly lie!  
So, by and by,  
Ah, by and by!  
Like blue flakes from an azure sky,  
The April birds will fly.

JANUARY 25

A year for striving,  
And hearty thriving;  
A bright New Year,  
Oh, hold it dear;  
For God who sendeth,  
He only lendeth.

JANUARY 26

Snow and shine and shine and snow,  
Days that swiftly come and go,  
Thirty-one of them, you know,  
Make up January.

JANUARY 27

January brings the snow,  
Makes our feet and fingers glow.

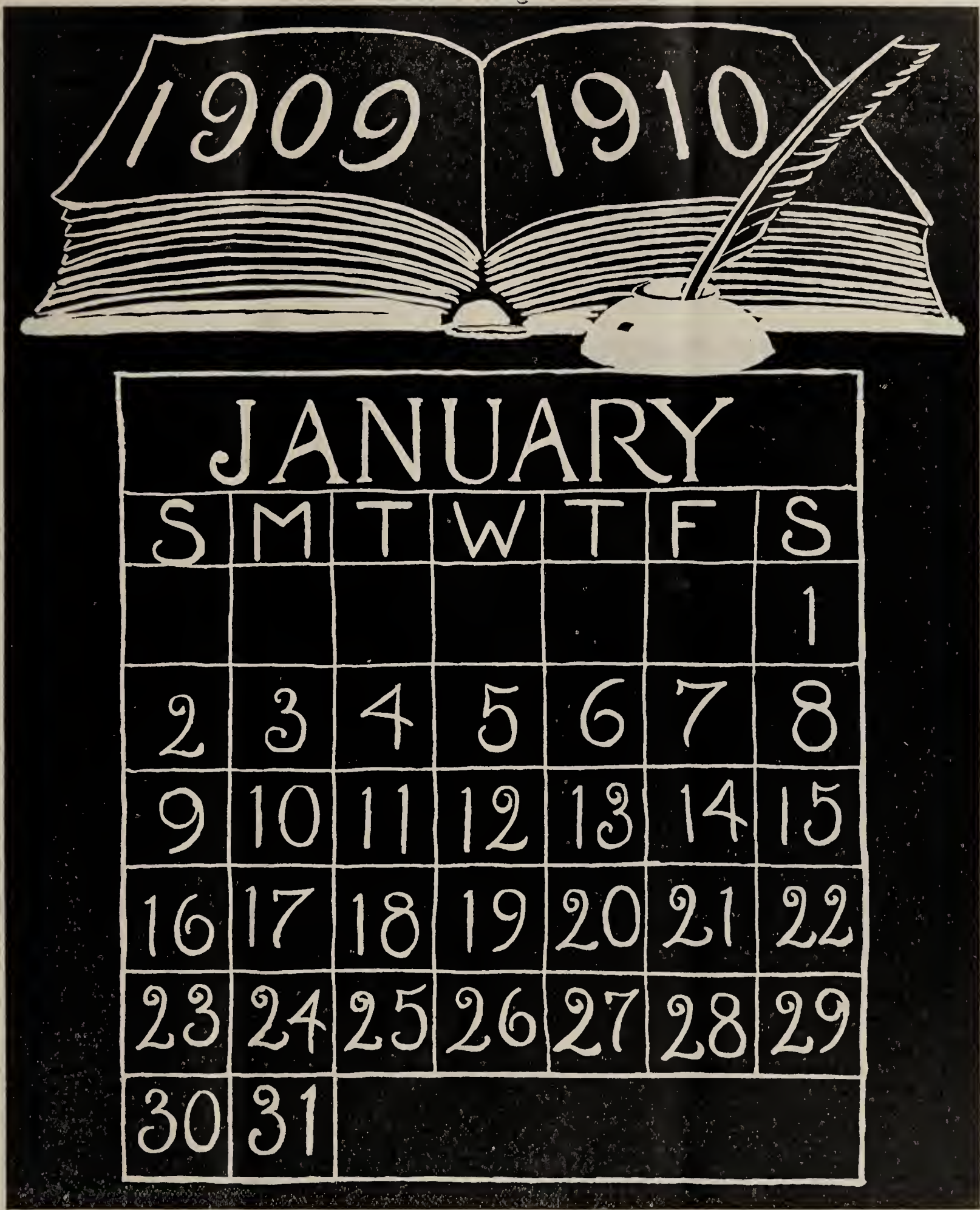
JANUARY 28

Thru the long night watches,  
May Thine Angels spread  
Their white wings above me,  
Watching 'round my bed.

JANUARY 31

All should keep to time and place,  
And all should keep to rule;  
Both waves upon the sandy shore,  
And little boys at school.





Blackboard Calendar Designed by J. H. Shorey



# Nature Lessons from the Garden

By Annie Chase, Massachusetts

## The Calla in the Window Garden

Once, long ago, when the world was new, plants had no blossoms, nothing but stems and leaves. All was green among the plants, no matter where you looked. There were no bluebells; no red poppies; no gay columbines dancing among the gray rocks. Suddenly a queer thing happened. Some strange new force under the little plants' green jackets got to work. We do not know, the wisest of us, what that force was, but it caused the plants to begin, a little at a time, to make blossoms out of leaves!



What? Green flowers? Yes, green ones at first—then the green flowers began to bleach out to white, then they began to be colored all the tints of the rainbow. When these first flowers came, how they must have brightened up the green, green, green everywhere!

If you want to see how easily a flower can be made out of a leaf before the spring and summer flowers come, just look at the Calla in your window-box.

How plainly you can see that it was made out of a leaf. See the veins, the rolled and folded edges (folded as you roll a horn of plenty), the hints of green down near the stem as tho the leaf had been green as the others and had been bleached for this flower, or had colors added; for you know white is all the colors mixed to-

gether. The stem, too, is just like the stem of the green leaves, and up at the top of the white part there is a little green tip, like the green tip of the leaf.

But Calla is from the word Calyx, which, you know, means the cup which holds the flower. Now our secret is out. This beautiful white horn of plenty is only the cup which holds the real flower.

The flower is that yellow part inside, and is not one flower but hundreds of flowers all cuddled down together in their nice little home. As likely as not they are laughing at us because we were so stupid as to think their big white house was the flower.

Down at the bottom of this club-like part which holds the real flowers are the blossoms, which have pistils, and which will grow seeds if that pretty white powder from the stamen flowers up at the top gets shaken down upon them. And how can the powder help being shaken down, with the white flower-cup curled so nicely around them and sealed so tightly at the bottom?

How we should miss this pretty yellow part from the middle of the horn of plenty, if it were not there, tho we did not think about it at first. Calla would miss it, too, for this is the seed-making part, and seed-making, as we have learned, is a flower's business.

Calla is not a lily. She does not belong to the lily family, but she has some brothers and sisters out in the woods—Jack-in-the-Pulpit is her brother, so is Golden Club. That pretty Arum which grows by the brook and looks so much like Calla, only she is smaller, is her own dear sister in the country.

If you let Calla stay on the stem until long after the pretty white part is shriveled and dead, you can see the parts down at the bottom of the club change from little bottle-shaped bodies into plump berries.

## "Equal Pay for Equal Work"

There is, of course, a men's side to the question. The male teachers receive considerably less than men in other occupations making equal demands as regards preparation and responsibility. They have not been able to secure more pay because women have been ready to take their places for even less money. By raising the salaries of women to the scale now prevailing for men the competition will become greater than ever, and the likelihood of increased pay for men will vanish altogether. On the other hand, there is the possibility that the boards will appoint more men and gradually eliminate women from the best-paying positions. That, however, rests on the assumption, never yet actually proved, that men in certain positions produce better results than the women.



# The New Year Comes into the Schoolroom

By Bertha E. Bush, Iowa

*Characters.*—The New Year and the Twelve Months, each dressed in appropriate costume.

Enter the New Year, followed by the Twelve Months.

*New Year.*—Good afternoon, children. I heard that you were going to speak pieces to-day, and so I came to visit. I brought my children, too. I have twelve children, and they are all very fond of you. Every one of them is making ready something to give you. January, step forward and tell what gift you have brought to the children of ——— school.

*January.*—I have brought thirty-one of the finest cold days that can be found. And every day is a little longer than the day that went before it. I have brought ice and snow, and keen frosty air that makes the blood rush thru your veins and fills you with health and strength. I bring skating parties, and snowball fights, and all sorts of jolly good times for boys and girls. But you want to take them while you can get them, for I slip away very fast. Already ——— of my days are gone, but it is not too late to wish you a happy New Year.

*February.*—I am the shortest month, but I bring you so many good things that I can hardly carry them. Look at my handful of birthdays—Lincoln, Washington, Longfellow, Lowell! And Valentine Day! Oh, the school children are always glad to see me coming.

*March* (blowing with puffed-out cheeks).—Oo! Oo! Oo! I'm the windy month. I fly your kites. I blow away the snow with my warm breath, and sometimes I blow it back with my cold breath. I bring you lots of good times. Oo! Oo! Oo!

*April* (tripping forward with a skipping rope).—I bring the first flowers and the birds. I bring the green grass and all the first delights of spring. I bring you Arbor Day. They say I bring all kinds of weather, rain and sun and wind and once in a while snow; but many faces look glad when they say that April is here.

*May.*—I bring violets, and dandelions, and ever so many other flowers. I bring May-day, when the children have such fun hanging May-baskets. I bring Bird Day, too; and Memorial Day, when the whole town goes out with the old soldiers and the children, to lay sweet flowers on the graves of those who fought for their country.

*June.*—I bring roses and strawberries. I bring Commencement time. I bring the long vacation. I heard a little girl say once, "Everybody loves June," and my heart rejoiced, because I love everybody.

*July.*—Rip, rap, roar! I bring the glorious Fourth of July. Firecrackers, and sky-rockets, and processions! And sometimes I bring burned

fingers, too. But I know that the boys, at least, are always glad to have me come.

*August.*—I bring lovely, long, dreamy days that people wish would last forever. I bring fishing, and bathing, and playing in the sand. I bring picnics, and clambakes, and goldenrod. Don't you wish I was here to stay this minute, when you look out at the January snow?

*September.*—I bring school again, and the children are as glad to have it begin once more as they were to see vacation. I bring the greenness and bright flowers of summer, with the coolness and pleasantness of spring. There is no other month just like me.

*October.*—I bring nuts, and apples, and the most gorgeous colors to the trees. I bring "October's bright blue weather." Oh, some people call me "the crown of the year."

*November.*—I bring some beautiful sunshine and a good many short, cold, gray days when things are frozen up outside and look desolate. But those days are not desolate inside. Everybody is getting ready for Thanksgiving, and that makes my cold, short, gray days full of joy.

*December.*—I bring Christmas. Nothing more needs to be said to make you love me. You all remember what a good time you had last month.

*New Year.*—Pupils of the ——— school, these are all my children. I think them a fine lot; but perhaps that is a parent's pride. Will you let them know whether you are glad to see them?

*School* (clapping hands).—Oh, yes, yes, yes, we are!

*A Pupil* (rising and bowing to the Months).—And we thank you very much for what you are bringing us.

All join in singing to the tune of "Onward, Christian Soldiers":

WELCOME, HAPPY NEW YEAR

Welcome, happy New Year!

All the children say.

Many gifts you bring us;

Blessings for each day.

*Chorus*

Working time and play time,

Task and merry cheer;

Happy, happy New Year,

You are welcome here.

Welcome, happy New Year!

Truly we will try

To deserve your blessings

While the days go by.

*Chorus*

Working time and playtime, etc.



# Farthest North

By Anna Linehan

At the Metropolitan Museum of Natural History there is exhibited at the present time the Peary collection, made during the recent expeditions to the Polar regions. It is so simply and clearly arranged that information can be gleaned from it by young and old, and the crowds visiting it give evidence of the interest in it.

A miniature reproduction in a schoolroom would make an impression on the pupils that mere words could never do.

In the foreground are wax figures of Eskimo man and woman, dressed in costume of their own land, each occupied with work. The woman is sewing on a fur garment and the man working with some crude tools.

Near them are large sleeping bags of reindeer skin with the fur inside.

A child's sledge is there, said to have been made for Commodore Peary's daughter, during her sojourn in Eskimo land, an account of which has been given in Mrs. Peary's book, "The Snow Baby." Close by are larger sledges made on the same model.

The odometer looks simple enough, with its two wheels and axle. In the middle of the latter is the box containing the instrument which measures the distances traveled by these sledges.

Back of this space is marked, on the tiled floor, the course of the *Roosevelt* on the last voyage, and the point indicated as the North Pole has a tiny American flag floating above it.

An effective background for this has been formed by piling boxes of different sizes and shapes, one above the other, and covering the whole with white paper, producing the effect of snow. Among the peaks are the polar bear, musk-ox, walrus, seal, rabbits, and dogs—the skins of all these were brought back from the Polar regions to be mounted for the education of the visitors to the museum.

On one side of the room, in a case by itself, is the Peary caribou, supposed to be the first of its kind found by a white man. The distinctly impressive feature is its white coat just touched with gray on the sides.

A case on the opposite side of the room contains garments of fur. A coat of beautiful bird plumage is also exhibited.

Still another case contains birds of different kinds and sizes peculiar to the North Country.

One cannot view the collection without being strongly impressed with the provision of nature, by which the animals of different sections of the world are dressed in the coloring of their environment. For in this land of snow and ice from which these specimens come, everything in the animal kingdom that lives out of the

water is white or grayish color—bears, reindeer, dogs, birds, all white.

Other striking features are the examples of the use the Eskimo makes of the material at hand. Wood is scarce and difficult to get, and so bone and ivory must take its place. Or, where wood has been used, numberless small pieces have been securely fastened together with thongs. Arrow-heads, spear-points, knives, are all fastened with thongs. The short-handled snow-shovel which is carried on every journey in winter is made of the tips of reindeer-horns secured together by thongs.

The same patience is shown in the making of the lamps (ikkimer), which give light and warmth inside the igloo. Blocks of soap-stone are shaped in some form that will stand firmly, and the upper face hollowed out to hold the blubber oil and wick of twisted moss.

A specimen of forked spear is made of a wooden handle to which are fastened two long bones, sharpened and polished. Near the ends are firmly fastened two smaller bones, forming barbs. Other weapons used in hunting and fishing show the same patience and perseverance.

Naturally the Eskimo tribes vary in degree of intelligence. Those nearer civilization, having had the benefit of contact with numbers of travelers and some settlers from Denmark, have improved very much in method of living. Among these may be found carved ivories showing skill in workmanship, and many advances in customs and dress are manifest. The improvement disappears as one travels farther north, away from the sea-coast, until in some place, even to this day, we find customs and methods hardly removed from the stone age.

In the land of the Eskimo the short period of summer is spent gathering material for the long, cold winter, such as skins, food, etc. The abode is a sort of tepee or tupic of sealskin, held in place by heavy stones. It is then that the Eskimo makes long journeys over the open water in his kayak in pursuit of birds and fish.

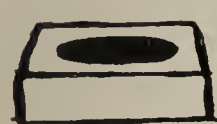
The long and severe winter necessitates a warmer dwelling, and then the Eskimo builds himself the hut or igloo. This is easily and quickly made. A site having been chosen, a circular space is marked out, and following this shape, blocks of frozen snow about three feet long and one and one-half feet thick are placed one on another, the circle narrowing down as it gets near the top in the same way that an egg narrows to the end. At the top is left a space for the smoke to escape. Over the whole igloo loose snow is thrown to fill in the interstices between the blocks.

Occasionally the main hut is entered thru a





Igloo



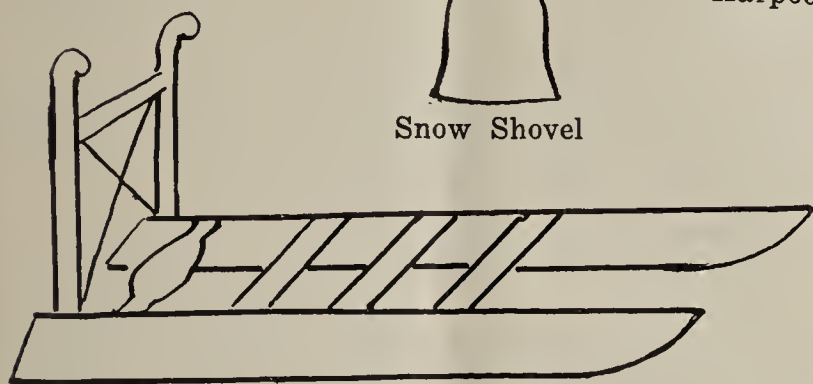
Lamps or Ikkimer



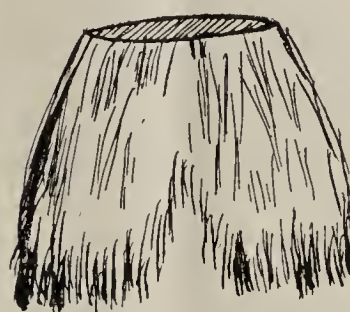
Spears and Harpoons



Snow Shovel



Sledge



Clothing of Eskimo



Kayak and Oar

series of smaller huts which form a sort of vestibule or hallway. In other cases a long, tunnel-like passage is built. This is done to protect the entrance from the winds, and it also offers a refuge for the numerous dogs.

Life in the igloo is very simple, for the dwellers therein sleep when they like and eat when hungry.

The beds consist of a sort of shelf around the sides of the igloo, where, in some cases, boughs are laid and on top of this heavy furs are piled.

Food consists of raw meat cut off in slices and eaten that way, tho sometimes it is softened in water heated over the lamp, this being the only stove of the igloo.

The clothing consists of fur coat with hood (the latter coming well down over the face and ears), fur trousers, fur boots with the fur side worn next to the skin, and fur mittens.

The sledge, on which the Eskimo makes his journeys in winter, consists of two wooden runners, two uprights slightly covered, connected at the upper part by a rod and below which

straps are crossed to make a rest for the back of the traveler. Narrow pieces of wood join the runners together, making the seat.

When a journey is to be taken, furs are piled high on the sledge. After much trouble the numerous dogs are gotten together and harnessed, and the journey is begun at good speed.

The kayak is the summer vehicle of the Eskimo, and it is fashioned so lightly that a native carries it easily from his home to the water's edge, as the Indian does his birch canoe. The kayak averages about eighteen feet in length and about two feet across its widest point, at the center, and weighs about sixty pounds. The framework is covered completely by seal skins, with the opening in the center called the manhole. The skins render it waterproof, and when the Eskimo is seated in the boat his coat fits over the opening, and he glides over the water, indifferent to the effect of the sea waves. Cross-pieces of strips of skin are used to hold in place the lance, harpoon, bird spear, etc., on top of the boat in front of the occupant of the boat.

### How the Eskimos Travel

The Eskimos travel in a sort of sled drawn by dogs.

They prize their dogs very highly.

The dogs take the place of horses, for horses could not live in the Far North. It is too cold.



# Eskimo Life

Worked Out by Etta Mowry, of the Ypsilanti, Mich., State Normal School, Under the Direction of Adella R. Jackson, Training Teacher

According to the doctrine of the Culture Epoch Theory, the children of the second grade are in the Hunting and Fishing stage. Knowing this and believing that the children would develop more rapidly by living for a short time the life of primitive man in this stage, we took up Eskimo work.

We opened the study with a few lessons on the Northland, carefully bringing out the contrast of the long, dark, cold winters and continuous snow with our short winters, little snow, and bright, sunny days. This laid the foundation for the study of the Eskimo as a man; his clothing, house, food, etc. To help the children form a clear idea of the appearance of the Eskimo people, we purchased two dolls to be dressed in fur by the children. Each child made some part of the clothing.

Just at this time we were visited by a very heavy snowfall. The Northland seemed quite real, and the way opened for the study of the Eskimo home. We talked about the material used for it and how this was obtained; the shape and size of the Eskimo home. We looked at many pictures and discussed the use of the different departments, the position of the entrance and suitable places for building.

At the beginning of the next lesson one little girl said, "I wish we could build a snow-house," and immediately the children were eager to try it. We tried the snow to see if it would pack well, and found it in just the right condition. Coats, caps and mittens were soon on and we were on the campus ready for work. Shovels, spades, trowels and three frames with which to make bricks of snow were awaiting us. Immediately all the children went to work making the bricks. The frames used were simple ones (12 x 9 x 5), with a hinge at one corner and a hook at the opposite, so that it might be easily opened.

After several bricks had been made one little boy suggested that they begin the building, but the children thought they had not enough bricks ready. A few more were made, then part of the children started the house, while others continued brick-making. But every eye was on the house to see that it was done just right.

In laying the bricks the children encountered a difficulty; the bricks would not fit together, and there must be no "cracks," as one little boy expressed it. One of the brick-makers, who had watched masons at work, said, "Trim off the corners," and with a trowel we soon had the difficulty solved.

As the wall went up, several of the children saw that they must slant the blocks in to form the top. Several of the boys got inside to help with this work. As "many hands make light

work," the house was soon completed, with the little storm-house on the front, and the enclosure for the dogs. The cracks were filled, the corners were trimmed off, and the house was ready for inspection. Each child was permitted to enter the house and offer suggestions. The children were then grouped about the house and a picture was taken.

Blue-prints were made from this by the children, and each child was given one for his own. Two periods of a half-hour each were required to complete the house. It was a success.

We now needed something that we could keep in the schoolroom, to complete our work. We talked it over with the children for our next lesson, and asked them to suggest ways and means. Some of the children suggested that we use plaster-of-Paris, another clay, another sand. After the merits of each had been discussed, they decided to use sand. That night the sand-table was brought out and the sand prepared for our work next day.

Long before time for the lesson the children grew anxious to begin work. We talked over the building of the snow-house with blocks of snow. The children quickly saw that this method would not do for the sand-table, because "The bricks would not hold to cover over the top," as one little girl expressed it.

The question was, "How can it be done?"

One little boy had a bright idea and was called to work it out. He soon had a mound of sand at one end of the table which the children thought was the proper size and shape. While he was smoothing and rounding his mound another child was called to build the smaller mound on the front of this, and another to build the wall enclosing a space for the dogs. This was soon completed, but the children were not satisfied, because it did not show the blocks. One little girl suggested the drawing of lines to mark off the brick. This she was allowed to do, and with a blunt-pointed stick she soon had the house looking as tho it were made of brick.

The attention of the children was then turned to the other end of the table, where one little girl had suggested that "We build a house showing the inside." How to do it she did not know, but a bright-eyed little girl suggested, "We build a house and leave the top off."

We talked it over and found she had the right idea; that is, a cross-section. She was called to the table, and after a time a wall was built forming the house. This was not an easy task, so two other little girls were called to help her. After this was finished a bank of sand was built for the bed.

Of course we must have no material unused. We wondered what we could do with the re-



maining sand. Immediately hands came up, and snowbanks and icebergs were suggested. Several children were called for this work. Soon snowbanks and icebergs were towering around the sides of the table. Then we had a surprise for the children. We had some glass sand, which may be obtained from the "National Silica Co.," Monroe, Mich., and ground mica. The children poured the sand on until everything was white, then each child sprinkled on some of the mica until it sparkled like the snow. It required several periods to complete the work, but it was all the children's work and each child had a part to do. I need not say they were delighted with the result.

The house was now ready for the family. The children had suggested that they bring little dolls from home for this. We feared any they might have would be too large for our little house, but in the morning our fears were dispelled by the appearance of four little dolls, father, mother, baby Nipsu and a little doll that could sit for Agoonack. These were dressed in fur and the family was complete.

But our family must have something to warm their house and give them a light. A lesson was given on the lamp, showing how it is chiseled out of stone, its shape and size, how the moss is gathered and dried for the wick, the material used for fuel and how it is lighted without a match.

"How can we make a lamp for our home?" was asked the children. They were very thoughtful for a few minutes, then a hand came up and clay was suggested. That night the clay was prepared and made ready for the next day's lesson. More enthusiastic workers were never seen. The best lamps were selected and set away to dry.

We next took up the study of the drying frame. Several of the older boys succeeded in making one of strips of sinew and sticks to go with the little lamp. The little kettle for cooking was made of clay and suspended by means of sinew from the rack over the lamp. Pieces of sealskin served as a rug for the floor and a robe for the bed.

We now turned our attention to the outdoor life. A team of dogs was made of clay. A harness for them was cut from soft leather. A sled was made of bone; a whip with a long lash, and the outfit was complete.

Agoonack was placed in her sled, a piece of sealskin serving for her robe. She was then ready to travel. The work was all done by the children.

We then took up the study of the seal, as one of the most essential things to the life of the Eskimo, showing how it gives him food, clothing, fuel for the lamp, ivory for their tools, weapons, etc. At the close of this lesson, clay was again used, at the suggestion of the children, for the making of a seal. His home was then studied, showing how he comes up thru the ice and builds a little house in the snow.

Glass was suggested for the ice in the sand. A hole was broken in the glass and the seal placed near it. This represented him as having come up thru the ice to build his house.

We had one lesson on the reindeer and made them of clay.

The articles all being finished, dried and placed on the table, we were ready to light the lamp and complete the work. The children suggested that we use lard for the fuel. This was secured, also a little moss for the wick, and the lamp was lighted. As the flame burned brighter and brighter "The Life of the Eskimo," to the children, became a reality and their expectations were more than realized.

It was all their work. The influence that it has had on their lives cannot be told, but will best be seen in their future work.

In all the work we aimed to have the children suggest and furnish the material to be used, and the method of using it, carefully guiding each suggestion and step as planned and worked out by the children. Thus we endeavored to improve every opportunity for using the self-activity of the child. The utilization of self-activity in education is of the greatest value, for it is nature's own gift, the law of growth.

The work might be more successful if it were carried out in connection with the manual training and domestic art work. Skins could be obtained for the children to stretch and dry as the Eskimo does. These could be pounded and prepared for the clothing of the Eskimo dolls. The children might make the clothes as a part of their domestic art work. Dried sinew, the only material the primitive Eskimo woman had for thread, could be used for the sewing. The sinew may be obtained from any animal, and when thoroly dried is ready for use.

Bows and arrows, spears, spoons, knives and as many other articles as possible, could be made, using only the material and tools, as far as possible, that primitive man had.

It may seem impossible to carry out the work in detail, but the children will surprise one with their bright ideas in constructive work.

### Imitating the Windmills

In connection with the first lessons about Holland, the beginner learns that it is the land of windmills. He thoroly enjoys imitating the motions of these quaint mills.

Select two or more couples to stand with backs to each other, arms extended outward. Let the remaining boys and girls hum a lullaby air, as the two slowly rotate arms up and down, to have the effect of a mild, gentle zephyr blowing thru the fans of the mill. As the arms go faster, sing "la" to the air of "Dixie," for a good strong wind blowing, which soon will dry the land for the little Dutch lad and maid.

Kansas.

PEARL MAY WYRILL.



# Busy Work with a Purpose

By Eleanor G. Leary

## Teaching Words by Jingles

(First Year.)

*Aim.*—Reading—Teaching words by means of jingles, the thought process.

*Teacher's Work.*—As a preparation for this work the jingle must be taught to the class from the blackboard. The child memorizes the jingle and has only to perform one other process in order to learn to read it; that is, to learn the words as sight words.

Suppose the work to consist of the familiar jingle:

Hickory, dickory, dock,  
The mouse ran up the clock,  
The clock struck one,  
The mouse ran down,  
Hickory, dickory, dock.

(The jingle with the picture is placed upon the blackboard.)

Two copies for each child must be printed and run off on the hektograph.

One copy of the jingle is to remain intact, the other is to be cut up into separate words. The cut-up words are to be put in a bag or box.

*Child's Work.*—(a) The child, for the first lesson, is to have the blackboard copy as a guide.

On his desk with the cut-up words he is to build the exact replica of the teacher's work on the board. As he looks at the board his lips

repeat the jingle. Do not try to suppress this legitimate buzz at this point in the work.

(b) Some time later, after the blackboard copy has been erased, the child may be required to build up his jingle again on his desk from the cut-up words. This time he may use the complete copy from his envelope.

(c) And again, the child may arrange the jingle on his desk without any guide to follow. Here the work is purely memory work.

Other little jingles applicable to this work in the early grades where reading has not progressed very far are:

Old Mother Hubbard.

Baa, Baa, Black Sheep.

The Old Woman in the Shoe.

Pussy Cat, Pussy Cat, Where Have You Been.

Old King Cole.

Little Jack Horner.

All of these are beautifully illustrated in "The Child World Primer," published by A. S. Barnes & Co.

## Correlation of Reading and Memory Work

(Second and Third Years and Upward.)

*Aim.*—An interesting and enjoyable way to correlate reading and memory work.

*Teacher's Work.*—The poem to be taught is Stevenson's "In Winter I Get Up at Night."

In winter I get up at night,  
And dress by yellow candle-light.  
In summer, quite the other way,  
I have to go to bed by day.

I have to go to bed and see  
The birds still hopping on the tree,  
Or hear the grown-up people's feet  
Still going past me in the street.

And does it not seem hard to you,  
When all the sky is clear and blue,  
And I should like so much to play,  
To have to go to bed by day?

This poem is taught to the children and studied for the thought expression, memory, etc.

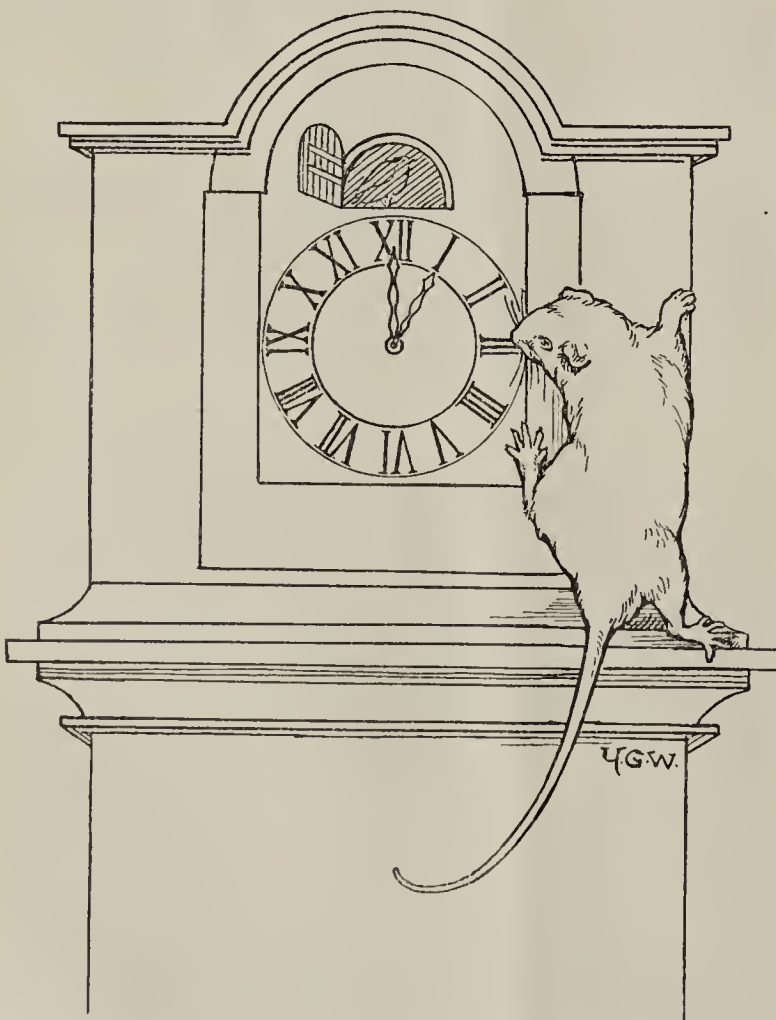
The poem is then hektographed and a copy given to each child. This hektographed copy is carefully perused by the children as they recite in concert.

The hektographed poem is then cut up into lines, not into separate words.

*Child's Work.*—The cutting may be done by the children.

For their class-work they are told to build up the cut lines into the complete poem.

As a little hint tell them that the last word of the line rhymes with the next line. In this particular poem the rhyming lines are in groups of two.







John Brown had some little Indians  
One little, two little, three little Indians  
Four little, five little, six little Indians  
Seven little, eight little, nine little Indians  
Ten little Indian boys.  
Ten little, nine little, eight little Indians  
Seven little, six little, five little Indians  
Four little, three little, two little Indians  
One little Indian boy.

Number

(First Year.)

*Aim.*—Reading drill in presenting the names of numbers which are often met in the child’s reading-matter.

*Teacher’s Work.*—Teach the little jingle, “John Brown had some little Indians,” so that the sound image becomes part of the child’s mental acquisition. The remaining work is teaching the sight words of the jingle.

The jingle must be hektographed, and the copies cut up into separate words. Provide one envelope containing a cut-up jingle for each child.

*Child’s Work.*—After being cut up into words the jingle is to be built up by the children, using as a guide the following blackboard arrangement:

1 = one    3 = three    5 = five    7 = seven    9 = nine  
2 = two    4 = four    6 = six    8 = eight    10 = ten

Changing from Print to Script

*Teacher’s Work.*—Cut from primers the printed questions found there. Paste them upon the outside of a box or cover. Keep the questions entire, as they are found in the reader.

The answers to these printed questions are to be hektographed in script. The hektographed copies are to be cut up into separate words and placed in the above box.

It should be the aim in this exercise to have the questions contain simple words so that the answers may contain similar words in script.

Has Ned a drum ?

Can you make a picture of a house ?

What do you like to play? School.

Have you a flower, Alice?

May I go to school to-day ?

Can Jack ride a horse ?    No.:

Who will plant this corn ?

What is your name ?

*Child’s Work.*  
Child’s Answers arranged in script from the envelope.

Ned | has | a | drum

I | can | make | a | picture | of | a | house.

I | like | to | play | school.

Yes | Alice | has | a | pretty | flower.



Spelling

(First and Second Years.)

*Aim.*—Silent reading and spelling.  
*Teacher's Work.*—Get from the printer or any other source cards containing the alphabet cut up into the separate letters. Provide a goodly share of the vowels, as they occur so often in words.

*Child's Work.*—During the silent reading or preparatory stage of the work, the children are told to form the words that they cannot read. This is done by means of the letters described above. At the close of the silent reading period the teacher allows the older children to go to the assistance of the children whose lists are particularly long. These pupil teachers drill each child in the words found difficult. The mere fact of putting the letters together to form the words often aids the child in getting the difficult word himself.

Later the child may be told to select in the same way several words for spelling from his reading lesson. He proceeds in the above-mentioned way.

Testing for Known Words

(First and Second Years.)

*Aim.*—Reading, to test for known words that are read from other material outside the regular classroom Reader.  
This is a valuable exercise, for it prevents rote reading, which often happens where the children use only one or two books.  
Let us bear in mind constantly that the aim in reading is to make the child ready to recognize words from any source.

*Teacher's Work.*—Cut pages from story-books, newspapers, worn-out Readers, etc., and give them to the children.

*Child's Work.*—The child is to draw a line through every word that he knows on the page. To test for the truthfulness of the record kept by the child, collect several pages and have the child come to your desk and read rapidly the words that have been marked. Oversight on the teacher's part or a monitor will prevent cheating and careless work.

Spelling

(Third and Fourth Years.)

*Aim.*—Spelling—Let the children form their own rule for adding "ed" to the present tense. As this is purely a spelling lesson, no attempt should be made to use the exercise, at this point, for grammar.  
*Teacher's Work.*—An oak-tag sheet is prepared containing the words to be taught. The verbs should be written in the present tense, making duplicate words for adding the "ed." Then "ed" should be written as many times in rows as there are verbs in the list. The lists are then cut up into separate words and the endings, "ed."  
The cut-up slips are then placed in an envelope, ready for use.

*Child's Work.*—The children are told to make two columns. In one they are to place the words which show that things are done now; the second row must show the things that were done yesterday.

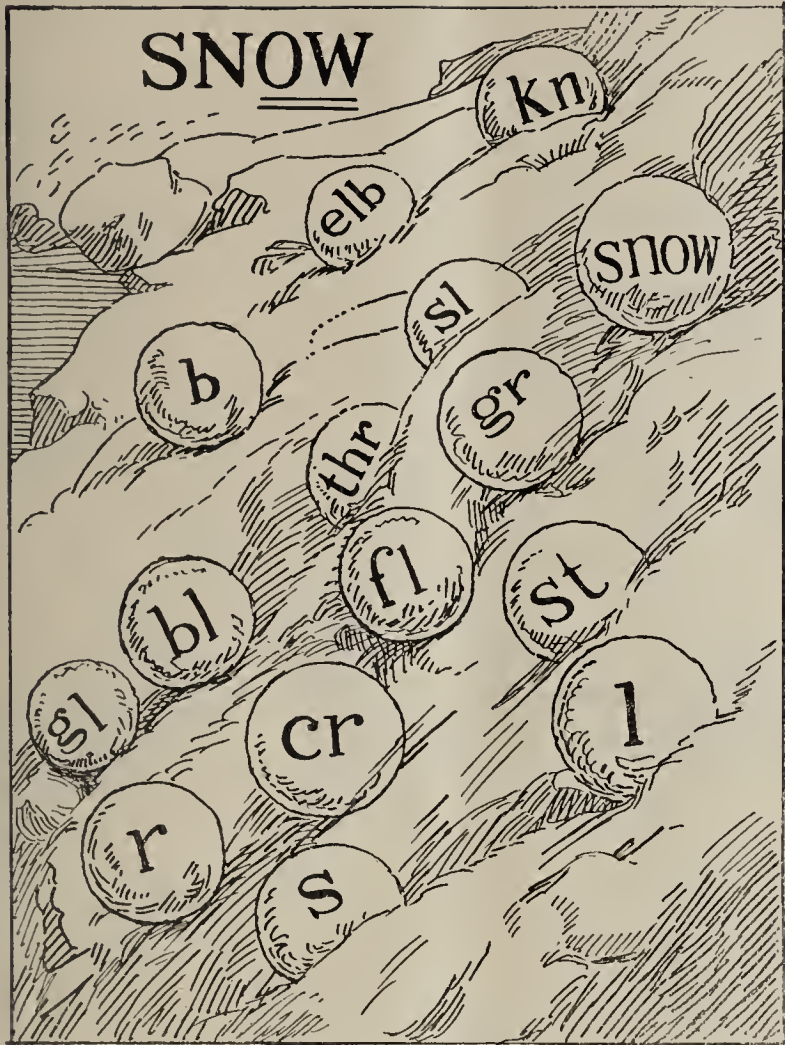
Now	Yesterday
dress	dress ed
walk	walk ed
chirp	chirp ed
play	play ed
jump	jump ed
drown	drown ed
discover	discover ed
buzz	buzz ed
climb	climb ed
travel	travel ed
sigh	sigh ed
wilt	wilt ed
spell	spell ed
growl	growl ed
work	work ed

Phonics and Spelling

(Second Year.)

*Teacher's Work.*—A chart is made containing a picture which represents snowballs on a hill. The phonogram (ow) must be developed during the phonic lesson. As preparation for the seat work the teacher prints her lists of words containing the phonogram with hektograph ink and runs off sufficient duplicates to provide one copy for each child working in the group. This hektographed list of words must be cut up into initial letters and phonetic ending and placed in an envelope.  
[See picture of hill with snowballs.]  
*Child's Work.*—Phonics. The child is to arrange the words by placing the initial letters with their endings according to the teacher's chart.





Snowballs on a Hill

b ow  
elb ow  
kn ow  
gl ow

As a spelling lesson the child writes the list upon a slip of paper furnished by the teacher. As a test the chart may be covered and the child asked to write the list from memory.

### Use of Words

(Second and Third Years.)

*Aim.*—Spelling and use of words.

An entertaining and helpful puzzle device, to make the children observe critically every letter in a word.

*Teacher's Work.*—The hektograph must be used to furnish the material for these puzzles.

For the first copy the teacher must prepare the puzzle whose words serve for the spelling lesson.

Two copies must be run off on the hektograph for each child. One copy has the omitted word, thus, — — — —, the number of dashes showing the number of letters in the word to be used. This must be used as a model, hence must not be cut up.

The second copy is made with the missing word instead of the empty space. This second copy is cut up into separate words. Both the cut-up words and the model are placed in an envelope and given to each child.

The following are given as examples of the puzzles used:

My name is teacher. I begin with — and you may bring me to — (my end.) Take my "t" away with "her" and you — may drink my —.

My whole is found in stranger. If I — your bell you would show much —. So away from your house I — to get out of — of your very — teacher.

*Child's Work.*—From the envelope the child would take the model and the cut-up words. On his desk he would arrange the complete puzzle, as:

My name is teacher I begin with  
tea and you may bring me to her.  
Take away my t and her and you each  
may drink my tea.  
My whole is found in stranger. If  
I rang your bell you would show much  
anger. So away from your house I  
ran to get out of range of your very  
strange teacher.

### Phonics

(Second Year Up.)

To give the child drill in recognizing the vowels "ai" as "a" in a word.

*Teacher's Work.*—A large chart of oak tag is prepared with the picture to suggest the word *rain*, thus helping any child who has forgotten what "ai" speaks.

*Child's Work.*—(a) In order to guard against poor work the children may use their Readers to help in the list preparation.

(b) As a later test require the work to be done from memory.

(c) Encourage the children to find other "ai" families from their Readers. These new lists may be later written upon the teacher's chart. In this way the children feel that they are discoverers, too.





Umbrella and Rain

## Phonics

(Second Year Up.)

*Teacher's Work.*—A large chart should be made with the picture of a whistling boy at the top. Underneath a list of "wh" words is printed. The same list must be hektographed and cut up into slips, each containing a "wh" word. These are put into an envelope, one for each child in the group.

*Child's Work.*—(a) From the slips containing the words the child is to follow the chart as a guide.

(b) For this exercise the child is to place in a column the words which he knows. Praise for the child with the largest list will insure effort on each child's part.

(c) From the Readers let the children add to this list, selecting words with the "wh." By using the Readers the chance of misspelling words is avoided.

## Sentence Structure

(Second and Third Years.)

*Aim.*—Correction of errors. Just as children recognize a mistake in any selection they have learned, so their ears can be trained to detect incorrect expressions. In order to do this, drill must be had in the correct expression.

*Preparation.*—Precede the written or seat work with a lesson in developing the thought that "I drove" must be used in place of the "I druve," often used by the children.

An interesting way is to harness a boy with a toy harness, and permit some other boy to be his master and drive the horse about the classroom. Ask the children to tell what the master did.

The answer may be "He druve," etc. If so, let other children tell until the correct expression is obtained. This is written upon the





when  
where  
what  
who  
which  
whip  
whole  
whom  
wholesale  
whitish  
white  
while  
wheel  
wheat  
why  
whence  
wharf  
wheelbarrow  
whether  
whine  
whisk  
whisky  
whistle  
whittle  
whit  
whirl  
whither

U.G.W.

The Whistling Boy



blackboard. Some time later in the day the following envelopes are passed out, containing the cut-up sentences that have been prepared in answer to the following set of questions, written upon a large oak-tag chart to be placed before the working group:

### Teacher's Chart

What did Willie do ?  
 What did the driver do ?  
 Where did he drive the horse ?  
 Where did he drive the cows ?  
 What did brother do ?  
 Where did he drive the nail ?  
 Tell me what you can drive.  
 Tell me what the shepherd drives.  
 Tell me what the jockey drove.  
 Tell me what you like to drive.

*Child's Work.*—From the cut-up sentences that have been hektographed and prepared by the teacher the children build upon their desks complete answers to questions on the chart.

Let the children write the answers to the questions upon papers furnished by the teacher.

### Child's Desk

Willie | drove | the | horse. |  
 The | driver | drove | the | horse. |  
 He | drove | the | horse | to | the | barn. |  
 He | drove | the | cows | to | pasture. |  
 Brother | drove | the | horse | to | market. |  
 He | drove | the | nail | into | the | wood. |  
 I | can | drive | a | horse. |  
 The | shepherd | drives | the | sheep. |

## Numbers Below Ten

(First Year.)

*Aim.*—To give practice in the group idea of numbers below ten.

*Teacher's Work.*—From old books, magazines, periodicals, etc., cut out pictures containing different animals, persons, etc.

To insure long life to these pictures they should be pasted on stiff cardboard and thus may serve the purpose of many terms.

A sufficient number of these cards is placed in an envelope and distributed to the children for seat work.

At the beginning of the lesson the teacher will write at the top of the blackboard the numbers from 1 to 10, but not in consecutive order; as, 3, 5, 1, 6, 4, 2, 8, 10, 7, 9.

*Child's Work.*—The children are to select the pictures having three like objects in them, and place at the top of desks. In the second row all pictures with five objects are to be placed, and so on until the list has been exhausted.

At the close of the list work call on several children to bring cards containing eight objects, nine objects, five objects, etc., as a test of their correct work.

### Drill in Addition

(First and Second Years.)

*Aim.*—To give drill in rapid column addition.

*Material.*—Hektographed cards with numbers like the chart with sum numbers are cut up and put in envelope, one set for each child in the group.

*Teacher's Preparation.*—A chart made of a large sheet of oak tag is arranged with columns of sum numbers:

2	3	3	3	2	4	5	3	2	
3	2	1	3	2	3	2	2	2	
1	2	4	2	3	2	1	1	6	
<u>1</u>	<u>4</u>	<u>5</u>	2	1	1	1	5	2	
			<u>4</u>	<u>1</u>	<u>3</u>	<u>3</u>	<u>1</u>	<u>1</u>	
3	3	3	6	3	2	3	1	3	3
4	2	2	4	3	2	5	2	4	3
4	2	2	2	2	2	6	2	2	1
2	2	4	2	2	1	4	5	3	4
<u>1</u>	<u>1</u>	<u>5</u>	<u>1</u>	<u>6</u>	4	<u>4</u>	<u>5</u>	3	4
	4				1		4	2	

*Child's Work.*—From the envelope the child builds up on his desk the first column and places the sum under it. The second column is handled in the same way, etc.

Later on, as the work progresses the children may write the column on paper and add.



## How Mother Made the Bread

One day Ada stood on a stool, to watch her mother make bread. Ada's mother always makes her own bread. She likes it better than the bread sold in the bake shops.

The little girl watched while her mother put some flour into a large bowl. Then she added a little salt. Without salt, bread does not taste good. She poured some yeast and water into the bowl, a little at a time. Then with a large spoon she stirred the whole until it became a thick paste, called dough.

She kneaded, or worked about the dough, until it was quite stiff.

When that was done, Ada's mother covered the bowl with a clean cloth, to keep off the dust, and set the dough in a warm place to rise.

In a little while the dough began to swell, and rise nearer and nearer to the top of the bowl. It is the yeast that makes the dough rise. The yeast forms bubbles in every part.

When the dough was ready, the mother took lumps of it out of the bowl, rolled these on a board, with a wooden roller, and made it into loaves.

The loaves were put into the hot oven, to bake into bread.

Most of the bread we use is white, but some is brown. Both kinds are made of wheat. The wheat is ground into flour.

Each grain of wheat is brown on the outside and white inside. The miller grinds the grain into powder, and takes out the bran or brown part, by means of a sieve.

There is more food in brown bread than in white. Stale or old bread is better for us than new-made bread.

Here is a way by which you may know whether bread is stale or new. Stale bread looks and feels drier than new bread, and only slowly rises again after being pressed, while new bread quickly springs back to its place. You can try this at your next meal.

Good bread is light and full of holes made by the yeast. Heavy bread is more solid, and takes a longer time to pass through the stomach. It is not as wholesome as light bread.





Language Picture. A Little Dutch Girl at Home.



# Song Games

By Kate F. Bremner

## THE SLEEPING PRINCESS

O once there was a prin - cess, A prin - cess, a prin - cess, O once there was a prin - cess, Long a - go.  
<sup>2</sup> Her home was in a cas - tle, A cas - tle, a cas - tle, Her home was in a cas - tle, Long a - go.

### DIRECTIONS

- |  |  |
|--|--|
| 1. Oh, once there was a princess, a princess, a princess,<br>Once there was a princess, Long ago.  | 1. Ring of boys and girls marching round, hand in hand.<br>Time of music slow.   |
| 2. Her home was in a castle, a castle, a castle,<br>Her home was in a castle, Long ago.            | 2. Stand still. Clasp elbows with one on each side.  |
| 3. The castle walls were high, were high, were high,<br>The castle walls were high, Long ago.      | 3. Clasp hands. Hold them up. Arms stretched upwards.  |
| 4. The princess fell asleep, asleep, asleep,<br>The princess fell asleep, Long ago.                | 4. Hands still clasped, but held down. Heads bent downwards.   |
| 5. A hundred years she slept, she slept, she slept.<br>A hundred years she slept, Long ago.        | 5. Loosen hands. Cross them on breast. Heads held to left side. Eyes shut.   |
| 6. There came a noble prince, a prince, a prince.<br>cess,<br>There came a noble prince, Long ago. | 6. All look in one direction towards prince. Shade eyes with right hands.  |
| 7. He wakened up the princess, the princess, the prin-<br>He wakened up the princess, Long ago.    | 7. All follow prince with eyes, keeping time with upward and downward motion of outstretched hands towards prince, as he advances. |
| 8. Then great was the rejoicing, rejoicing, rejoicing.<br>Then great was the rejoicing, Long ago.  | 8. Join right hands, 2 and 2, and walk round each other. Left hand in position. Bow low to each other.                             |

At 1, 2, 3, princess dances about in center, waving her hands.

At 4, 5, 6, princess kneels, asleep, with folded hands.

At 6, prince appears, and stands outside ring, a little distance off, waving handkerchief.

At 7, prince walks up to princess, and takes her two hands.

At 8, same for prince and princess as for children in ring.

Finish by all joining in a ring, with prince and princess in center. Dance around, singing "Tra, la, la," to air, quickly. At last three notes, all clap hands.



# Nature Stories

By Lillian C. Flint, Minnesota

## What Pussy Does

Harry's father had a big barn back of the house.

In the barn, Harry had found three kittens with their mother.

One day Harry saw the mother kitty come running along the path with a mouse in her mouth.

"The mamma kitty is going to give the little kittens a lesson," said Harry's mother.

"I did not know that kittens had lessons," said Harry.

"Come," said Harry's mother. She took Harry's hand and they went to the barn.

"Now watch," said Harry's mother, and Harry saw that the mother kitty put the mouse down where the kittens could see it.

The kittens ran after the mouse and tried to catch it with their soft paws. All the time the mother kitty sat and looked to see that the mouse did not get away.

The mother kitty was showing the kittens how to catch mice.

After a while the mother kitty took the mouse and went away, and ate it for her breakfast.

Then the mother kitty came back and washed the little kittens.

She washed them with her tongue until they were all very clean.

Once in a while a kitten would wash his little brother, and once in a while he would wash himself.

Harry knew a great deal about his kitty, for he watched it often.

He knew that kitty liked to play with anything that would roll, like a ball.

He knew that kitty liked milk in a saucer.

He knew that kitty liked fish. He knew that kitty liked to sit in the sunshine and watch the people in the street.

He knew that kitty was always clean. He knew that kitty could jump very high.

He knew that kitty liked her home and did not go far away.

He knew that kitty did not like to get wet, for it takes a long time for wet fur to dry.

He knew that kitty was afraid of dogs. He knew that kitty stretched her paws and kept them limber by scratching a tree or sometimes the door-post and the table-legs.

He knew that kitty always came down on her feet if she happened to fall from a tree or high place.

He knew that kitty asked to be let in by mewling at the door.

Harry knew that the dog watched the house, that the horse drew loads, that in hot countries camels carried goods across the desert, and that in India the elephant drew heavy things.

He also knew that no one asked kitty to work, but that she was fed, that she had a warm place by the fire, and that if she wanted to go out or come in, someone always opened the door for her.

Harry's mother told him that long ago, in Egypt, where they raised a great deal of grain, there were many mice.

People kept a great many cats, and the cats were of so much use that they used to worship them, and that in one place in Egypt there were thousands of wee mummies of cats found.

She told Harry that on the walls of their temples there were pictures of cats doing all the things that Harry had seen his cat do, catching mice, washing themselves, playing with their kittens.

She told Harry that in Arabia there was once a man named Mohammed who had a beautiful cat that slept on the large sleeves of his robe. One time when Mohammed was called to see about something, he cut off his sleeve so that he would not wake the kitty by pulling the sleeve away.

Harry's mother told him that the prettiest cats came from Persia. That when the pilgrims went to visit their Holy City they took a large sack full of cats on a camel.

Many years ago a Persian gave a large garden for the use of cats that had no homes, and for more than seven hundred years every noon a servant came and gave food to the cats.

Harry's mother said that in France, in the old castles, in the doors were wee little doors that a cat could push, and go out and in just as she liked.

Harry knew that the fur on his kitty was thicker in winter than in summer. His mother told him that cats that live in cold countries put on thick fur.

Harry knew the story of Puss-in-Boots.

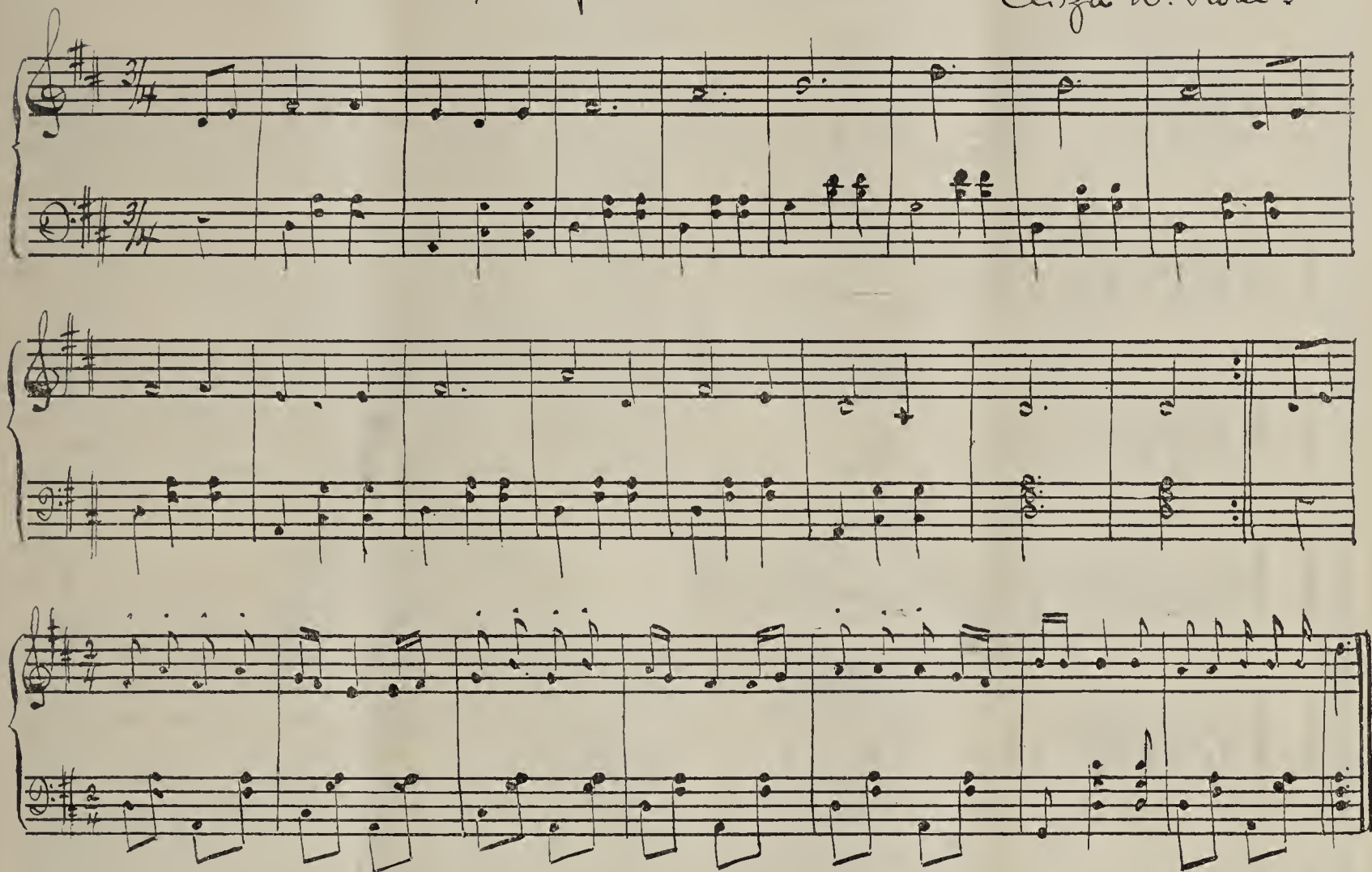


# A Teddy Bear Singing Game

Words by Elizabeth R. Frothingham, Music by Eliza W. Rose

## Teddy Bear Dance

Eliza W. Rose.



### FIRST PART

1. Oh, Dorothy, why are you crying,  
Crying, crying?  
Oh, Dorothy, why are you crying,—  
Do come with us and play.
2. Because I've lost my Teddy Bear,  
Teddy Bear, Teddy Bear.  
Because I've lost my Teddy Bear,  
And do not want to play.
3. Oh, come and look around our ring,  
Round our ring, round our ring,  
Oh, come and look around our ring,  
Perhaps you'll find one there.

### SECOND PART

It's a hopping, dancing Teddy Bear,  
It's a nodding, twisting Teddy Bear,  
It's the queerest kind of a Teddy Bear,  
For when you touch him he—(silence  
while center child squeaks).

### FIRST PART

*First Stanza.*—Players form a circle around one child, who stands weeping in the center. Children move forward a few steps, then backward, toward, and away from the center child.

*Second Stanza.*—Center child continues to weep.

*Third Stanza.*—Children, with hands joined, move to left, around center child.

### SECOND PART

Children imitate action of Teddy Bear, while center child watches them, looking for the one who best acts like a Teddy Bear.

Children continue to act (Teddy Bear). During the last two measures center child walks up to the one he has chosen, and all the children are silent on the last note, while chosen one squeaks when touched by center child.

Repeat second part, with two children in center. Children standing still tell center child the kind of a Teddy Bear he has found. The Teddy Bear acts out his interpretation of the words, and squeaks again when touched.

Game continues. The Teddy Bear of the last game becomes the center child of the next.

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# Busy Work with a Purpose

By Agnes E. Quish

Reading  
(First Year.)

I have a



I have a



I have a



I have a



I have a



I have a



I have a



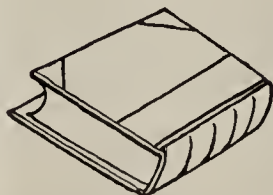
I have a



I have an



I have a



*Aim.*—The second step in the reading lesson is separating the sentences into words. The following exercise provides drill in this work and fixes the sight words permanently in the child's mind.

*Method.*—Print a number of "I have" sentences on a large sheet of oak tag. Omit the words where pictures are shown. One copy of this sheet, together with several copies of each word omitted, is given to each child working in the group.

During the first seat-work period the child is to find the correct word and place it over the picture. At the conclusion of the period let each child read his sentences.

For a second lesson cut the sheets into the separate words and take out the pictures. During this lesson the child must build and read his sentences without the aid of the pictures.

"I saw" sentences may be taken in the same way.

## Phonetics

(First Year.)

*Aim.*—To give the children a good general drill on the five short vowels and all the consonants likely to occur during the first year.

*Method.*—On a large sheet of oak tag print the following list of words with the corresponding pictures placed at the side of each. (See "Chart for Phonetic Drill.") Have a quick oral drill on these words, being careful to obtain distinct articulation; but do not allow the child to give the sounds in a disconnected, jerky manner. He should be taught from the very first to blend the sounds.

Hang the "Chart for Phonetic Drill" where all the children working may see it. Give each child a box of letters. With these letters he builds the words on his desk, thus strengthening the mental idea of the formation of the words thru the physical act of putting them together.

## Paragraph Construction

(Third Year.)

Hektograph a short paragraph of two or three short sentences showing sequence of thought. Cut this up into separate words and put these into an envelope. Write one copy on the outside of the envelope. The child is to build the paragraph on his desk, using the model on the envelop as a guide.

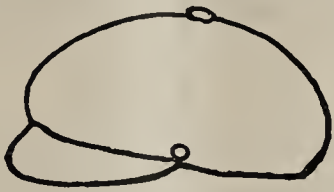
The following examples are from the nature work of this grade:

### FIRST EXAMPLE

Winter is the coldest season of the year. The days are much shorter than in summer. The earth wears a soft, white blanket. It is called snow.



cap



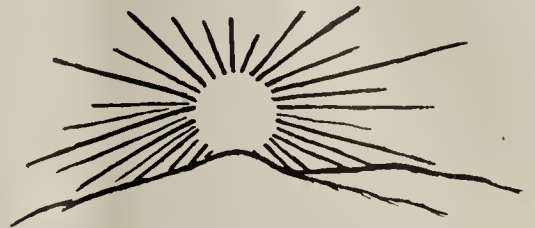
nut



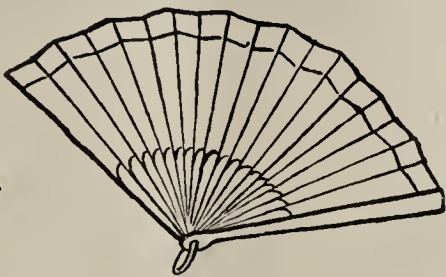
pan



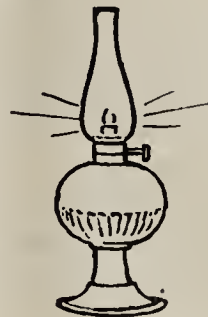
sun



fan



lamp



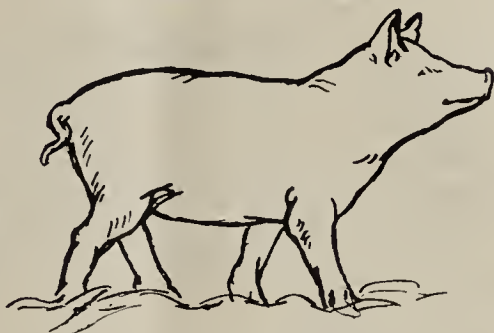
bag



hen



pig



Jar



rat



ax



top



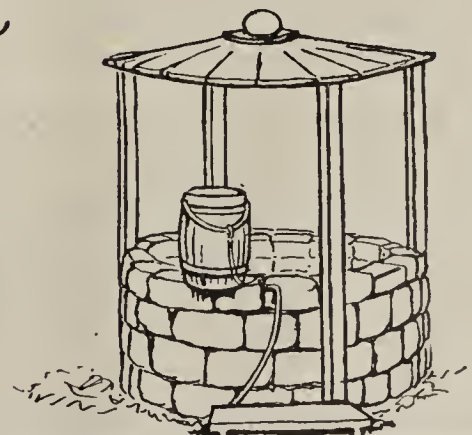
vest



dog



well





SECOND EXAMPLE

The body of a true insect is divided into three parts. Insects have six legs. Most insects have four wings.

THIRD EXAMPLE

The spider has eight legs and no wings. Its body is divided into two parts. The spider is not a true insect.

English

(Third Year.)

*Aim.*—Drill on correct use of *has* and *have*.  
*Method.*—Hektograph copies of the sentences beginning “I — my book.” Put one copy in each envelope, together with about twenty copies of the words *have* and *has* on separate slips of oak tag. Children are to select the correct word and place it in the space left for it on the hektographed sheet.

I — my book.  
Mary — her book.  
She — our books.  
— you a book?  
No, I — none.  
John — two books.  
— you any more paper?  
Yes, I — more paper.

At the end of the period individual children are called upon to read on line of work.

English

(Fourth Year.)

*Aim.*—Drill on contractions.  
*Method.*—On a chart to hang near the children write the following sentences:

“ Bless us,” cried the Mayor, “ what’s that ?”  
We’ll be home early to-day.  
You’ve left your book on the desk.  
I’m sure I don’t know.  
He’ll be here very soon.  
There’s many a slip  
’Twixt the cup and the lip.  
Where’s my pencil ?  
You’re very late this afternoon.  
You mustn’t think of doing it.  
He didn’t like to walk so far.

Hektograph the sentences, using the full words instead of the contractions. Cut into separate words and put into envelopes.  
With the chart as a guide, the children are to

build the sentences on their desks, using the words where contractions appear on the chart.

Spelling

(Second Year and Upwards.)

Children are always interested in seeing how, by a different arrangement of the same letters, or by the substitution of one letter for another, a totally different word may be found. We can use this interest in fixing the spelling of such words.

Write lists of words on a chart illustrating this. Give each child a box of letters and have him build the words on his desk.

The chart might look like this:

saw	who	sent	late
was	how	nest	tale
now	top	ten	but
won	pot	net	tub
mat	last	pear	mate
tam	salt	reap	tame

Number Problems

(Fourth Year)

Hektograph and give each child copy of following to be done as seat work:

1. A man had \$391. Spent \$98, \$65, \$38.67, \$76.83, \$197, \$50. How much did he have left.
2. A tailor had  $65\frac{2}{3}$  yds. of cloth; he cut off  $3\frac{1}{2}$  yds.,  $6\frac{2}{3}$  yds.,  $10\frac{1}{6}$  yds. How much did he have left?
3. Had  $22\frac{3}{4}$  lbs. of candy. Sold  $10\frac{1}{8}$  lbs. and ate  $1\frac{1}{2}$  lbs. How many lbs. left?
4. A bbl. cost \$8.75. Cost of 83 bbls.?
5. There are 4,545 children in 9 schools. How many in one?
6. What will  $\frac{5}{6}$  of an article cost if the whole is worth \$18.75?
7. I sold  $\frac{5}{8}$  of 720 yds. of cloth. How many yds. did I sell?
8. Bought  $4\frac{1}{2}$  yds.,  $3\frac{2}{3}$  yds. and  $9\frac{1}{6}$  yds. at .25 a yard.
9.  $156\frac{3}{4}$  yds. in a piece of cloth; sold  $78\frac{5}{6}$  yds. How many yds. left?
10. How many sq. ft. in a lot 69 ft. x 108 ft.?



# Exercises and Games for the Little Ones

By Lottie Lappart, Nebraska

1. The following exercises are excellent for beginners during their first weeks in school. Give the command, "*Stand, sit,*" to one row at a time, then to all the rows until this can be done properly.

2. The teacher may clap her hands as a signal for the children of one row to stand and pass around the room and back to their seats, or they may walk out of one door into the hall, then back into the room thru the same or another door, then to their seats. Skip, run, fly, hippity-hop, trot like goats, etc., by rows.

3. Class stand, pass to front in line for recitation. Turn, pass to seats.

4. Form a circle. One pupil in the circle may skip around the circle until he comes to his place, then the next pupil skips, and so on around the circle until all have skipped. In the same way have them fly or run around the circle, or they may go around the circle with the side-wise skip. In this the hands should always be placed on the hips, a sidewise step is taken, and the pupil's back is always kept toward those in the circle.

5. Clock exercise: Stand in circle. One pupil goes around behind and winds the clocks (on pupils' backs). He then starts the pendulum (arms from shoulder are set to swinging). When one stops, he takes it to the clock-maker in the corner of the room, and pays him for fixing it. After the clocks are run down, someone winds them again.

6. Animal exercise: Let the children play they are elephants and go around the circle or thru aisles with trunk (arm) swinging in front. Then be camels. Heads should be turned behind them, and they should be getting lost and running against things. Drive horses. Whoa, gallop and trot like horses. Be giraffes, getting heads caught in telephone wires and clothes-lines. Be reindeers. Be meek and run quietly. Be lions—ooh, ooh, shaking heads. Be tigers—switch tail (arm) behind. Trot like goats, heads away out. March like polar bears. Jump like frogs. Be chickens, turkeys, roosters, ducks, kittens, dogs, etc.,—making appropriate movements and sounds.

7. Let pupils line up at one side of the room, then run to the opposite side of room and back. See who beats. Place toes along a crack in the floor, then skip, hop, or fly across the room and back in the same way.

8. Play see-saw. Stand in the aisles, bend from the waist, arms out to side horizontally. Use the count 1, 2; 1, 2; 1, 2, etc.

9. Teacher may play she is a bird, and pupils

try to catch her. She may dodge, change direction, run in the hall, etc. Care must be taken that pupils do not become boisterous in this exercise.

10. Blow milkweed seeds or feathers about the room. Each pupil should have one to keep in the air.

11. Teacher holds a prism in the sun and pupils try to catch the sunbeams. They scramble for them on the floor, but must not make noise with their mouths.

12. Let pupils be snowflakes and whirl around the circle slowly, then fall down and cover the seeds, grass and flowers. Be the moon—float, dip head.

13. Pupils stand in the aisles. With motion of arms and hands, pretend it is snowing. Put on mittens (imaginary). Ready, kneel, pick up snow, press it into ball, throw.

14. Choose two or three pupils to be sticks on which to build snow men. The other pupils fill these sticks up with snow, thus making snow men. Then these pupils get in position around the circle, make snowballs, throw them at the snow men, the latter gradually falling down.

15. Stand on the circle. One pupil runs around the inside of the circle, making flying movements with arms. He touches one in the circle who is to fly after him and try to catch him. When caught, the second pupil is "it," and chooses another to fly after him. Soft music on organ or piano may be played while this game is progressing.

16. Skip tag: Played like No. 15, with the exception that skipping is done instead of flying.

16. Silent game: May be played to soft music. Pupils form a circle, joining hands. One goes to the center and bows to one in circle, or better walks up to one and shakes hands, the latter one going in turn to the center, the former taking the latter's place in the circle, but standing with back inside circle. The game continues until all are turned around.

18. Bowling game: Children in circle. A boy goes to the center. He beckons or calls a girl to join him, or he may walk up to a girl in the circle. He makes a bow (feet should be close together and right hand on heart). The girl responds with a deep curtsey (right foot brought back, skirt held with both hands and drawn slightly backwards). He joins the circle, she calls another, and the game proceeds. When the music ends the game is over.

(Continued next month.)



# Making Arithmetic Real

By Harriet E. Peet, State Normal School, Salem, Mass.

(Continued from last month.)

## AT A RESTAURANT

Soup .....	\$.10
Beefsteak .....	.25
Roast turkey .....	.40
Fried chicken .....	.50
Potatoes .....	.05
Corn .....	.05
Peas .....	.05
Ice-cream .....	.10
Apple pie .....	.05
Plum pudding .....	.10

## TYPES OF PROBLEMS

What is the cost of a meal consisting of soup, turkey, potatoes and plum pudding?

How much change ought I to receive from a one-dollar bill in paying for a dinner consisting of beefsteak, potatoes and apple-pie?

What is the cost of a meal for two persons, if one orders soup, fried chicken, potatoes, peas and ice-cream, and the other orders turkey, corn, potatoes and plum-pudding?

## BOARD BILLS

Breakfast .....	\$.50
Dinner .....	1.00
Supper .....	.25
Lodging .....	.75
Board by the day.....	\$2.00
Board by the week.....	10.00
Children half price.	

## TYPES OF PROBLEMS

What was the cost of supper, lodging and breakfast for one person? For 2 persons?

What is the cost of dinner and supper for 3 persons?

What is the board bill for one day for a father, mother, grandmother and 2 children?

What is the board bill for one month for a man and two boys?

How much is saved in one week by taking board by the week instead of by the day? How much is saved in a month?

## EARNING MONEY

Washing dishes .....	2c a time
Dusting a room.....	3c "
Sweeping porch .....	1c "
Watching a baby.....	10c an hour
Mowing a lawn.....	10c a time
Caring for a horse.....	25c a week
Feeding chickens .....	15c "
Weeding a garden.....	5c an hour

## TYPICAL PROBLEMS

How much is earned by washing dishes 5 times and dusting a room twice?

How much is earned from watching the baby 2 hours a day for 3 days?

How much more does a boy earn in a month from caring for a horse than in feeding chickens?

How much more is earned in weeding a garden 5 times than in mowing a lawn twice?

## RUNNING ERRANDS

Charge for each errand.....	5c
Carfare .....	10c
Errand to drugstore.....	?
Errand to drygoods shop.....	?
Errand to grocer's.....	?

## TYPICAL PROBLEMS

A boy charged 5¢ for doing errands for the neighbors. What money should have been given him for an errand to the grocer's amounting to 25¢?

His carfare was 10¢ and his charge for the errand was 5¢. What sum should be given a boy for making a 75-cent purchase at a drugstore if he had to pay 10¢ carfare and his charge was 5¢?

What change should be returned a neighbor out of a two-dollar bill after making a purchase at a drygoods shop amounting to \$1.35, if carfare came to 10¢ and the charge for the errand was 5¢?

## SAVING MONEY

John—Amount earned per day	10c	Amount spent	5c
Mary— " " " week	25c	" "	15c
Henry— " " " "	\$1.00	" "	50c

## TYPICAL PROBLEMS

How much would John save in one week, counting 6 days to the week? How much could he save a year?

How much did Mary save in a month?

How much could Henry save in 4 years if he continued to earn and spend at the same rate?

## STREET-CAR SCHEDULES

Every 10 minutes, beginning on the hour.
Every 5 minutes, beginning 2 minutes past the hour.
Every 15 minutes, beginning 10 minutes past the hour.
Every 30 minutes, beginning 7 minutes after the hour.

## TYPICAL PROBLEMS

Make out schedule for one hour of the first two cars.

Make out schedule for two hours for last two cars.

If I take a car at 8:45 in the morning which takes 25 minutes to reach the railway station, at what time should I arrive?

At what time must a person take a car requiring three-fourths of an hour to reach a place in order to arrive there at one-thirty?



# Homes in Many Lands

By Margaret M. Coale, Maryland

## SHEPHERD TENT OF ARABIA

One of the most pleasing homes you could visit would be on the dry sands of Arabia.

The Arabian shepherds travel from one oasis to another, to find fresh pastures. They carry their home with them, so they must build it of light materials. They use ridge-poles like the shepherds of Tibet, but they are fond of gay colors and dye their tent-cover either brown or red.

If you should go inside this tent you would find the softest of cushions, rich rugs, low seats, costly curtains, and beautiful shawls. For supper you would have refreshing fruits, sweet cakes, and milk.

The Arabian would be very polite. He would spread a soft bed on the floor and tell you to rest. Then he would relate marvelous stories of desert life, of sandstorms, burning heat. He would tell of beautiful trips across the deserts at night, and would sing songs of the stars that shine so clear above the sand.

Perhaps he would push aside the back curtain to let you see the beautiful pet,—his horse. He loves his horses as he does his own children, and they sleep under the same roof with him.

You would fall asleep with the sound of the soft flapping of curtains in the breeze. Perhaps you would dream of the deserts and feel, as your Arab friend, that the dry sands make a delightful home.

## THE CHINESE HOUSE

I remember watching some Chinese people build a house one day. They made the frame first and made no foundation at all. The house was fashioned from strips of bamboo fastened together with pegs. The workmen would not have known how to use a nail. They built these strips into a rectangular box, then set it up on the ground. They took mud from the river valley and plastered the outside. This helped to hold the poles together. Then they took poles and laid them across the top, and then piled over this cover a thick bed of straw.

You might have called it a doll's house, but to them it was really a remarkable building. American workmen could have built it in a week, but it took the Chinese laborers three weeks to finish it.

This house was very close to a group of similar buildings, and at a distance they made me think of a huge straw stack. Inside I found nothing but a hard floor with a few mats to cover it. There was a bed in one corner, raised on sticks. It was a board on which a blanket was spread.

These Chinese were very near a river, and they knew the danger they ran from floods and

storms, but with all the poverty and danger they felt it was their home.

## THE SIAMESE HOUSE

Another day I was in Siam and went to a Siamese house.

This house was rather attractive. It was not built upon the ground, but was raised on stakes five or six feet in height. It was also built of bamboo, but the strips were tied very closely together with thongs. They were placed vertically, and since they were of uneven lengths the builder had arranged them so that the roof gradually slanted. This was made of grass.

Another Siamese house that I saw was built of beautiful teakwood. This was also raised from the ground to be free of the numerous ants, centipedes and scorpions. The roof was made to slant, and as it shone thru the green trees I thought it covered a very pretty little home for the Siamese family.

The people were very kind and polite to us, and offered us fruits and vegetables for supper. We thought this house much cleaner and lighter, than either the African or the Chinese houses, and we found the Siamese more pleasant.

## THE JAPANESE HOUSE

Of all the homes I have visited, the Japanese house was the prettiest and the daintiest. It was built partly of bamboo, partly of other wood, and partly of paper. The frame itself was of the wood. The inner walls and partitions were entirely of paper.

At night, when I asked for a bedroom, I wondered where it would be, for all upstairs seemed to be one big room. But the servant reached into a corner and pulled out a long screen. He stretched this across one corner, and there was my room. I had no bed, no stand, no chair. A few quilts were laid upon the floor, and upon these I had to be content to lie. We had to be careful how we talked, for every sound went quickly thru the paper wall.

The house was so dainty that everyone wore slippers when walking over the glistening floors or shiny matting. In fact, the boards were so clean that I could have eaten off them, but there was no need for that. The servant brought my meals on a little bamboo stand. This was very low, and I sat on a cushion by my table and ate my rice from a bowl with chop-sticks.

As I looked toward the windows I saw that they had wooden shutters which could be closed at night to protect the dainty paper walls. Then I realized how ingenious these Japanese were to construct such a light, airy, dainty house, yet have it quite secure from storms and cold.



## NORWEGIAN HOUSES

You have seen now how people the world over have built houses from material right at hand, until they have learned to construct something better. I think, too, that you have seen how the warmth or cold will affect the manner of building the home.

If you could go to beautiful Norway, where high mountains stand on every side, you might visit a very plain little cottage of stone. It will only have one room, perhaps, and that will possibly be built close into the side of the mountain. This protects the people from the cold winds and fierce storms. The roof will prob-

ably be only thatch, but that will be bound down very tightly to keep the wind from tearing it away.

You would have a happy time in this little house. The mountain air would make you glad, and the peasants would show you their flocks of sheep, their dairy, their looms, their spindles, and perhaps take you on long walks to see the strange glaciers or ice rivers.

When the cold storms come to this land, the Norwegians need very warm fires to keep their little houses comfortable. But with all their discomforts they would rather live in this little mountain home than in any other place in the world.

## Lessons on the Human Body

By Ella B. Hallock, New York

### \*The Little Red Men

(First and Second Years.)

With various interruptions, the teacher told the following story:

"Johnny was eating his breakfast and he was not eating nicely at all"—the teacher paused. "How could he have been eating, if he was not eating nicely?" she asked. The pupils thought a few seconds.

"With his fingers"; "with his knife"; "making a noise with his mouth"; "eating like this," and a little fellow held up both hands to his mouth and pretended to be eating very fast.

"Yes, Johnny was taking too large mouthfuls and eating too fast. So his mother said, 'Let's play a new game, Johnny.'"

"They played that Johnny's mouth was a little red hall—a reception hall—is it red? Why call it a reception hall?" (Answers were given.) "Two red doors open into this hall, one from the front and one from the back. The front door is like two red folding-doors—what do we call them?" the teacher asked.

"Lips."

"What are the lips fastened to? Open and close your mouths." It was discovered that lips were fastened to jaws.

"And what do we call the back door?" There was hesitation. Then, as if the little red hall were really entered, and everything was plain, the answer came, "Throat."

"All these doors must be opened and closed very carefully or they will squeak; that is, make funny noises. Nothing is more unpleasant than a noisy door."

"Then Johnny and his mother played that the little back door opened into a narrower red hall, at the foot of which was a little red kitchen—what can that be?" asked the teacher wonderingly.

"I know," said several, tapping their trunks, "stomach."

"Aw! stomach and pipes—a lot of them," informed one very little boy.

"Pipes? How do you know there are pipes?" the teacher asked curiously.

"I saw a chicken cut up."

"Oh, yes,—well, the little red kitchen was Johnny's stomach, and the hall leading down to it must have been a pipe, or tube, called the gullet, that leads from the mouth to the stomach. 'What do you think,' said Johnny's mother, 'in the little red kitchen live little Red Men—oh! ever so many of them, whose names are Little Digestion.'" The teacher smiled—"Really-and-truly men, do you think?"

The bright smile came back—"Make-believe," was the reply.

"What do you suppose," said Johnny's mother, "the little Red Men live there for? Just on purpose to stir and mix and melt and change all the food that Johnny sends down to them. Think of that! And because they do the work of changing or digesting the food, they are given the funny name of Little Digestion. When the food is all nice and fine, the Little Digestion people send it all over the queer little house that Johnny lives in. What did she mean by that?"

"Us, all over us"; "all over Johnny's body."

"Yes, all over Johnny's body. I like to think of Johnny as living in his body as if it were a little house—Johnny, the master of the house, making it strong and beautiful and useful as long as he lives in it. There are two small servants in this house called Feet. They receive the food that is sent to them and grow quick and nimble. Two other dainty maids, Miss Hands, grow strong; two Eyes grow bright—they go by twos, don't they?" asked the teacher. "What shall we call them, 'twins' or 'mates'?"

It was decided, after some close observation and talking, that "mates" was a better word than "twins," and the queer little house that

\* The story told by the teacher was suggested by one that appeared in "Little Men and Women," 1904, D. Lothrop Company.



Johnny lived in was found to be full of "mates."

The story went on, telling further how Johnny and his mother played their game. "The little Red Men," said Johnny's mother, 'are pretty hard workers. They work and work and work, and never get cross nor tired, unless they have more work thrust upon them than they can possibly do. Johnny is a happy, active little boy, and he sends down into the little red kitchen a great many bowls of bread and milk. The little Red Men like bread and milk, and work away, happy and contented, as long as Johnny is good to them.'

"I am good to them! I don't want to hurt them!" cried Johnny.

"No, you don't want to hurt them, but you forget sometimes that they cannot do a lot of hard work all at once. The first thing you know some big pieces of food are sent down the little red hall, and then right after them more and more, faster and faster. Mamma knows the little Red Men don't like such treatment, and tells Johnny that they don't. The little Red Men grumble, but Johnny doesn't heed their grumbling and keeps right on hurrying them. At last the poor little fellows get all discouraged and out of temper. They stop working, throw themselves down, roll over and over, kick,—how their little hands and feet do fly—and suddenly the front door opens and a great roar comes out, 'Oh! my stomach aches!'

"Aches, does it?" says Johnny's mother, 'very good. That means that Johnny has a lesson to learn. He must learn that little boys must eat like little boys and not like little pigs.'

"Girls must learn, too," said Johnny.

"Oh, of course," said Johnny's mother. But the game wasn't done yet. 'The hard work,' she said, 'must begin in the little red reception hall'—what was that hall?" asked the teacher.

"The mouth."

"In this hall," she told Johnny, 'stand two rows of little servants, dressed all in white, or at least they should be in white.'

Rows of little glistening teeth could be seen all over the room. "If they are not white, they are rotten," volunteered a pupil.

"These little servants should make the food fine and soft before it is sent below to the little red kitchen. Up and down, up and down, the little choppers work, so that no hard pieces of food may slip past them without their chopping them into bits. If all the little servants are not there, and if they are not sound and strong, the work of grinding and chopping cannot be done well."

Then followed a little talk on the teeth, when they should be brushed, how, and that they should be looked after by a dentist.

The interruptions in telling the story, the changing from figurative to literal language, had not detracted from the interest in the story, but on the contrary had helped sustain it. Not one of the pupils had been allowed to lose the thread of its meaning, as some might have done,

had the little allegory been told straight thru from beginning to end.

"There is one thing more," said the teacher, "that Johnny's mother played. 'We'll play,' she said, 'there is another little servant in the hall. He is dressed in red and stands in the center of the hall—it is considered very bad manners for him to be seen, even, at the front door. His name is Taster, and it is his business to tell Johnny about the food that comes into the hall. He tells whether it is sweet or sour or salt or bitter, and might tell oftentimes whether the little Red Men will like the food or not. Sometimes Johnny is in such a hurry and the food passes thru the hall so swiftly, Taster has no chance to know anything about it. It is a great pleasure, too, to Taster, as well as a help to the Red Men, to have the food stop in the hall.'

"What do the little Red Men do," said Johnny to himself, 'when I drink milk? Oh! I know—they grab their cups and run and catch the milk. They like milk—m-m?'

"Yes," said Johnny's mother, 'they like bread and milk and lots of other things'—what other things?" asked the teacher. "What do we send down into the little red kitchen, that the Red Men like?"

"No bread and milk for me," said one.

"What then?"

Maple-flakes, shredded wheat, korn-krisp, etc., etc., until every kind of cereal had had honorable mention. Then eggs and vegetables and meats and fruits were talked about as articles of food. Of course the pupils were ready to tell about some kinds of food that the Red Men did not like so well, such as pickles and candy, green fruit and over-ripe fruit, hot spices like pepper and mustard, rich pie, cake, and puddings.

"I had duck and doughnuts for my dinner last night," said a pale-faced boy.

"The little Red Men didn't like that dinner, did they?"

There was an emphatic shake of the head that told more than words.

With a manner all her own, the teacher told impressively of some things that should never be offered the faithful little Red Men. Then came a series of open-hearted confessions, until it seemed as tho every boy in the class wanted to tell how he had promised his father he never would use tobacco until he was a grown-up man.

In closing, the teacher said: "We have learned three things from the game that Johnny and his mother played. If the Little Digestion people are to work happily and busily, what must we do to help them?"

"Send them the right kind of food," said one.

"Must chew it," said a second.

"And in order that the food may be thoroly chewed"—the teacher waited.

"We must have good teeth."

"And"—she said.

"Keep them clean."



# Recreative Activities

By Belle Ragnar Parsons, California

## The Soldier

There is an educational value in the military drill of which we cannot in good conscience entirely rob the child, in spite of our recent recognition of the value to him of freedom and spontaneity. And while we are making every intelligent effort to turn the old mechanical gymnastic drill into a truly recreative play period, we must not lose sight of the importance of giving the child experience in concentrated attention, prompt obedience, quick response to command, and precision and accuracy of response.

The spirit of play which we wish to foster is in the attitude of mind, the delight in the "game," not a lax method nor a careless, listless manner, nor a vacuity of purpose. When the soldier activities are made a "game" rather than a "drill," there is no other theme which more happily combines freedom and control. Short marching drills may be given at least twice a week thruout the year to the benefit of all concerned.

The best work is gained by inspiring within the children the desire to emulate such qualities as honor, pride, dignity, courage, bravery, rather than by insisting upon order and military precision from a purely arbitrary standpoint. All the teacher need do by way of discipline is to have it understood that a boy's behavior shows, absolutely, his knowledge of what is required of a soldier.

Any boy knows the soldier's traditional respect for authority, his fondness for drill and form, his responsibility for and pride in his regiment, which leads to a dignity of bearing and seemly maintenance of seriousness.

At the same time this game should be used to develop leadership as well as obedience, and the children should be trained to accept responsibility willingly, and to perform the obligations entailed with self-reliance, naturalness and an unself-conscious ease.

More depends upon the individual teacher than upon any other one thing in keeping this work vital and interesting. Without the right method of giving commands these games, sooner than any other, will resolve themselves into the old gymnastic drill which we wish to avoid.

Intonation, voice-quality, accent, play a most important part, the long drawing out of a word for slow action, the quick, crisp accent for quick action. A low-pitched, quiet voice should be cultivated, but do not let the voice lose any of its crispness and decision when it is lowered and softened.

The following movements may be utilized in drills, processions, parades thruout the year. If each drill contains line-dressings, facings,

marching and gun-orders, the exercises will be well distributed over head, leg, and arm movements. The teacher may choose from this list at her own discretion.

### Suggestive Material\*

*Salute:* When about five steps from officer, raise hand (farthest from officer) smartly, until the forefinger touches the cap, thumbs and fingers extended and joined. Hold hand in that position until past the officer. The salute is not given when passing officers during drill.

#### *Formations:*

1. In Column—formation in which soldiers are placed one behind another.
2. In Line—formation in which soldiers are abreast of each other.
3. A Line of Columns—when two or more columns are abreast.

Insist upon having lines straight from front to back when marching in column,—front guiding; from left to right when marching in line,—right guiding; from front to back and right to left when marching in a line of columns.

#### *Fall In:*

First man right stand with left fist (wrist straight) on hip, elbows directly to left. Second man place himself so that his right arm touches elbow of first man, lead to right twist, chin over right shoulder, and so on until line is spaced off and in place.

#### *Head turning for dressing lines:*

Order: Right (or left) 2. Dress! 3. Front!

1. Is preparatory command — movement taken.
2. Keeping head level, turn until chin is over right (or left) shoulder. Do not let head movement change squareness of shoulders. Hold command 2 until 3 is given.
3. Turn head back to front.

#### *The Rests:*

1. Fall out! (May leave ranks, but stay near by.)
2. Rest! (Keep one heel in place, need not preserve silence.)
3. At ease! (Keep one heel in place and preserve silence.)

#### *To resume position:*

1. From (1) 1. Company, 2. Fall In.
2. From (2) and (3) 1. Company. 2. Attention!

#### *Attention:*

Chest up, head erect, chin drawn slightly

\* Adapted from Infantry Drill Regulations, United States Army.



in, eyes straight to the front. Arms and hands hanging easily and naturally. Knees straight without stiffness. Body erect on hips, inclining a little forward, weight on balls of feet. Shoulders square and even.

Do not give "heel together" command to the children, as this position is not natural and tends to produce flat-footedness.

#### *Facings:*

1. To right or left.

Order: 1. Right (left); 2. Face!

Raise slightly to left heel and right toe, face to the right, turning on the right heel, assisted by slight pressure on ball of left foot. Replace right foot.

Facings to left on left heel and right toe.

2. To rear.

Order: 1. About; 2. Face!

Same as above, turning 90 instead of 45 degrees.

When right or left is not stated in "about facings" always turn toward right.

#### *The Steps:*

1. Mark time.

Order: 1. Mark time. 2. March!

On command, "March!" begin with left foot to make semblance of marching without gaining ground, foot coming back to position after each step. Continue cadence until further command.

2. Marching:

Order: 1. Forward. 2. March!

March forward to common time in regular, even cadence.

3. Short step.

Order: 1. Short step. 2. March!

Take shorter steps without increasing the cadence.

4. Double Time:

Order: 1. Forward. 2. Double time. 3. March!

1. Weight on ball of right foot.

2. Arms bent at elbows, elbows to rear, forearm horizontal, hand closed.

3. Running—throw weight of body forward, natural, swinging motion of arms, keep mouth closed, breathe thru nose.

5. Side-stepping.

Order: 1. To right (or left). 2. March! A short, quick side-stepping. Right foot to right on "one," left foot brought up on "two." Cadence same as quick step.

6. Backward stepping.

Order: 1. Backward. 2. March!

For short distances, only. Never done in double time.

7. Changing step.

Order: 1. Change step. 2. March!

To be taken to this cadence:

Left, Right, Left, Right, Change, Step, Left, Left, Right, Left.

On first command "Left" after command "Change Step," bring left foot forward and put in an extra half-step of right foot—to left heel, place left foot quickly forward again on second

command "Left" without changing cadence, but changing accent from "Left, Right" to "Right, Left."

#### *Halting:*

Order: 1. Company. 2. Halt!

Cadence: Left, Right, Left, Right, Company Halt! Left, Right.

Order: 1. Company. 2. Halt!

Cadence: Left, Right, Left, Right, Company, Halt! Left, Right.

When not counting for the marching, company takes one more step with each foot after the command "Company, halt!" When halting from double-quick time, count "One, two, three, four," company taking two more steps with each foot after command "Halt!" Insist upon having the command taken exactly,—not a sound should be heard after the second (or fourth) counts following command "Halt."

#### *Marching:*

1. In Column.

(1) Order: 1. Column right (or left). 2. March! First man, on word "March!" perform right (or left) face and each succeeding man perform same movement when he reaches the same spot.

Insist upon men turning square corners.

(2) Order 1. Column right (or left) about, 2. March! Command taken by all men at once, making the last man the new leader.

(3) Two by two formation.

Marching in single column, men turn alternately to right and left as they reach spot designated for separation, march in 2 single files to back of room, lines meeting, come up two by two.

(4) Two turn alternately to right and left, march to rear, come up by fours.

(5) Fours turn alternately to right and left, meet at rear, come up by eights, etc.

(6) Being in Column, to march in lines of fours to front.

Order: 1. Fours. 2. Right (or left). 3. Forward March. The first four men upon command simultaneously take right (or left), facing command and march forward in line.

Succeeding fours performing same command when they reach the same place.

2. In Line.

(1) Wheeling—to right or left.

Order: Being in line, 1. Fours right (or left). 2. March! Man on the end toward which the command is given remains fixed as a pivot, simply marking time. Man on other end continues in regulation step. Men between guide step so as to keep line straight.

(2) Being in line, to form column. Order 1. Right (left). 2. Face. 3. Forward. 4. March whole line turning, at once, angle of 45 degrees.

#### *To dismiss the squad:*

Being in line at a halt: Dismissed.



# Primary History Lesson

By Anna Wildman, Philadelphia

## Early English Exploration

It is many years since men began trying to find a northwest passage around America to Asia. The first man to make the attempt, after Sebastian Cabot, was Martin Frobisher.

The picture shows him a rather fine-looking man, with hair drawn straight back, mustache and short beard, according to the fashion of the time. He wears a very high, turned-over collar.

June 15, 1576, he started out from Blackwall (a suburb of London), with two small vessels and a pinnace. The pinnace, containing four men, was lost, and one of the other vessels deserted, returning to England. The remaining ship, on the 21st of July, entered a body of water with land on each side, now named Frobisher Bay. Frobisher supposed the land on his right to be Asia, that on his left America. He took possession in the name of the Queen of England.

He sent several of his men ashore to find tokens of some kind to take back to England. They brought him flowers, grass, and a curious black stone. When this stone was tested, later, it was thought to contain gold.

In October the ship returned to England.

For Martin Frobisher to obtain men and ships for a second voyage was an easy task; for the curious stone had raised great hopes of wealth to be secured. He was gone on this second voyage about two months, when he returned with nearly two hundred tons of the ore.

A third expedition, planned on a large scale, now set out. The weather, however, was very cold when they reached Frobisher Bay, and the bay was partly blocked with ice. These conditions caused much suffering. Finally, the ships entered what is now known as Hudson Strait. Frobisher would have liked to go on, believing that he had found the wished-for northwest passage; but with so many vessels under his care (he had started out with fifteen) he concluded it was wiser to return to England. This time they carried back about thirteen hundred tons of ore. Unfortunately, the ore contained little or no gold, and the expeditions were considered a failure; for they were the cause of great loss of money, and nothing was gained from them except geographical knowledge.

John Davis, like Frobisher, made three voyages to the new world. Of the three, the first was the most important. His two vessels were named the *Sunshine* and the *Moonshine*. With these he sailed from Dartmouth June 7, 1585, and returned thither September 30. In the meantime he had discovered the strait that is named for him and had sailed farther north than any other navigator of that time. He felt

sure that he had found the true northwest passage, but the severe weather compelled him to turn back.

It had now been almost a century since Columbus landed on San Salvador. During that time the work of exploration had gone slowly forward, until now at last men were beginning to realize, still rather vaguely, the true size and character of the Western world. In this work of discovery our English explorers played an important part.

What did Frobisher wish to find? Give some description of him. What part of North America did he reach? What is named for him? What land did he think was on his right as he sailed up Frobisher Bay? What strait did Frobisher enter on his third voyage? In what way were his second and third expeditions a disappointment?

How long was Davis gone on his first voyage? What were his vessels named? What did he discover? Why did he not sail farther? Describe what he saw and felt and heard in those Arctic regions.

---

## Portuguese and Spanish Explorers\*

A number of years had passed since Columbus made his first wonderful voyage across the Atlantic and discovered the West Indies, and still no one had found a new way to Asia, no one had reached the East Indies by sailing west.

There lived in Portugal at this time a very strong, brave man, who made up his mind that he would do what no one else had done—he would find the Western way to the East Indies, and going on, he would sail entirely around the world. This man was Ferdinand Magellan.

His face was a very strong one, a face that showed what kind of man he was. Under broad, arching eyebrows were a pair of “fiery black eyes”; he had black hair and a heavy black mustache and beard; “firm-set lips,” and a “mastiff jaw.” He had had a great deal of experience as a seaman, and in one expedition he had been wounded in the knee and lamed for life.

Magellan told the King of Portugal what he wished to do and asked for his help, but the king would do nothing for him. So Magellan went to Spain and found the Spanish king very glad to aid him with ships and men. By September 20, 1519, all was ready, and the fleet of five small vessels sailed away from Seville down the Guadalquivir and into the ocean.

On the five ships there were about 280 men, from different countries. The King of Portugal had tried to do Magellan all the harm he could. He had succeeded in making three of

\*See also the article on “Early Spanish Exploration,” on page 66 of the October TEACHERS MAGAZINE.



the captains and some of the men enemies to their commander.

The fleet went first to the Canaries, which they left on the third of October. They then steered south, and near Sierra Leone in Africa were so badly becalmed that they made only three leagues in three weeks. Then for a month they had severe storms. Food and water became scarce, and there were signs of mutiny. One of the captains threatened Magellan and had to be put in irons.

It was the 29th of November before they reached the coast of South America, near Pernambuco, and it took them till the 11th of January to follow the coast down to the mouth of the Plata River. Now violent storms came on and it grew bitterly cold, so, finding a good harbor at Port St. Julian (north of Santa Cruz), Magellan decided to stay there during the Southern winter. He cast anchor on the last of March.

The next day the mutiny broke. Magellan was hoping to find a strait thru South America to the sea that Balboa had discovered. The men doubted whether there was any such strait. They felt that they had done and suffered enough and demanded to be taken back to Spain. Magellan had no thought of turning back.

In the darkness of night the rebellious captain seized one of the ships that was friendly to Magellan. They did it so quietly that he knew nothing of it. Now they had three ships on their side against two for Magellan. When he found out the next day what had happened he quickly mastered one of the three ships. That night he made the other two surrender.

While one of the vessels was out, during the winter, on an exploring expedition it was wrecked. All the men were rescued.

On the 24th of August they set sail again, but on account of heavy storms they traveled very slowly. Not until the 21st of October did they enter what proved to be the long-sought strait, which we call the Strait of Magellan. On both sides rose high, snow-covered mountains. It took five weeks to pass thru the strait.

When they came out into the open sea Magellan was so glad that he wept tears of joy. The great South Sea looked so peaceful after the stormy waters they had left that Magellan named it the Pacific Ocean.

Now again many of the men wished to return to Spain, but Magellan said he would go on and finish what he had set out to do.

One ship had deserted him in the windings of the strait and was already on its way back to Spain.

They now steered north for a long distance, then northwest, and finally west. In the long journey across the Pacific they saw only two small islands, at neither of which they could get food or water. At last all their food was gone and the water not fit to drink. They had to eat leather from the ships. This was so hard that

it had to be softened with sea water. Nineteen men died of starvation and others were too feeble to work.

On March 6, 1521, they arrived at some inhabited islands, where they could get plenty of fresh food and water. The natives were such thieves that Magellan named the islands the Ladrões (isles of robbers).

Next, on the 16th of March, they came to what are now the Philippines. Here they met Asiatic traders, and Magellan realized that his vast undertaking was almost accomplished.

Magellan was an earnest Catholic. He was, therefore, very much pleased when he learned that the natives of one of the islands, Cebu, were ready to become Christians. The King of Cebu then asked Magellan's aid in conquering his enemies of a neighboring island, Matan. Magellan willingly gave it, but he and the King of Cebu were defeated. Magellan helped his men to escape from the fury of the natives of Mantan before trying to save himself, and so at the last he was fallen upon and killed. Thus ended his brave life.

One of the three ships, being worn out, was burned. With the other two the men who remained visited the Moluccas, where they traded for some time. One of the ships then started for Panama, but was forced to return. Only four of its men finally reached Spain. The other ship rounded the Cape of Good Hope, sailed north, narrowly escaped capture by the Portuguese at the Cape Verde Islands—some of the crew were captured—and at last, on September 6th, entered the Guadalquivir, "with eighteen gaunt and haggard survivors to tell the proud story of the first circumnavigation of the earth."

#### QUESTIONS

Where is Portugal?

What did Magellan make up his mind to do?

Describe Magellan.

Why did he not make his voyage for Portugal?

For what country was it made?

How many vessels had Magellan? How many men?

Why were some of the men unfriendly to their commander?

What is the length of a league?

What is a mutiny?

What is meant by putting a man "in irons"?

Find Pernambuco on the map.

Why did the weather become so cold as Magellan sailed south?

During what months did Magellan remain in winter quarters?

Trace the strait of Magellan on the map.

When the end of the strait was reached what did Magellan see?

Why did the ships steer north? (To get away from the Antarctic cold.)

What large group of islands did Magellan at length reach? How did he meet his death there?

How many of the men reached Spain, thus having sailed entirely round the world?



# 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 schoolrooms 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.

## Helpful Material Made Handy

How glad I am that I took that hot morning to classify all my cut material! It was such a day in vacation as urges one to exercise no more strenuous than breathing. But with a number of stout envelopes 12 x 15, and an accumulation from educational journals of every description, and a nearby waste-basket, I went to work. All thru this year it has been a delight to find material for Flag day and Memorial day observances separated from Thanksgiving and Christmas exercises, and to find a helpful language lesson, without looking over a heap of literature helps, and so on. I only wish I had begun that as a young teacher. Once in three years I mean to revise, lest the accumulations become cumbersome. In this way I am able to make practical use of the educational papers, besides the enthusiasm I trust I imbibe. And there are teachers who never see the inside of one!

ELEANOR CURTIS.

## Phonic Games

In teaching phonics I find this game very useful, and the children like it. I make a ladder on the blackboard and put words to sound on them, as ball, s-p-r-ing, etc. Each child is to see if he can climb the ladder without falling.

Sometimes I see how many apples each one can pick by drawing an apple tree on the blackboard writing words on the apples. This method may be used also as a drill in difficult or new words.

North Dakota.

WINNIE WILCOX.

## Keeping a Tidy Room

I placed the words "Untidy Desks" on the blackboard and gave all pupils the privilege of placing careless pupils' names there.

The signal to "march" at recess and noon is never given till the pupils have picked up all litter from the floor. Even the tiniest pieces of paper must be gathered up.

Every week, two pupils are appointed to stand by the door and see that the pupils wipe their shoes carefully on the door-mat before entering the room.

Each child has an individual drinking-cup and dust-rag.

Any paper that has a careless, slovenly appearance is handed back *at once* to be re-copied.

The children of the lowest class have been chosen as "my little Helpers." They have permission to clean erasers and blackboards during school hours. To keep them from asking what may be erased, I place the word "Save" beside any work I wish preserved till later. The "Helpers" enjoy their work, and have the satisfaction of knowing that our boards present a neat appearance, and that the chalk troughs are not full of dust.

A dish is kept full of clean water that may be used to wash the boards with, if they are of slate.

Our visitors invariably remark, "What a pleasant, clean-looking room," and I can always answer with a cheerful smile, "Yes, the children keep it so." And it is done without the teacher having to "keep an eye" on the children all the time, and without teacher having to "nag" or constantly remind them what they should or should not do.

Minnesota.

GERTRUDE PEDERSON.

## Reciting the Memorized Poem

Each month one or more poems are memorized in all the primary grades. For a special-day exercise let the boys and girls march and form two rows in the front of room or in some other grade room. There they all recite in concert the poems, as the months are called.

This gives an opportunity for all to take part, and its success depends upon the selections for the month, and how each different one is given.

Kansas.

PEARL WYRILL.

## Scrap Boxes

I found that my desk was continually becoming littered with papers and pencil shavings. Not liking the waste-basket, as it is knocked over so frequently, I decided to try a new plan.

I procured a small wooden box five inches thick, seven inches wide, and eight inches high. On the broad side I cut two holes about four inches apart.

On the end of the desk I placed two small brass hooks and one nail. The box hangs on the hooks, and the nail toward the bottom holds the box solid. This is much handier than a waste-basket or the bag of cloth in use by some teachers.

Ohio.

ELIZABETH MARY MALONEY.



### Number Cards

Cut pieces of cardboard about one and one-half inches by one-half inch, and on the pieces write short problems, such as  $45 \times 5$ , etc. On a large piece of cardboard write the answers, and above each answer leave a vacant space. In this vacant space above the answer place the card containing the problem.

Place the small cards in envelopes.

*Pennsylvania.*

MARY S. ROYER.

### A Cure for Poor Spelling

I have had the usual trouble which most teachers have with one or two pupils in the spelling class who seem never able to learn the lesson. I had been in the habit of making the ones who missed remain after school and copy the missed words a stated number of times, but this seemed to make them no better spellers.

At last I found something that really helped to cure the poor spellers. In my class of first-grade pupils the lessons were not long, so there were seldom very many words missed. I cut from some old newspapers all the black headlines and placed them in a box.

The pupil who missed a word was required to remain after school, and when the word was written correctly on the board he was required to go to the box of headlines, find the required letters, cut them out and build the word. Sometimes he was a long time finding one letter, and after once trying he never wanted to miss again.

*Virginia.*

RUTH O. DYER.

### Number Work

Get as many canceled stamps as you can and make the following use of them:

Give each pupil in the first grade a sheet of ruled paper and some paste.

A good idea is to place a piece of wrapping-paper on each desk to protect it from the paste, write a few number combinations on the board for the pupils to illustrate, as  $2 + 2 = 4$ , which may be expressed this way:

$$\square\square + \square\square = \square\square\square\square$$

At first the stamps will be crooked, but with practice the children will become efficient in pasting them.

*Maine.*

GERTRUDE ROBINSON.

### Query

If Santa Claus should come to you,  
To you, right here,  
To see how you have used the gifts  
He brought last year,  
Would you be glad, and laugh and run  
To show him every single one?  
If Santa Claus should come to you  
What would you do?

### History

(Third or Fourth Year.)

Have pictures of the presidents of the United States mounted on mounts 6 x 10 inches. Place them upon the ledge of the blackboard in front of your group.

Pupils of that group are to write the names as they appear, from right to left and then from left to right.

To answer on paper:

Who was our first president? Ex.  
"George Washington was our first president."

The picture of the president who said,  
"Gold is good in its place, but living patriotic men are better than Gold."

(Ans.) It was Abraham Lincoln who made that statement.

The picture of the one who was the great general in the Civil War.

The picture of the one who was instrumental in forming the constitution of the United States.

The picture of the president you admire most, and tell why you admire him.

The picture of the one who has served two terms.

Tell something interesting about the second picture from the left.

The exercise not only affords an opportunity for the pupils to learn the names of the presidents, but it is also an excellent means of familiarizing them with important events.

## Blood Humors

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# Dolls of Many Lands

## The Greek Doll

Difficult indeed to please must be the traveler who is not charmed with the aspect of Greece when Athens represents that country. With a background of beautiful hills on which are the historic ruins, the city itself pleases the eye in every respect. The straight, well-kept streets are bordered by houses of pale yellow, with light-green blinds and tiled roofs of dull red. Add to this the indescribable blue of sky and sea, and one can imagine, tho perhaps imperfectly, the color effect presented to the stranger who visits there for the first time.

Life there is similar to that of other Southern countries. Very early rising is customary, and soon after sunrise the principal work of the day is done. At noon the luncheon is a more serious matter than the light breakfast, and after that until late afternoon, the whole town sleeps, and all business is suspended.

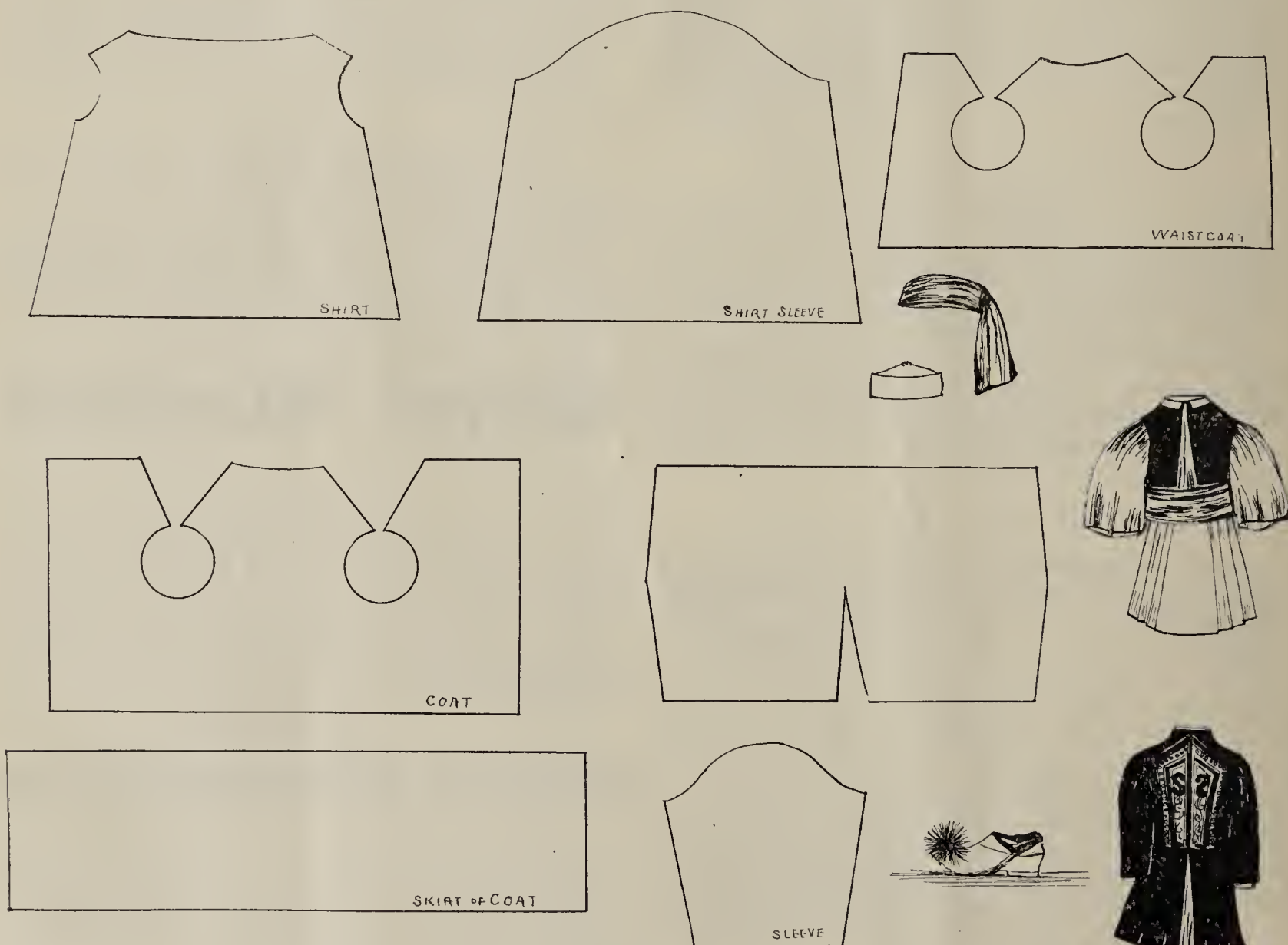
Dwellers of the north countries who are sojourners in Athens for a while may feel this a waste of time, but the glare of the noonday sun on the white streets compels one to stay indoors,

and before he is conscious of it he has succumbed to the habit, and found it as necessary as the inhabitants do.

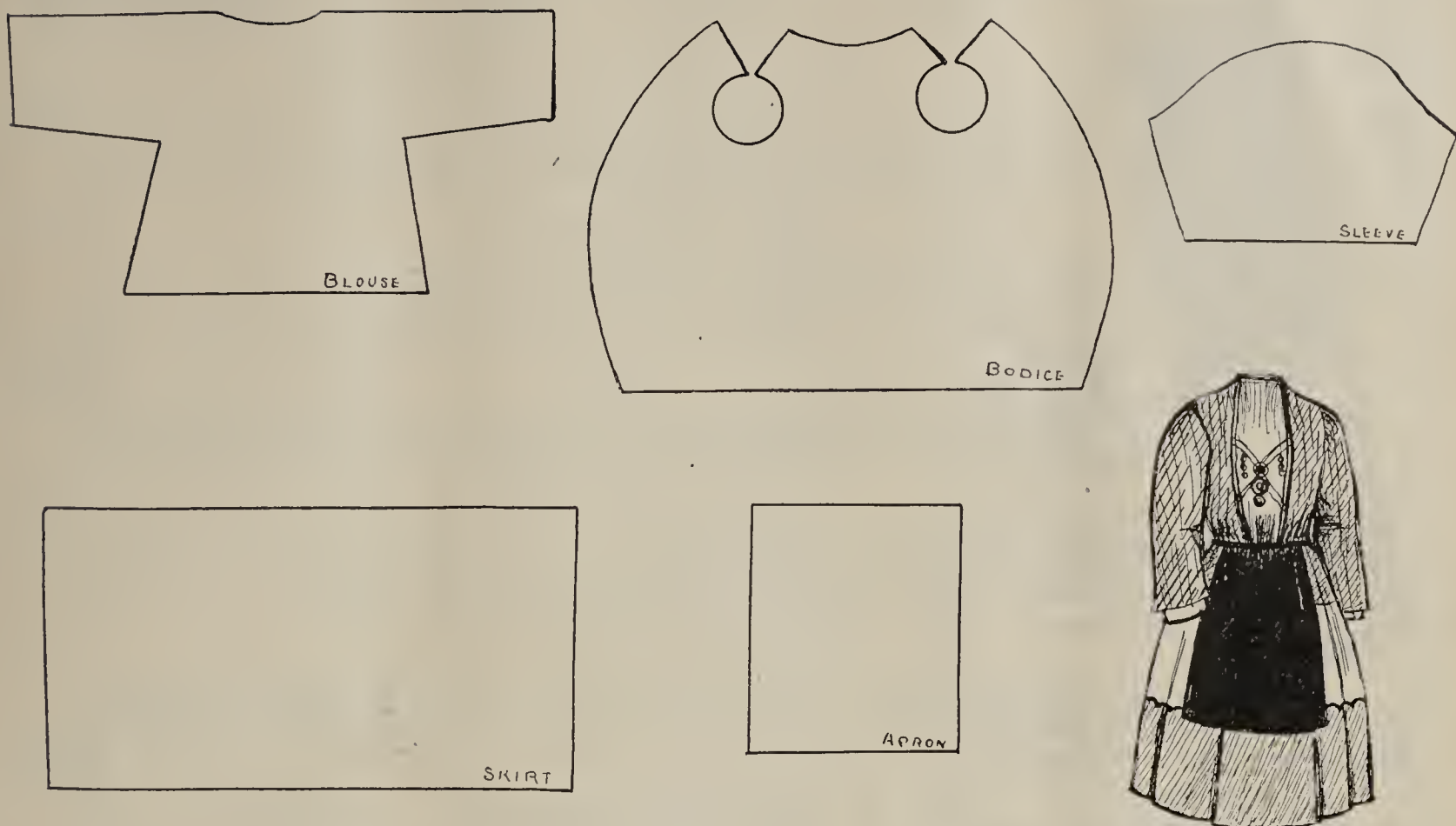
Late afternoon finds the world awake again and giving time to business or pleasure. Concerts are given in the parks, and largely attended, and much driving outside the town in view of the sea is done by those whose circumstances allow it.

The evening meal is partaken of leisurely, and as the sea furnishes fish of many varieties and the fruit and vegetables of the country are unexcelled, the food is plentiful and varied. The Greeks have always been lovers of outdoor life, and the custom of dining out-of-doors, and later attending theaters where roofs are utterly lacking has been handed down from one generation to another.

The modern Greek is progressive, as is shown in the method of dress, education and independence and the number of daily newspapers. Patriotic he surely is, and residence in other countries does not deter him from responding to his country's call when she is in need.







All that one sees in a casual visit is the modern Greek and his method of living, but back from the town, unfrequented by strangers, lies the quarter of the less advanced Greek, whose method of dress is not that set by the fashion edict of Paris, and who lives and thinks as his forefathers did and whom progress interests very little. This part of the city has such narrow streets that there is no room for sidewalks, and when the awnings of gay colors are let down over the shop windows and doors the street is completely shaded. In this part of the town are found the metal-workers, those working in wood and the shoemakers whose strings of gay-colored shoes hang at the doors of the shops.

Here is found the silk-spinner with his portable wheel, using the same method as that employed centuries ago when Greek silk furnished the material for rich and varied garments for ladies of other lands. To-day there can also be found women using the hand-loom, for the wool which has been patiently twisted and will later appear in the peculiar-shaped breeches worn by the men of this section.

For the boy doll the costume worn by the ordinary soldier has been chosen. It consists of under-garment of natural-colored wool like tight-fitting breeches reaching below the knees, a full white shirt-like garment with voluminous sleeves, and a skirt full-pleated like the Scotch kilt (and from which the latter was probably derived), with a wide sash or deep belt of embroidered leather.

Over this is worn, in cool weather, a coat of dark cloth, tight fitting and elaborately braided, with full, loose skirt. There are white stockings, low-cut shoes or slippers with tasseled (up-turned) toes, and over these leggings are worn on occasion. The headgear may be of black silk folded around the head and having ends falling to the back, or a close-fitting black cap.

A sleeveless waistcoat is worn over the shirt somewhat the style of a zouave jacket.

The girl doll has full skirt reaching to the ankles, of light-colored material, perhaps yellow, with a deep band of dark material around the bottom of the skirt. A full blouse of light-colored or white material, over which a tight-fitting bodice with sleeves laces over the front with cords or braid.

A dark apron is worn, and a loose scarf of thin material of some soft, light color, and long enough to fold around the head and neck, and falling over the shoulder, gives a sort of artistic touch to a rather plain costume.


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## Three Little Kittens

(A FACT)

Three little kittens, so  
downy and soft,

Were cuddled up by the fire,  
And two little children were  
sleeping aloft,

As cosy as heart could desire;  
Dreaming of something ever so  
nice—

Dolls and sugar-plums, rats and  
mice.

The night wore on, and the mis-  
tress said,

"I'm sleepy, I must confess,  
And as kitties and babies are  
safe in bed,

I'll go to bed, too, I guess."  
She went upstairs, just a story  
higher,

While the kittens slept by the  
kitchen fire.

"What noise can that be?" the  
mistress said.

"Meow! meow!" "I'm afraid  
A poor kitty-cat's fallen out of  
bed!

## Making School Work Count.

As Charles Dudley Warner once said, "To teach a child to read, and not to teach it what to read is to put a dangerous weapon into its hands." Boys and girls are very keen to learn about what is going on in the great world about them, but certainly the daily newspaper, filled as it is with matter unfit for even an adult to read, should never be placed in their hands.

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The nice little nest I made!"  
"Meow! meow!" "Dear me!  
dear me!

I wonder what can the matter  
be!"

The mistress paused on an up-  
per stair,

For what did she see below?  
But three little kittens, with  
frightened air,

Standing up in a row!  
With six little paws on the step  
above

And no mother cat to caress or  
love!

Thru the kitchen door came a  
cloud of smoke!

The mistress, in great alarm,  
To a sense of danger straight-  
way awoke:

Her babies might come to  
harm.

On the kitchen hearth, to her  
great amaze,

Was a basket of shavings begin-  
ning to blaze.

The three little kittens were  
hugged and kissed,

And promised many a mouse;  
While their names were put  
upon honor's list,

For hadn't they saved a  
house?

And two little children were  
gathered tight

To their mother's heart ere she  
slept that night.

—House and School Visitor.

## The Snow

From the clouds the flakes of  
snow

Wander to the world below,

Falling lightly,

Softly, whitely,

To the ground,

Heaping drifts without a sound.

Now the wind begins to blow,

Lighter, swifter, comes the snow,

Falling thickly,

Rushing quickly,

Soon there'll be

Castles built for you and me.

—Youth's Companion.



TOM THE PIPER'S SON.

1. Tom he was a pi - per's son, He learn'd to play when he was young; But

*mf*

1. all the tunes that he could play, Was "O'er the hills and far a - way."

Tom went piping down the street,  
And every one that he did meet  
Just stopped all work to hear him play  
"O'er the hills and far away."

The ox stood still, so did the cow,  
They smiled at Tom, I don't know how;  
The donkey joined the tuneful lay,  
"O'er the hills and far away."

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# DO WORRY AND NERVOUSNESS PAY?

Machinery wears longest when friction is reduced to a minimum. The teacher so instructs her pupils, and she should apply the truth to herself. Worry and nervousness are ills which decrease efficiency and impair vital forces. When good results are difficult to secure in your teaching you need not look far for the seat of the trouble. You are worried over coming examinations for renewal of certificate; you fear you cannot secure advancement to a higher grade certificate, which means a better school and better salary; or, you do not know how to interest the pupils in their lessons, showing clearly your need of better methods. These are a few of the causes leading to failure, and they can be removed.

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TEACHERS MAGAZINE—JANUARY



There is a larger number every year of teachers who make a persistent study of pedagogy. One of these, in an especially interesting letter, gives an insight to the efforts of one in a secluded region to master this subject. He names more than thirty volumes he owns and has tried to master. The burden of his letter is that he gets no credit or recompense for his labor. "I find politics a surer means of advance-

ment than pedagogy." (1) It is perfectly right for him to employ politics—I mean decent politics. (2) He must let it be known that he possesses pedagogical acquirements. (3) He must make these practical. A great many who possess these are simply fault-finders or harsh critics, reminding one of the Scotch theologians; such are always dreaded at institutes, etc. But the subject, while interesting, is also immense.

## Oh, for the Boon of Perfect Health

So sighs the anæmic, sickly maiden, the victim of a dozen ills that rack her body and destroy her beauty. The factory girl, the toiler, the waiting-maid, the pampered daughter of a Captain of Industry, are alike in that they all suffer from disorders that rob them of their energy, their spirits, their animation, and make of them poor despondent sufferers. What's to be done? Is there no remedy? Sure. And it is within the reach of all.

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will restore your health by relieving your body of the cause of your illness, by regulating the secretions, toning your system, cleansing your bowels, strengthening your stomach. They will banish indigestion and biliousness, give you healthy blood, steady nerves, clear complexion and full cheeks. With such endowment you need not despair of finding the true happiness for which every woman aspires.

Cheer up. Beecham's Pills

## Will Bring Health and Happiness

Sold everywhere in boxes, 10c. and 25c.

*Women who value good health should read special instructions in every box. Send for our Free Book "Help to Scholars" containing Weights and Measures and other useful information. B. F. Allen & Co., 368 Canal Street, New York.*

## The Birds' Valentine

The winter day is waning,  
The maples all are bare;  
I see the snowflakes drifting  
Down softly thru the air.  
The redbird sits there singing  
From his bough among the  
pines:  
"These are not snowflakes  
dreary,  
But snowbirds' valentines.  
And lest you cannot read them,"  
I thought I heard him say,  
"These are the words the little  
birds

Send to their loves to-day:  
'My love for thee none knows!  
'Tis hid in winter snows.  
But when the brooks are flow-  
ing,  
And all the grass is growing,  
And chilly winter goes,  
Upon the warm earth's bosom  
My love shall blossom, blossom  
In the violet and the rose.'"  
—LAURA SPENCER PORTER, in  
*The Youth's Companion*.

## Making Valentines

All the year we save up things  
Cut from papers, hearts and  
rings,  
Little boys called Cupids, too;  
And all sorts of flowers will do.  
Then we take some paper white,  
And we scallop it just right, and  
Across the top we write  
Some nice line that reads like  
this:  
"To my sweetheart, with a kiss."  
Now we're ready to begin,  
And we paste a Cupid in,  
And perhaps a wreath and dove,  
With a scroll which says, "True  
love."

We pick out from all the rest  
One for mother that is best;  
And we write, "Our hearts are  
true,

Dearest Valentine, to you."

—ALICE T. CURTIS, in *The Youth's Companion*.

Our readers will note in the advertisement of Beecham's Pills, on this page, that their New York Agency, B. F. Allen & Co., 367 Canal Street, will send them on request a book entitled "Help the Scholars," containing weights and measures and other valuable information. The book was gotten up at a very large expense and is given free by simply sending a postal to the firm at the address above given.



## The Round Robin

The Robin of the Maple Tree,  
and Robin of the Hill,  
And Robin of the Currant Bush,  
and Robin by the Mill,  
And Robin of the Berry Patch,  
and Robin up the Lane,  
And Robin in the Lilac Top, and  
Robin in the Grain,  
And Robin underneath the  
Eaves, and by the Chimney  
Stack,  
And Robin at the Barnyard  
Gate, and o'er the Feeding  
Rack,  
And Robin of the Cowshed, and  
Robin of the Pen,  
And Robin of the Cornfield, and  
Robin of the Glen,  
And of the Brook, the Lawn, the  
Hedge, the Silver Birch,  
and Green,  
The Cedar Grove, the Ridge, the  
Slope, the Grape-vine, and  
Ravine—  
Do, one and all, without dissent,  
Make protest once again,  
Against the slayers of the babes  
Which we, with might and  
main,  
Are trying hard to hatch and  
raise,  
As careful parents should,  
In all the good old-fashioned  
ways.  
Of any decent brood;  
To teach them to consume the  
pests,  
The flies and grubs and bugs,  
The beetles, borers, and the  
mites,  
The vicious worms and slugs.  
We only ask you half a chance,  
Together and apart,  
As tender husbands and as  
wives,  
From out a swelling heart.  
We make petition for our rights;  
You could not live at all  
If fields and gardens, fruit and  
trees  
Were spoiled by things that  
crawl.

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Wake up the love-of-country spirit in your pupils. Make patriots of them. It means the making of better citizens; better men and women; better fathers and mothers. You owe it to yourselves to do this. **And the splendid big flag we send you will not cost you one cent either!**

**WRITE US** Tell your pupils about it today. See if they don't enter heart and soul into the plan. Here is how you can get this **FREE** big flag free:  
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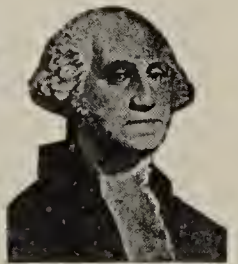
Write us and we will at once send you postpaid 35 of our Emblematic Flag Buttons in the beautiful National colors. They make handsome shirtwaist sets and coat lapel ornaments. Give these to the children and let them sell them at 10 cents each. They can dispose of the lot in a few hours and will enjoy doing it. Then send us the proceeds and we will immediately ship you, all charges prepaid, one of our big 5x8 feet Bunting Flags, 46 stars, sewed on both sides, a Standard U. S. Flag, for indoor or outdoor use. Guaranteed not to fade. The same flag that would cost you \$4 or \$5 in any retail store. And this way **you get it absolutely free for your school.**

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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.



Standard Floor Dressing has proved itself a perfectly satisfactory dust-preventive. By keeping the floors at a proper degree of moisture the dressing catches and holds every particle of dust and every germ coming in contact with it. Tests have been conducted to determine the quantity of dust and number of organisms which would settle on a given surface. Results prove that the dust from floors treated with Standard Floor Dressing is twelve times greater in weight than that collected from *untreated* floors. The inference is obvious—the balance of disease-laden dust in the rooms with *untreated* floors was circulating through the air, because even after settling on the floor every current of air would disturb it and start it afloat again. Another test proved that dust once settled upon a floor treated with Standard Floor Dressing remained there, and a bacteriological examination demonstrated that 97½ per cent. of all the disease-germs caught with the dust were destroyed outright.

Standard Floor Dressing also prevents the wood from splintering and cracking.

While Standard Floor Dressing is not intended for use in the home, it is intended for use in public buildings of every description.

It is sold in convenient form by dealers in every locality, and may be had in full barrels, half-barrels, one-gallon and five-gallon cans.

Three or four treatments a year give best results, and when spread with the patent *Standard Oiler* may be used very economically.

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To localities far removed from our agencies, we will send free sample with full directions for applying.

Write for our book, "Dust and Its Dangers," and for tes-



STANDARD OIL CO.  
(Incorporated)

## Visions of Lincoln

Someone spoke the name of Lincoln,  
And before me straightway rose  
An ungainly, awkward woodsman,  
Clad in common working-clothes.

Someone spoke the name of Lincoln,  
And behold! a pageant fair  
Streamed across a stately city,  
And a President was there.

Someone spoke the name of Lincoln,  
And before my vision rolled  
Scenes of blood and awful battles  
That on History's page are told.

Someone spoke the name of Lincoln,  
And I saw a music hall,  
Decked with flags and dense  
with people,  
And a man the marked of all.

Someone spoke the name of Lincoln,  
Hark! was that a pistol shot?  
Did I see upon the carpet  
Stains of blood, or but a blot?

Someone spoke the name of Lincoln,  
Tolling bells rang in my ear,  
And I saw a mourning nation,  
Following a black-palled bier.

Someone spoke the name of Lincoln,  
Rifted were the crystal skies,  
And I saw a crowned Immortal  
In the place called Paradise.  
—SUSIE M. BEST.

## Billy's Fishing

Billy went a-fishing  
And when he started out  
He was just a-wishing  
He'd catch a great big trout.

So, quietly he waited,  
For trout are very coy;  
With care his hook he baited—  
And caught—a little boy!  
—KATHARINE MAYNADIER  
.. BROWNE, in *St. Nicholas*.

## Making Merry

At Mealtime, Means Good Appetite, Good  
Digestion, Good Cheer, Good Heart  
and Stuart's Dyspepsia Tablets

DYSPEPSIA is the skeleton at the feast; the death's head at the festive board. It turns cheer into cheerlessness, gaiety into gloom and festivity into farce. It is the ghost in the home, haunting every room and hitting at every fireplace, making otherwise merry people shudder and fear. If there is one disease more than another that should be promptly attacked and worsted, it is DYSPEPSIA. It is the very genius of unhappiness, unrest and ill nature. In time it will turn the best man almost into a demon of temper and make a good woman something to be dreaded and avoided.

It is estimated that half of one's troubles in this world comes of a stomach gone wrong—of Dyspepsia, in short. Foods taken into the stomach and not properly cared for; converted into substances that the system has no use for and hasn't any notion what to do with. It is irritated and vexed, pained and annoyed, and in a little while this state of things becomes general and directly there is "something bad to pay." The whole system is in a state of rebellion and yearns to do something rash and disagreeable and a fine case of Dyspepsia is established and opens up for business.

If you were bitten by a mad dog, you would not lose a day in going to a cure; do you know you should be just as prompt with Dyspepsia? Rabies is a quick death, dyspepsia is a slow one; this is about all the difference. There is a cure for rabies and so there is for Dyspepsia and one cure was about as difficult to discover as the other. Pasteur found out one and the F. A. STUART COMPANY the other, and it is no longer a secret, as it is made public in the wonderful Tablet, which so many are using and praising today. One writer says of it:

"Stuart's Dyspepsia Tablets are little storehouses of digestion which mix with the stomach juices, digest food, retingle the mucous membrane and its nerve centers, give to the blood a great wealth of digestive fluids, promote digestion and stays by the stomach until all its duties are complete."

Some cures are worse than the disease; they demand This, That and the Other and the patient despairs at the requirements; but not so with the Stuart Dyspepsia Tablet; they are easy and pleasant to take and no nausea or ill feeling follows. There is none of this "getting all-over-the-mouth" like a liquid and making the remedy a dread. Another writer says:

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# TEACHERS MAGAZINE

VOL XXXII.

FEBRUARY 1910

NO. 6.



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FOR PRIMARY GRADES

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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 in 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 others under their charge.

A sample package of pencils will be sent on receipt of 16c in stamps.

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Vol. XXXII.

February 1910

No. 6

## Teaching That Yields Happiness

Some are naturally happy. Some have learned to be happy. Some would like to be happy but do not know how. Some know how, but do not want to make the effort. Some are confirmed grouchers, and of them is not the kingdom of heaven.

The happy person is the one who finds occasions for joy at every step. He does not have to look for them, he just finds them. The things that are afar off and out of reach he is glad of, for the pleasure they must give to others less fortunately placed than he.

Real happiness implies intelligence. Education that does not increase the sources of enjoyment, and the capacity for it, is a failure. The ignorant are dependent upon others for so many things that they can never be content, not as human beings. The child that cries because it wants the moon, or because it wants its mother to stop the roaring of the thunder, has its counterpart in the untrained village-choir soloist who is crying for the laurels of Sembrich. Reasonableness is a first essential of happiness.

Seeing opportunities for happiness implies imagination. Seeing things as the dog and the hog and the woodchuck see them will not do. Nor can an illiterate farm laborer extract enthusiasm from hills and rivers and the splendor of the skies. The human eye is opened only by imagination. And imagination is but another name for enthusiasm. One gives birth to the other. Who will tell which of the two was first?

Imagination, enthusiasm—spring from intelligence awakened, vitalized and turned into energy. An education that fails to develop the emotions along with the intellect fails grievously indeed. Here, then, we have the heart of happiness—in the heart.

Human life issues from the heart. The clam has valves, but it lacks the heart that quickens. You do not want to be a clam, do you? Of course not. The teacher's greatest possession is the heart. Dealing with little children is heart-to-heart work. Here is the teacher's

great opportunity. We grow by doing. Use the heart and the heart will grow.

Why should not teaching do as much for the heart as courtship? Paul found it did, and so have many of the great teachers since his day. They renounced, if they ever gave a thought to it, the comforts of family life, for the heart-to-heart work in the broader sphere of teaching womankind. From the heart issues life. Where the heart is at work, there happiness can build its home. And where the heart is not, there happiness is not, even with the best husband or the best wife and the most precious children in the world.

To be sure, the spirit may be willing and yet the flesh be weak. But what hope is there for one whose spirit is not willing! Everything most worth having is earned. Honest and intelligent effort, backed by faith in an Allwise Father, will remove mountains of untowardnesses. Willingness is the first essential.

Can there be anyone not *willing* to be happy? Thousands, my friends. They all would like to be. But like to be and will are two different things. Will goes forth to conquer. Determination and persistence are its armor. Like to be sits in an easy chair waiting for treasures to fall into the lap from somewhere. Will to be happy and you will be happy.

Why do people get pleasure from the opera? Chiefly because they go with an anticipation of pleasure. If they went to be bored, they would be bored. This holds true in most cases. We get what we go to get. Sometimes the music is so entrancing, a scene so poignant, a voice so overpowering in its beauty that even the unwilling ones are roused from their obstinacy and experience a moment of exaltation in spite of themselves. A reasonable person in whom the springs of imagination run freely, who is capable of enthusiasm and ready to build his happiness of materials which are at hand or can be brought near by the force of will, is sure to get out of life the best that is in it.

The attitude toward life must be right.

"No man liveth unto himself alone." The



happiness of an individual is inseparably bound up with relationships to others. If we are easily disturbed by the moods, utterances and actions of others, we cannot hope to attain to that peace of mind and heart which goes by the name of contentment, and without which we cannot be wholly happy. On the other hand, while indifference to the world and the people in it may conserve contentment, it cannot induce happiness. The hog basking in the sunshine, and the proverbial bug in the rug, and the clam on ice, are symbols only of contentment. But contentment, while included in happiness, is not happiness. An important ingredient is lacking. For want of a more concise name we may call this ingredient self-surrender.

Self-conservation and self-surrender combined in the right proportions produce happiness.

If you want to be happy yourself, make others happy. If you want to make others happy, be first happy yourself. There you have the whole formula.

Just doing for others, hoping thereby in some mysterious way to find happiness yourself, is an unsafe plan. It is as if one believed that in getting away from one's self and forgetting one's self one would get nearer to the sources of happiness. What we are and what we have forms the ground on which our happiness must finally rest. Whatever we may give of this or wherever we may go, to it we must always return.

Trying to be what we are not and cannot be, or wishing for things we have not and cannot have, is bound to make us unhappy. Despairing of finding happiness in one's self and in one's possessions, and going forth to live wholly for others will be of little avail. Helping the poor because of the joy of spreading happiness into dark places is one thing. Helping them because we want to get away from our own miserable self is quite another. The one who sings because the heart is full to overflowing with joy and vitality is quite a different being from the one who drinks fiery wines to stir himself to gaiety and song. They both sing, but there is a difference. Happiness is from within. If we do not find it in ourselves and our lot, we will not find it anywhere.

Now what about the relationships of others to us? Let them be what they will, my friend. As long as our relations to them are right our happiness is secure. Do not let us trouble too much about the motives of other people's untoward acts. How often do people mistake our own motives! Are we so much more discerning than they? Is it not quite likely that we ourselves misinterpret others? Let us be glad of the good things we see and hear and feel, and forget what may appear disagreeable. A person of friendly spirit who has a smile and a word of cheer for everybody will find few obstacles placed in his path. Looking for good in all around us leads to the finding of good.

Wherever teachers of little children are assembled, providing no depressing presences in-

terfere, you will invariably find abundance of good cheer. So strong is the prevailing joyousness that a few out-of-placers in the crowd cannot chill it. Of course, a flint-hearted overlord or overlady may, by awe-inspiring rule, cast a gloom over an assembly, like a cloud passing between the summer sun and the smiling meadows. Directly the darkening influence is removed, everything is bright and gay again. And why should it be otherwise? Teachers live closer to the springs of happiness than people in almost any other occupation.

## Brave Soldier Lads

By EDITH MENDES, New York

For six boys, who march in to air of "Columbia," played briskly, and form straight line, then reciting one at the time.

### FIRST BOY

First boy dressed as captain in hat of red, white and blue paper, with sword, sash and epaulets of paper.

- (1) I'm the captain of this band,  
As you may plainly see;
- (2) My soldiers at attention stand  
To hear each word from me.

### SECOND BOY

Carrying flag, also hat of red, white and blue paper.

- (3) My duty is this flag to guard,  
A grand and great one, too;
- (4) The boys all cheer, tho fighting hard,  
For our own red, white and blue.

### THIRD BOY

Hat of same, carrying drum and sticks.

- I lead the boys to victory bound,
- (5) Drum-drum-drum-drum-drum-drum;  
'Mid roar of guns, they hear this sound,
- (6) Drum-drum-drum-drum-drum-drum.

### FOURTH BOY

Red, white and blue hat, carrying bugle.

- My bugle calls the men to arms,
- (7) Toot, toot, toot, toot, toot, toot;  
To march—to rest—to quick alarms,
- (8) Toot, toot, toot, toot, toot, toot.

### FIFTH AND SIXTH BOYS

Red, white and blue hats, guns over shoulders.

- (9) We're a couple of the lads  
From his great army brave;  
The rest a greeting send by us;  
They're all on duty grave.

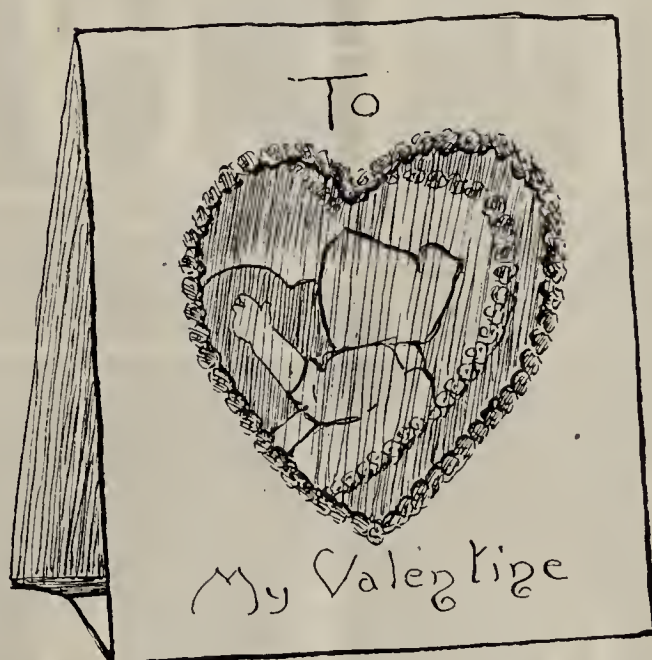
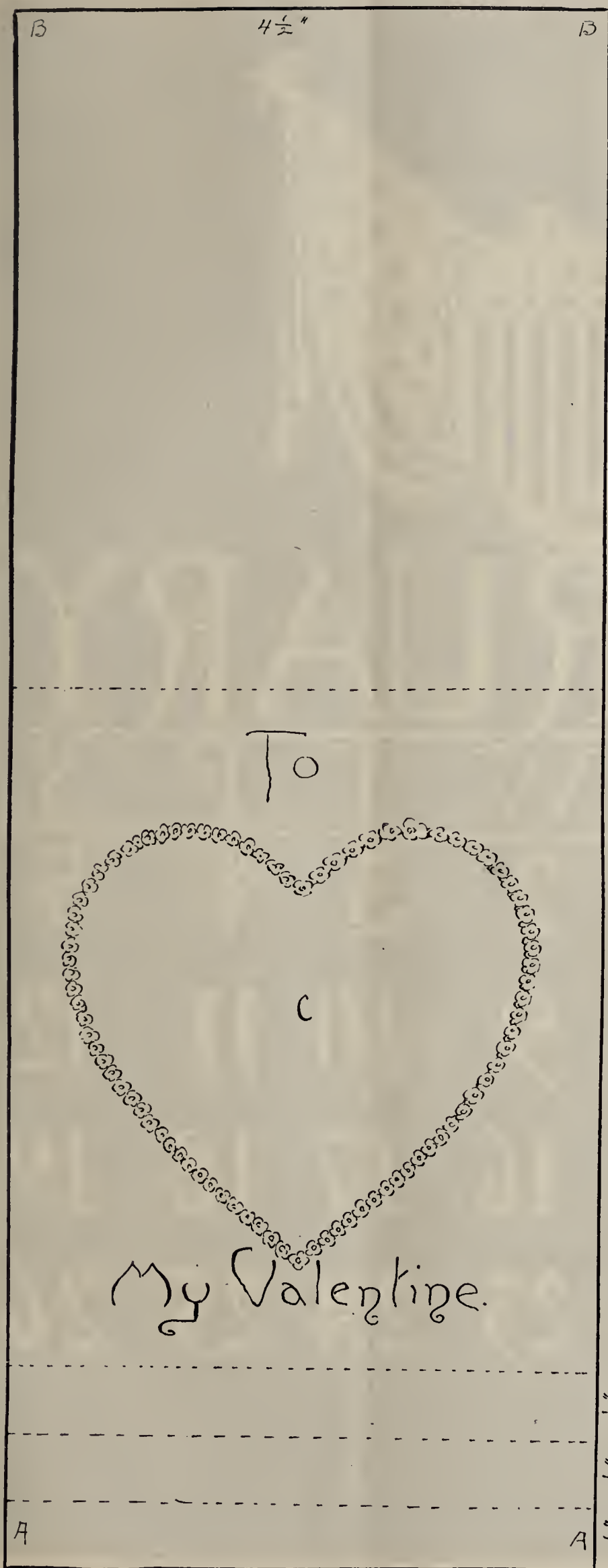
### CAPTAIN

- (10) Attention, lads, attention, all,  
Our duty here is done;  
We're called elsewhere, so forward march;
- (11) There are battles to be won.

### MOTIONS

- (1) Touches cap and salutes.
- (2) Soldiers salute.
- (3) Waves flag.
- (4) All salute flag.
- (5) and (6) mark time with drum beat.
- (7) and (8) keep time with bugle sound.
- (9) Boys 5 and 6 salute, drop guns and recite together.
- (10) Shoulder guns.
- (11) Chord—march away to same air.





Bess B. Cleaveland.

Valentine Easel.  
Outline hearts with forget-me-nots.  
Cut out opening C.  
Either make heart D. separate,  
and paste beneath opening C, or,  
paint directly on inside of the  
easel.





# 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



# Memory Gems for February

(Saturdays and Sundays omitted)

## FEBRUARY 1

Ah, lend me your little ear, love,  
Hark, 'tis a beautiful thing,  
The weariest month of the year, love,  
Is shortest and nearest the spring.

## FEBRUARY 2

Hats off!  
The flag is passing by.

## FEBRUARY 3

The stars and stripes a hundred years  
Have floated toward the sky.  
We will be proud of our country's flag,  
And love it till we die.

## FEBRUARY 4

Banner all glorious, float ever o'er us,  
Every star shining there steadfast and true;  
Holding the lesson of Union before us,  
Written for aye, in the red, white, and blue.

## FEBRUARY 7

The star-spangled banner bring hither,  
O'er Columbia's true sons let it wave;  
May the wreaths they have won never wither,  
Nor its stars cease to shine on the brave.

## FEBRUARY 8

There are many flags in many lands,  
There are flags of every hue,  
But there is no flag in any land,  
Like our own Red, White and Blue.

## FEBRUARY 9

Gold is good in its place; but living, brave,  
and patriotic men are better than gold.  
—ABRAHAM LINCOLN.

## FEBRUARY 10

I am not bound to win, but I am bound to be  
true.  
—ABRAHAM LINCOLN.

## FEBRUARY 11

Truth is everything.  
—ABRAHAM LINCOLN.

## FEBRUARY 14

But oh! and oh! I love her!  
This grandmamma of mine;  
I wish that she for years may be  
My own dear Valentine.

## FEBRUARY 15

Love now, and further love in store.

## FEBRUARY 16

He lives, ever lives, in the hearts of the free!

## FEBRUARY 17

Run the flags up, every one,  
Fly the old red, white and blue,  
All to honor Washington,  
Good, and brave, and true.

## FEBRUARY 18

As "first in war and first in peace,"  
As patriot, father, friend,  
He will be blessed till time shall cease  
And earthly life shall end.

## FEBRUARY 21

He was greatest of our statesmen,  
And he led our armies on,  
Overthrowing all our foemen,  
Sing, "Hurrah for Washington!"

## FEBRUARY 22

I would tell of Washington  
When he was a boy like me.  
He learned his lessons well at school,  
And always tried to keep the rule,  
And if at work, or if at play,  
He did his very best each day.

## FEBRUARY 23

Nothing useless is, or low,  
Each thing in its place is best,  
And what seems but idle show  
Strengthens and supports the rest.  
—LONGFELLOW.

## FEBRUARY 24

Come to me, O ye children,  
For I hear you at your play,  
And the questions that perplexed me,  
Have vanished quite away.  
—LONGFELLOW.

## FEBRUARY 25

Each morning sees some task begun,  
Each evening sees it close;  
Something attempted, something done,  
Has earned a night's repose.  
—LONGFELLOW.

## FEBRUARY 28

And he who fights sin single-handed,  
Is more of a hero, I say,  
Than he who leads soldiers to battle,  
And conquers by arms in the fray.



# A Manual Arts Schedule

By Cheshire Lowton Boone, Montclair State Normal School, Montclair, N. J.

## WINTER MONTHS

January, February and March should be the best months of the school year. They are not disturbed by holidays or special occasions which interrupt the steady progress of the class, the possible subject-matter for drawing lessons is interesting and varied, and the children have in a measure learned to forego the crudities, barbarisms of execution and conception natural to the beginner and untrained. So it is during the winter and early spring that much of the real work is done.

Winter is always fascinating to children. Outdoors takes on a fantastic, decorative appearance which, perhaps because of the heightened contrast in values, particularly appeals to young people. Then, too, winter amusements are lovely and are an inexhaustible source for pictorial material. The landscape background necessary to these pictures is easy to manage because of its simplicity, and the drawings which result have a boldness and carrying power, when hung on the wall in the schoolroom, which rivets attention. It is during this winter term that the teacher presents those essentials of form, proportion, size and position which are to be learned in a given grade. They must be mastered now if at all.

## Grade I

### COLOR.

This topic is not so important in the early years at this time; there is little positive color in material surroundings. Only so much of it should be presented as the particular problems in hand require.

### FORM AND PROPORTION

1. This is the foundation topic for the whole term's work. Give pupils the opportunity to draw things, buildings, vehicles, animals and people, to be used later in various pictures.

2. Draw vehicles like the sleigh and sled; trolley car, automobile, boat.

3. Draw and model in clay some one or two characteristic winter animals, as rabbit, squirrel, or bird, as crow.

4. Draw typical buildings, as store, church, schoolhouse, barn, chicken-house.

5. All these things belong to outdoors. So, draw trees (only the trunk and a few large branches coming into picture). Make simple landscape studies, with two, three, or four trees, the relative positions of these trees and their relation to the sky line to determine distance and size. Children soon learn to represent distance by placing things in the upper part of the picture.

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6. If desired, a study can be made of indoor things, toys, the playroom, games, etc.

## DESIGN AND CONSTRUCTION

1. All the work suggested above involves merely the drawing of simple things, the process of acquiring a vocabulary. These several things should next be used in groups, as parts of a complete picture, and several pictures may relate to the same subject. For instance:

a. Child with sled; very simple background.

b. Two or three children with sled on hill. One sliding.

c. Introduction of bob-sled, more trees, and perhaps a crow or squirrel. Both boys and girls, possibly adults in picture. House, fence, etc.

d. Sled towed behind delivery wagon or other vehicle. Background of stores.

In the same way a group of pictures may be arranged dealing with the street, trolley cars, etc.; rabbits and hutch; the snowman, rolling snowballs, the snow house and the like. Eskimo life and other winter stories are good material. The plan can be carried out more extensively in succeeding grades; but even in the first grade each picture of a group should contribute something of knowledge and skill in the next drawing.

2. Another way to assemble drawings of individual things, people, etc., is to cut them out and paste them on a large sheet of heavy paper or on the blackboard. In a general way the teacher must plan such picture, but the details or arrangement can be carried out by the children. Each pupil can contribute something to the class picture and can place it where it seems best. Children thus learn much about position and size and become more or less familiar with the anatomy and skeleton in picture construction.\*

3. To accompany this work one should make representations of similar themes on the sand-table, using drawings cut from stiff paper, and houses or other constructed objects in three dimensions.

4. Construct simple boxes, furniture for a playhouse, etc., from cover or bogus paper. Teach use of ruler for one inch.

Here accuracy is all important.

## Grades II and III

### COLOR.

Same as for Grade I.

### FORM AND PROPORTION

1. The general plan, subject matter and method of presentation are the same as for Grade I. The difference is one of latitude in

\*TEACHERS MAGAZINE, September, 1909. The illustrations show how a picture of this sort is put together.







the choice of theme and the rendering of it. Third grade children can use three flat tones in their pictures after a little experiment, and they can make better arrangements.

2. Draw vehicle, buildings, people and animals as before; certain accessories in the fence, sidewalk, mailbox, fruitstand, etc., tend toward reality in the pictures.

3. For given groups of pictures, as those of the railroad, a careful study should be made of cabs, automobiles, horses and people.

4. The rabbit, with hutch, feeding, running in woods, and in groups of two or more, in flat tones, makes a most interesting study.

5. For the second grade the above topics, and especially pictures of the street, are suitable. They should be done with crayon in color,—not flat tones. These street scenes may be reproduced on the sandtable or broad shelf.

6. In some schools it will be possible to make a careful study of Indian life or Colonial times. All the details of such a topic should be worked out one by one first, and then assembled in picture form. (Illus.) These are good problems for a third or fourth grade.

#### DESIGN AND CONSTRUCTION

1. In addition to the above suggestions for pictures, these may be offered: pictures of shoveling snow, the snow plow; the milk wagon, grocery wagon, coal wagon; household occupations, sweeping, dusting, cooking, the several rooms in the house, feeding the chickens, pets, etc.

2. The class should be given problems in paper construction which require careful measurement, as boxes, folders, portfolios, houses, vehicles and the like. A group of constructions, as the house, stores, churches, etc., can be used on a table to represent in miniature a real village or street.

3. It will be necessary from time to time to use lettering in connection with constructive work so that pupils shall not lose their skill.

#### Grade IV

##### FORM AND PROPORTION

1. In this grade illustrative drawing for the sake of the story should reach its highest de-

velopment. To tell the story in the best possible way, the drawing should be as good as possible, and some knowledge of perspective should appear, as in the drawing of a road, walk or pond.

2. Some topic of animal life, local industry, the farm, transportation or building, should be chosen and studied in all its details with great care. Figures, when they are needed, should be drawn in many positions,\*—walking, running, lifting, pushing, sitting, with umbrellas, bundles, etc. Some real study should be made of action.†

\*They should not be drawn from the pose to any extent. It is movement which is desired and the principles involved can best be taught from pictures and drawings on the blackboard.

†See TEACHERS MAGAZINE, March, 1909.

3. The finished pictures should be finished in flat tones, and this involves some experiment with simple scales of three values.

#### DESIGN AND CONSTRUCTION

1. Use problems involving measurement and lettering. Simple decorative drawings with a lettered verse below are good. (See the rabbit in TEACHERS MAGAZINE for December.)

2. The fourth grade should have some form of elementary craft work, lasting thruout the year, which requires accuracy and planning and which offers an opportunity for teaching the beginnings of design. Pottery work, elementary bookbinding (covered cardboard construction), or weaving—all common forms.

Careful inspection of these outlines will make it clear that illustrative drawing, as practiced in the primary grades, tends more and more toward a true representation of things and groups of things. Each succeeding year should make more clear some fundamental of drawing and introduce a new one or a new phase of some old one. By the end of the fourth year pupils ought to be in a position to learn to draw from models, to learn the beginnings of foreshortening, and take up some of the refinements of representation.

At this time design as a systematized topic is first used and the foundation laid for certain craft problems of the later grammar grades.

## Dictation Lessons for Second Grade

By Isabel Best, Ohio

That is a picture of Mr. Lincoln.

He was a very poor boy.

He lived in a log house.

He became a great man.

Our country is proud of him.

Lincoln was a kind boy.

He was good to all animals.

Do you think he ever hurt one?

We must be kind to animals.

George Washington liked to study.

He kept his books clean.

He always wrote well.

It is right to write well.

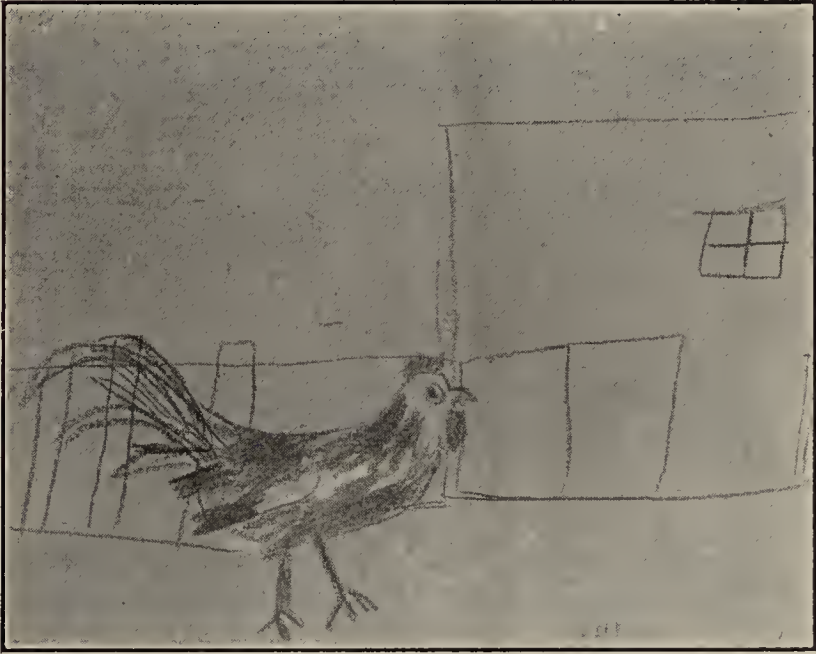
Hans Andersen lived far over the sea.

Children loved him.

He told them fairy stories.

We know many of his stories.







# Beneath their Mother's Wing

Words by Christina Rossetti \* Music by Mary Carmichael.

*Allegretto.* *mf*

A white hen sit - ting On white eggs

*mf* *mf*

*cres.*

three; Next three speck - led chick - ens, As plump as plump can be An

*cres.*

owl and a hawk, And a bat come to see; But

*rit.*

chicks be - neath their mo - ther's wing, Squat safe as safe can be.

*rit.*

*rit.*



# Valentine Dance

By E. P. Mendes, New York

AIR, "YANKEE DOODLE"

All children form circle—six selected boys wear valentine cardboard hearts suspended by red string.

1.

- (1) Won't you be my Valentine?  
Won't you be my dearie?
- (2) If you will, then come and dance  
Around this circle cheery.

2.

- (3) I will be your Valentine,  
I will be your dearie,
- (4) I will dance around with you  
This circle bright and cheery.

3.

- (5) Tra, la, la, la, la, la,  
Tra, la, la, la, la, la;  
Tra, la, la, la, la, la, la,  
Tra, la, la, la, la, la.

4.

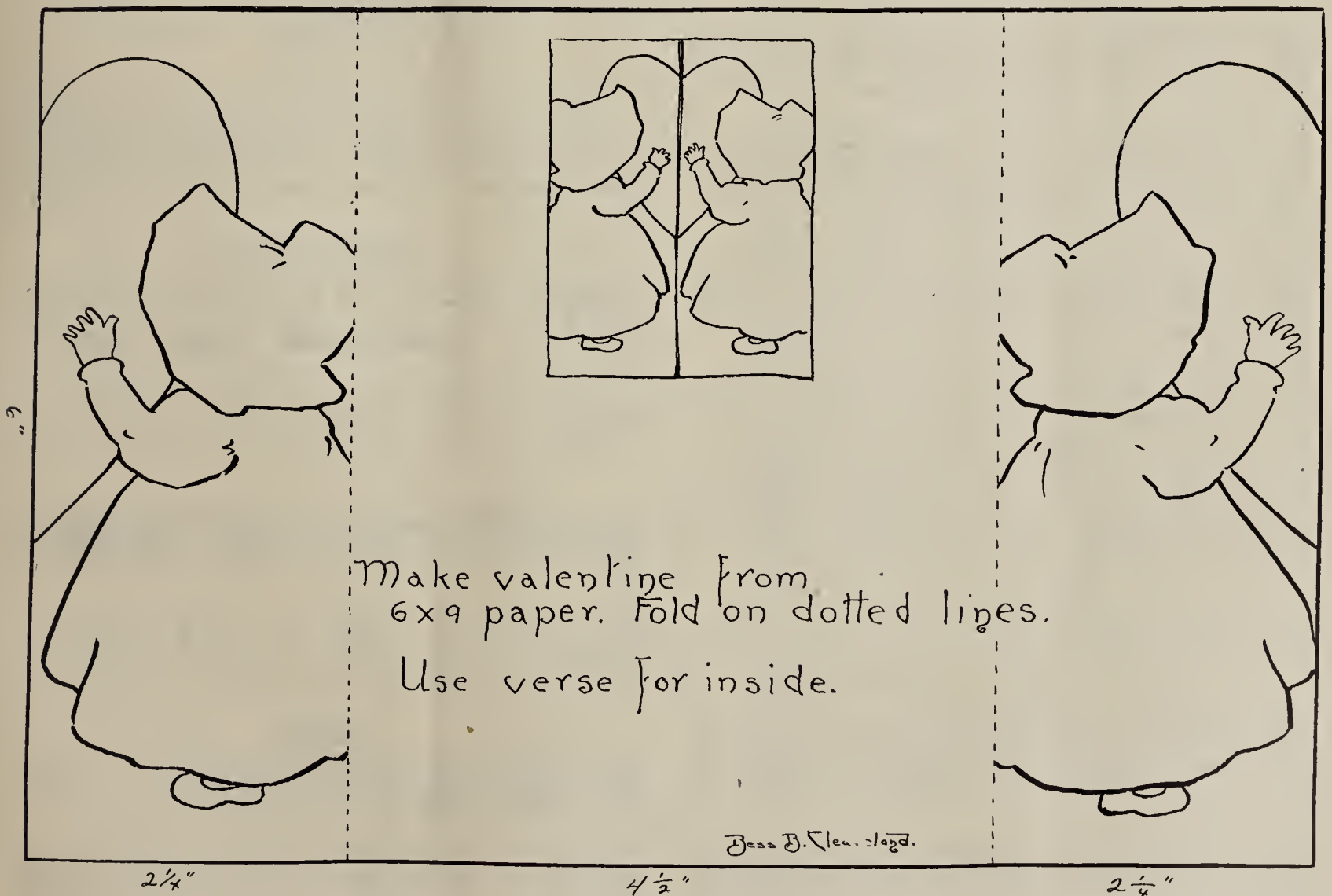
- (6) Thank you, dearest Valentine;  
Now our dance is o'er,  
Take this to remember me,  
Until we meet once more.

5.

Good-bye! dearest Valentines.  
We must go away.  
We will come and dance with you,  
Another happy day.

## MOTIONS

1. Boys wearing hearts stand in front of selected partners, bow and sing.
2. Hold out hand in invitation.
3. Girls sing in unison.
4. Accept hands; prepare for dance.
5. All dance around circle, singing.
6. Boys sing as they return partners to places.
7. Boys take off cardboard hearts, and throw over girls' heads.
8. All sing, as boys return to places, waving hands in farewell.





# St. Valentine's Festival

By Alice Morissey, New York

(Music by Eliza W. Rose)

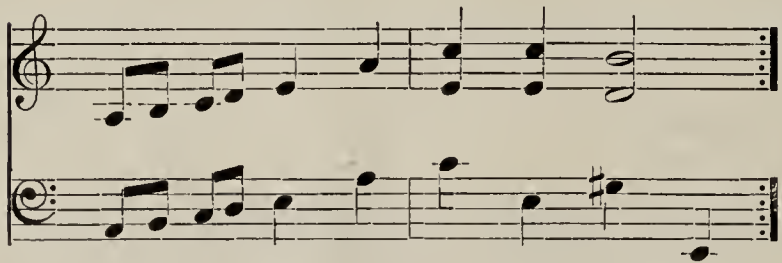
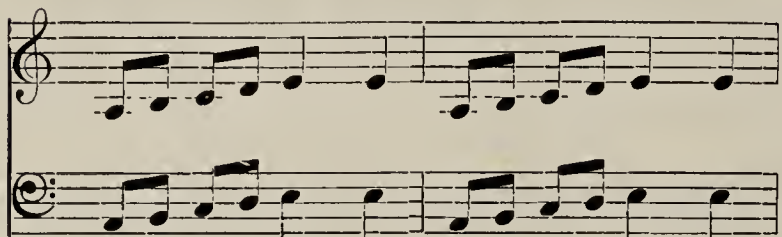
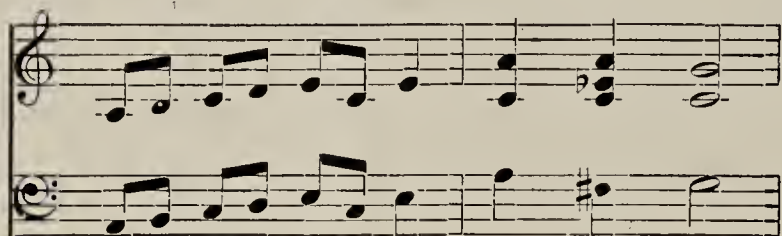
This little arrangement contains in spirit the significance of the Valentine holiday, a time for the giving of gifts to those we love. It is adapted for any little children.

No costumes are required, except that the children, when appearing as fairies in Part I, wear pointed caps. Cupid, as a messenger, might have wings and wear a more pretentious cap.

The gifts may preferably be such as may be made in the classroom.

(Music for Entrance of Fairies.)

*Allegro staccato.*



## Part I. Hiding of the Gifts

The children enter gaily, as fairies, on tiptoe, each carrying a gift. They are happy and delighted, but their joy is punctuated by intervals of suppression. They are about to do things which no one is to know, so cautiousness subdues their delight. They advance joyously, but when they recall the need of caution the movement forward is for a moment inhibited.

(See music on the opposite page.)

1. We have a secret,  
Just we here.  
The boys and the girls,  
And the birdies, sh-sh—

Cover mouth with fingers.

2. We've sent some letters,  
One by one.  
And nobody knows it.  
But just—

Close lips tightly and point index finger to companions and birds above.

3. Of course the birdies  
Know it best—  
Because, because—  
Don't tell the rest.

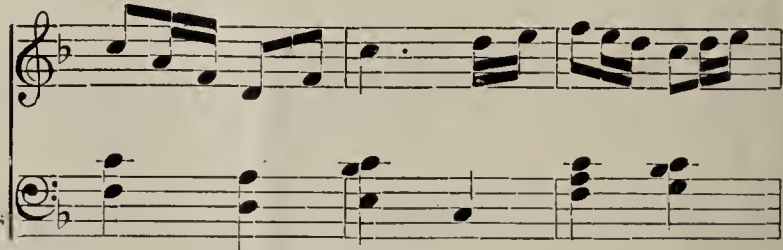
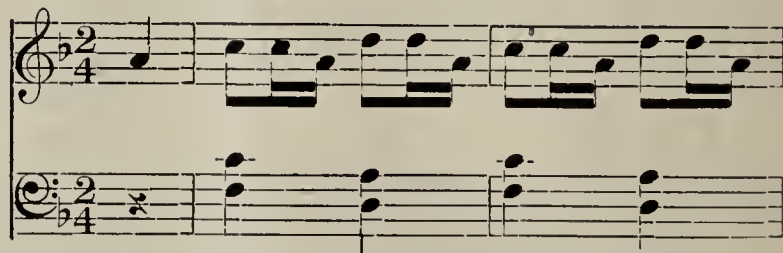
Each cautions the others.

4. But if the birdies  
Will not tell,  
We'll try our best  
Not to—sh-sh—

Look around as if fearing the entrance of someone.

After the hiding of the gifts and the "Song of the Secret," their joy entirely overcomes their caution, and they dance gaily around the box.

## DANCE MUSIC





## WE HAVE A SECRET

The *b* in the second bar should have been marked *b* flat.

*Moderato.* Song, verses 1 and 2

We have a se - cret, Just we here; The  
boys and the girls, And the bird - ies, sh - sh -

(Second verse is sung as the first, changing only the closing *sh*.)

2d verse. 3d verse.  
sh - sh - sh - Of course the bird - ies

Know it best, Be - cause - be-cause - Don't

tell the rest. But if the bird - ies

Will not tell, We'll try our best - not to.

Sh-sh-sh.

## AFTER THE DANCE

After the dance of delight about the box, the element of mystery again regains it hold. They remember that no one is to know, and they tip-toe off lightly but cautiously.

*Moderato.*

*Moderato.*  
*Pianissimo.*

## Part II. Giving of the Gifts

The box and the table have disappeared. Otherwise the room is as in Part I.

The children enter, skipping no longer as fairies, but as little ones who know the day to be St. Valentine's, and are consequently expectant of a good time and pretty things.

MUSIC

*Staccato.*

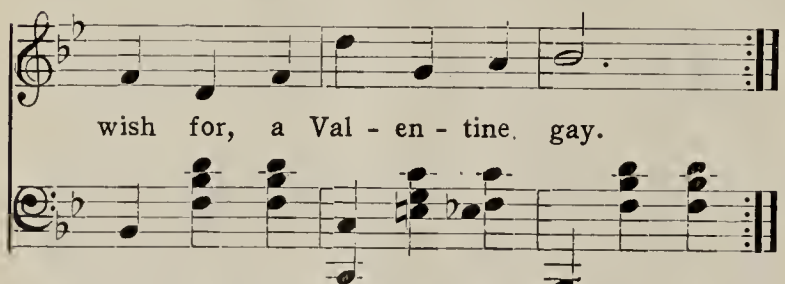
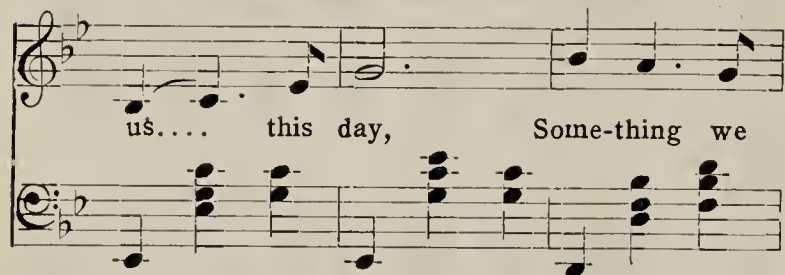
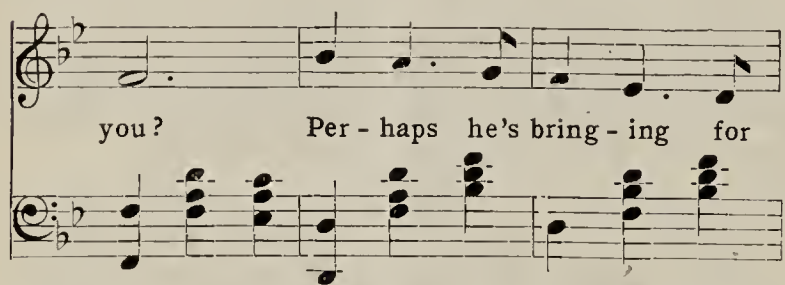
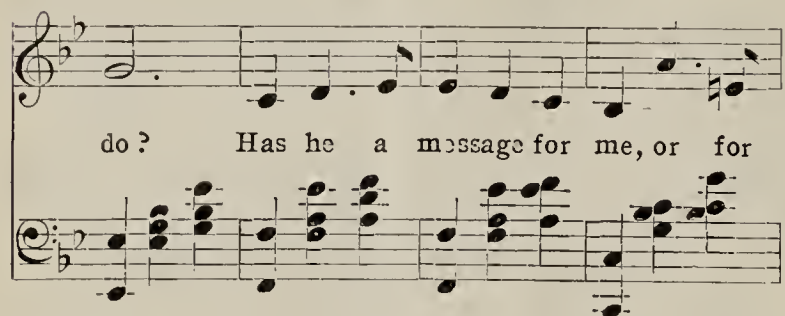
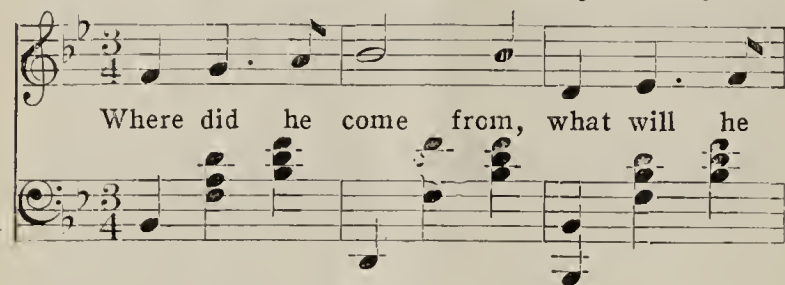
*Staccato.*

While they dance, a whistle is heard in the distance and all stop, become quiet and listen.



Immediately the door is opened, and Cupid, carrying a mysterious box on his shoulders, enters, accompanied by two attendants. He casts mischievous glances around him and teasingly assures them that nothing is to happen.

The children are surprised, and wonder who he is, standing in attitudes of inquiry as if asking, "What has he?" "What will he do?" "Where did he come from?" They all cry out:



3. O friendly postman,  
We welcome you,  
You're Cupid, we're sure,  
And love you, we do.

(For third verse begin music with the second bar of line 3d at "Perhaps.")

Cupid acknowledges his identity. The children sit on the floor, and with the help of the class teacher, who reads the names on the presents, he and his attendants distribute the gifts.

Cupid and his attendants, walking around the circle, hold gifts to be distributed.

*Cupid.*—Is the one we love here?

*Children in Circle.*—Yes, yes, yes.

Cupid and attendants repeat, touching lightly the heads of the children:

Three times we must go around,  
Then we'll give this present fine.

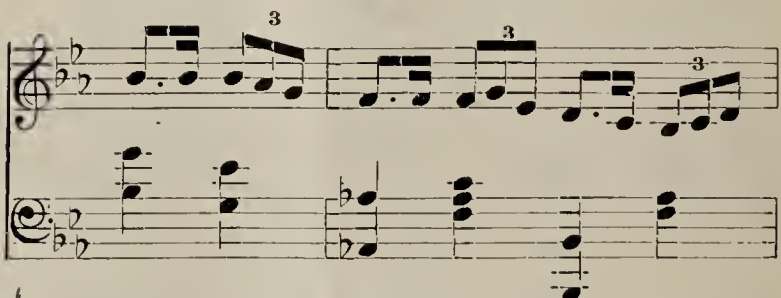
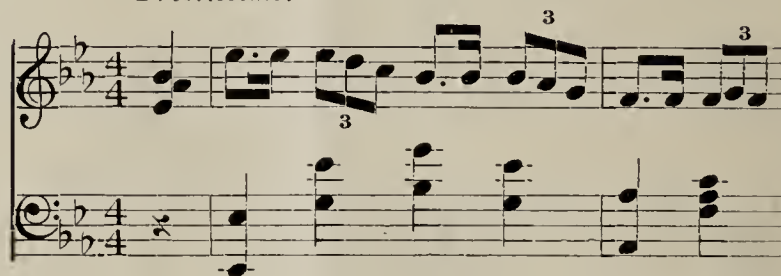
Selecting children to receive gift: "One for you."

This is repeated until each child has received a gift. As Cupid and his attendants make three to distribute the presents, the giving out will take little time. The receipt of each trio of presents is the signal for clapping and demonstrations of delight.

When the gifts have all been distributed, the children jump up and dance with joy around Cupid. They hop and jump, advance toward Cupid, bow to him, and skip merrily around him. Suddenly Cupid runs away, and trying to find him, the children follow, romping joyously off.

### DANCING AROUND CUPID

*Prestissimo.*





# Longfellow's Arm Chair

By E. Fern Hague, New York

## CAST

### IN THREE ACTS

1. James.
2. Alice.
3. Fred.
4. A Principal.
5. A Woodcutter.
6. A Furniture Maker.
7. The Village Blacksmith.
8. Mr. Longfellow.

### IN THREE ACTS

ACT I. Under the Spreading Chestnut Tree.

ACT II. The Furniture Maker's Shop.

ACT III. Longfellow's Study.

## Act I—Under the Spreading Chestnut Tree

Enter a woodcutter with axe over his shoulder.  
Pauses before the tree.

*Woodcutter.*—A fine old tree. It must have stood here by the roadside more than a hundred years. It will take me a good two hours to cut it down.

Throws his coat upon the ground. Enter James, Alice and Fred, rolling hoops.

*James.*—Hello, Woodcutter! What are you going to do?

*Woodcutter.*—I am going to cut down this tree.

*Alice.*—Cut it down? Oh, no, you can't mean it!

*Woodcutter.*—Yes, I do.

*James.*—Cut down the "Spreading Chestnut Tree"?

*Fred.*—Cut down Mr. Longfellow's tree?

*Woodcutter.*—Not Mr. Longfellow's tree. He doesn't own it just because he writes verses about it. It belongs to the city of Cambridge, and the Mayor has ordered me to cut it down because its branches hang too far over into the street.

Enter Village Blacksmith.

*Blacksmith.*—What's all this talk about?

*Alice.*—The woodcutter has been ordered by the Mayor to cut down the spreading chestnut tree!

*Blacksmith.*—Why, sir?

*Woodcutter.*—It blocks the road.

*Blacksmith.*—What the Mayor says must be done, must be done; only I am very sorry, because I love that old tree. When a boy I used to read under the shade of its leaves. I used to listen to the songs of the birds which built nests in its branches. When I grew to be a man I had my blacksmith shop under that tree. Now you know, Woodcutter, why I don't like to see that dear old tree cut down.

*Woodcutter.*—Yes, it is too bad.

*Alice.*—Do you remember Mr. Longfellow's poem,

"Under the spreading chestnut tree,  
The village smithy stands"?

*Blacksmith.*—Yes, Mr. Longfellow used to come often to the smithy and watch me shoe horses.

*Alice.*—Think how badly he will feel when he passes this way and sees that the tree has been cut down.

*Woodcutter.*—I know, my child. I wish I did not have to cut it down.

Enter Furniture Maker.

*Furniture Maker.*—What kind of meeting do you call this? A woodcutter, a blacksmith, and three children.

*James.*—The Mayor says the spreading chestnut tree must be cut down.

*Furniture Maker.*—It's a fine tree, but it is in the way of the wagons that pass.

*James.*—I have an idea. You are a furniture maker. What can be made from the wood of that tree?

*Furniture Maker.*—Beds, tables, cupboards, chairs——

*James.*—A chair! That's the thing.

*Children.*—Why?

*James.*—We can take up a collection and have one made for Mr. Longfellow.

*Fred.*—Good! Every girl and boy would be glad to give for it.

*James.*—Can you make us a chair?

*Furniture Maker.*—That's my business, children, and I'll do my best work for anything that goes to Mr. Longfellow.

*Alice.*—It should be a big chair with arms, and all carved with pretty figures.

*Furniture Maker.*—That's the kind.

*Fred.*—Let us ask our principal if we can take up a collection.

Exeunt children.

*Woodcutter* (Putting on his coat).—I guess I had better ask the Mayor if the children can have the wood for a chair.

*Blacksmith.*—We will go with you.

Exeunt.

## Act II—The Furniture Maker's Shop

Upon a working-table has been placed the armchair. The Furniture Maker is polishing it with oil.

*Furniture Maker.*—Well, I am proud of that chair! It is the best work I have ever done, and I've done good work in the four-and-twenty years I have been in the furniture business. Just think of it! Mr. Longfellow, the master poet, will sit in that chair and write beautiful poems that will be put into books for all the world to read.

Enter Principal, James, Fred and Alice.

*Principal.*—So you have finished the chair?

*Furniture Maker.*—Yes, sir, all but the oiling and polishing.

*Principal.*—A fine piece of work, sir.

*Alice.*—It is a beautiful chair.

*James.*—I am sure Mr. Longfellow will like it.



*Fred.*—I am sure he will.

*James.*—All the children will like it.

*Principal* (Putting two handfuls of change upon the table).—Here is the pay for your work. To-day is Mr. Longfellow's birthday. At what hour shall you deliver the chair?

*Furniture Maker.*—In about two hours, sir. Just as soon as the oil is dry.

*Principal.*—Here is a card. Tie it on the arm.

*Furniture Maker.*—I'm not much on reading. What does it say?

*Principal.*—"To Mr. Henry W. Longfellow, as a birthday gift from the children of Cambridge."

*Furniture Maker.*—Mr. Longfellow is a very old man.

*Alice.*—He is seventy-two years old to-day. Ringing of a bell off stage.

*Furniture Maker.*—That is the bell calling me to lunch. I'll take the chair over to Mr. Longfellow's house after I have eaten.

*Exeunt.*

### Act III—Longfellow's Study

The armchair is placed in a conspicuous place by a table. Enter Mr. Longfellow' leaning upon his cane. He places some copies of "From My Armchair" upon the table.

*Longfellow* (Sitting in the chair).—A very comfortable chair for an old man. It was very thoughtful and kind of the children of Cambridge to have this chair made for me from the spreading chestnut tree.

Enter Alice, James and Fred, followed by a group of school children.

*Longfellow.*—Good morning, my dear children.

*Children.*—Birthday greetings, Mr. Longfellow.

*Longfellow.*—Thank you, thank you. Boys

and girls, of all the birthday gifts I have ever received, this is the sweetest and best. I have written a poem about the chair. Would you like me to read part of it?

*Children.*—Yes, sir.

*Longfellow.*—

"Am I a king, that I should call my own  
This splendid ebon throne?  
Or by what reason or what right divine  
Can I proclaim it mine?"

"Only perhaps by right divine of song  
It may to me belong;  
Only because the spreading chestnut tree  
Of old was sung by me.

"There by the blacksmith's forge, beside the  
street,  
Its blossoms white and sweet,  
Enticed the bees until it seemed alive,  
And murmured like a hive.

"And thus, dear children, have ye made for me  
This day a jubilee,  
And to my more than three score years and  
ten,  
Brought back my youth again.

"Only your love and your remembrance could  
Give life to this dead wood,  
And make these branches, leafless now so  
long,  
Blossom into song."

*Children.*—That is beautiful, sir.

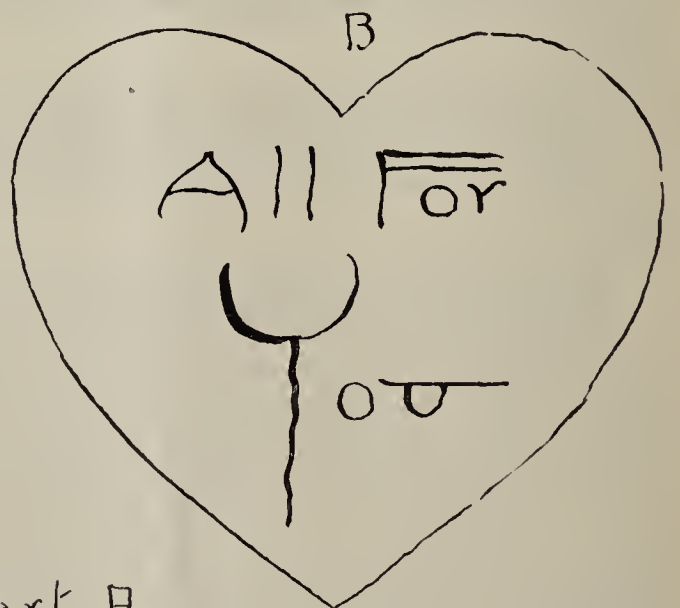
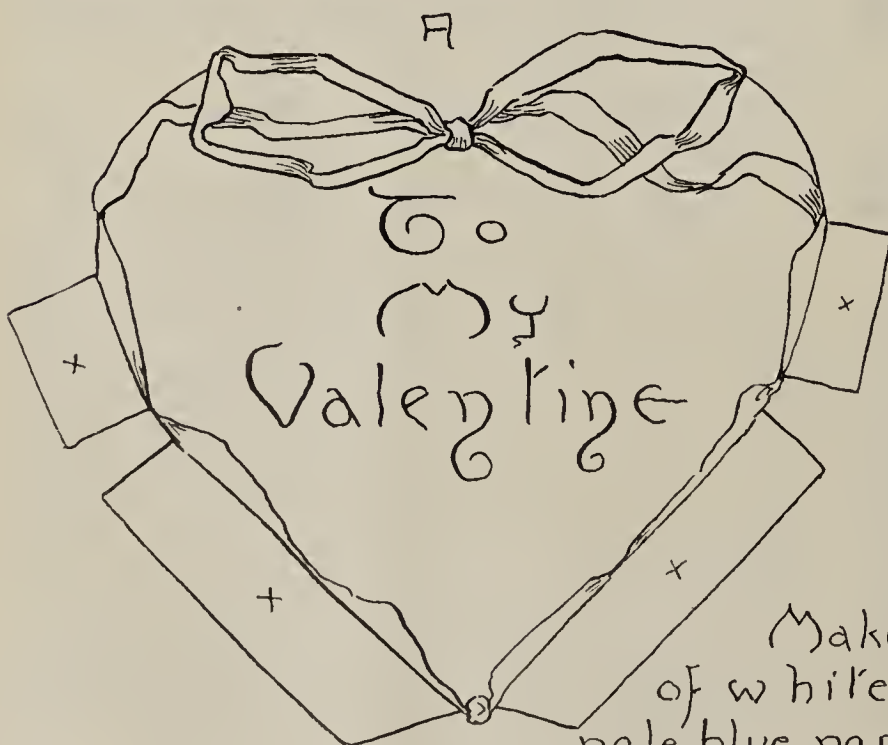
*Longfellow.*—I have had a copy printed for every child. (Distributing them.) Tell the other children I would like to have them pay me a visit. I hope you will all come again.

*Children.*—We will, sir.

*Longfellow.*—Good-bye, children.

*Children.*—Good-bye, sir.

*Exeunt children, singing "The Village Blacksmith."*



Make heart A  
of white paper. Mount on  
pale blue paper  $4\frac{1}{2} \times 4\frac{1}{2}$  by  
folding back flaps x and  
pasting Slip in heart B  
made of pale blue.

Bess B. Cleveland



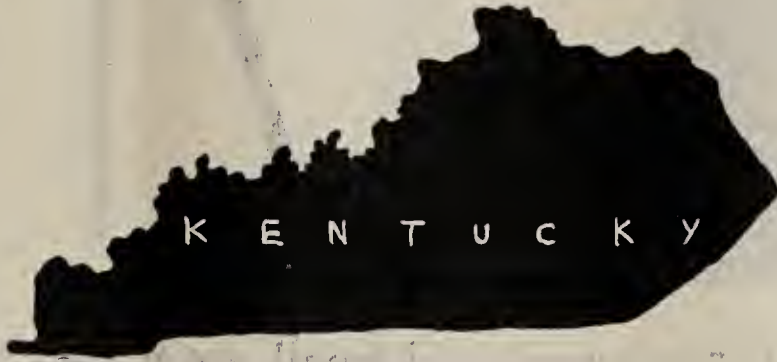
# THE CHILD WORLD

Supplementary Reading for the Primary Grades

## A Lincoln Story

By Harriette Wilbur, Minnesota

This is the State of Kentucky.



This is the cabin, all made of logs, that stood in the State of Kentucky.



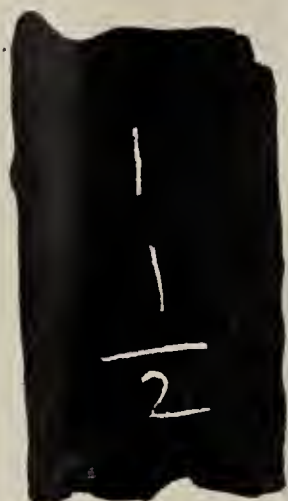
This is the boy called Abraham, who lived in the cabin all made of logs, that stood in the State of Kentucky.



This is the speller, so dog-eared and torn, that was owned by this boy called Abraham, who lived in the cabin, all made of logs, that stood in the State of Kentucky.



This is the way he did his sums, and copied the speller so dog-eared and torn, that was owned by this boy called Abraham, who lived in the cabin, all made of logs, that stood in the State of Kentucky.



This is the stool, three-legged and small, on which he sat and did his sums, and copied the speller, so dog-eared and torn, that was owned by this boy called Abraham, who lived in the cabin, all made of logs, that stood in the State of Kentucky.



This is the fireplace, glowing and bright, that shone on the stool, three-legged and small, on which he sat and did his sums, and copied the speller, so dog-eared and torn, that was owned by the boy called Abraham, who lived in the cabin, all made of logs, that stood in the State of Kentucky.



These are the logs, of walnut wood, that made the fire so glowing and bright, that shone on the stool, three-legged and small, on which he sat and did his sums, and copied his speller, so dog-eared and torn, that



was owned by the boy called Abraham, who lived in the cabin, all made of logs, that stood in the State of Kentucky.



This is the ax, so sharp and strong, that cut the logs of walnut wood, that made the fire, so glowing and bright, that shone on the stool, three-legged and small, on which he sat and did his sums, and copied his speller, so dog-eared and torn, that was owned by this boy called Abraham, who lived in the cabin, all made of logs, that stood in the State of Kentucky.



This is the President, noble and good, who had swung the ax, so sharp and strong, that cut the logs of walnut wood, that made the fire, so glowing and bright, that shone on the stool, three-legged and small, on which he sat and did his sums, and copied his speller, so dog-eared and torn, that was owned by this boy called Abraham, who lived in the cabin, all made of logs, that stood in the State of Kentucky.







# A Flag Exercise for the School

By Bertha E. Bush, Iowa

Let the school, or a selected number of pupils, march around the schoolroom waving flags and go thru any evolutions desired to the tune of "Yankee Doodle," to which the soldiers marched in Washington's time. At the close of these, let them form themselves in front and sing to the tune of "Glory, glory, hallelujah."

We march and wave our banners on this February day,  
To honor brave George Washington and hearty tribute pay,  
To praise his worth and fortitude and gratefully to say  
"He made our country free."

*Chorus* (with waving of flags).

Glory, glory to our hero!  
Glory, glory to our hero!  
Glory, glory to our hero!  
He made our country free.

*First Child.*—George Washington was born February 22, 1732. He was a good boy. Every one has heard one story of his boyish truth and honesty. He studied his lessons faithfully and was so desirous to do just right that he copied out a long list of more than a hundred rules for himself to follow. The rules are still preserved in his careful, boyish handwriting. Some of them are.

*Second Child.*—Every action in company ought to be with some sign of respect to those present.

*Third Child.*—In the presence of others sing not to yourself with a humming noise, nor drum with your fingers or feet.

*Fourth Child.*—Sleep not when others speak, sit not when others stand, speak not when you should hold your peace, walk not when others stop.

*Fifth Child.*—Turn not your back to others, especially in speaking; jog not the table or desk on which another reads or writes; lean not on anyone.

*Sixth Child.*—Read no letters, books, or papers in company; but when there is a necessity for doing it you must ask leave. Come not near the books or writings of anyone so as to read them, unless desired, nor give your opinion of them unasked; also look not nigh when another is writing a letter.

*Seventh Child.*—Show not yourself glad at the misfortune of another, tho he were your enemy.

*Eighth Child.*—They that are in dignity, or in office, have in all places precedence; but whilst they are young they ought to respect those that are their equals in birth or other qualities, tho they have no public charge.

*Ninth Child.*—Speak not evil of the absent, for it is unjust.

*Tenth Child.*—Be not angry at table, what-

ever happens, and if you have reason to be so, show it not; put on a cheerful countenance, especially if there be strangers, for good humor makes one dish at meat a feast.

*All* (waving flags and singing).

Glory, glory to our hero!

Glory, glory to our hero!

Glory, glory to our hero!

He made our country free.

*Eleventh Child.*—When he was fourteen years old he wanted to be a sailor. A place was obtained for him in the navy and his trunk was all packed. But just as he was about to start out, his mother said, "George, I wish you would not go." He turned around that moment and ordered his trunk taken back, and stayed on the plantation and helped his mother till he was grown. If he had gone into the British navy as he wished, we do not know what our country would have done.

*All* (waving flags and singing).

Glory, glory to our hero, etc.

*Twelfth Child.*—When he was a young man he was sent on a very difficult and dangerous expedition to the French. He had an Indian guide. Coming back the Indian guide tried to murder him, but he got away and made his way home without a guide. He went thru terrible hardships and almost starved and froze to death, but he was never discouraged or dismayed.

*All* (waving flags and singing).

Glory, glory to our hero, etc.

*Thirteenth Child.*—He fought in the French and Indian war, and in one battle he had two horses shot under him and four bullets went thru his coat. If it had not been for him the British troops could never have made their way back alive.

*All* (waving flags and singing).

Glory, glory to our hero, etc.

*Fourteenth Child.*—When the American Revolution broke out, Washington was chosen commander-in-chief of the army. He went thru such trials and troubles that any other commander would have been completely discouraged and have given up. He scarcely won one victory, and was defeated again and again. Often his soldiers had no shoes for their feet and no coats for their backs. But he kept them in the field and managed to win his ends in spite of defeats, or, rather, by the masterly use of defeats. Frederick the Great, who was a wonderful commander, sent Washington his portrait with the inscription, "From the oldest General in Europe to the greatest General in the world."

*All* (waving flags and singing).

Glory, glory to our hero, etc.



*Fifteenth Child.*—In the middle of Washington's discouragements and defeats, the young Marquis de Lafayette, a boy nineteen years old, left his lordly estates in France and came over to offer his services to the struggling republic. Washington loved him very tenderly. They walked together and talked together, ate together, and sometimes slept together, and, in spite of the difference in their ages, were the dearest friends. When Lafayette was wounded in a battle, Washington said to his surgeon, "Take care of him as tho he were my son."

All (waving flags and singing).

Glory, glory to our hero, etc.

*Sixteenth Child.*—When the war was over, he was elected first president. Then people began to appreciate what he had done. All along his way they thronged out to make a triumphal entry for him. Choruses sang songs. Women and girls threw flowers before his feet. In the earlier part of his work he had been misjudged and vilified. But toward the end people knew better, and no one was more loved than Washington. And now his name has the highest honors and he is called the Father of His Country.

All (waving flags).—First in peace; first in war; first in the hearts of his countrymen.

All march away singing and waving flags.

## The February Birthdays

By Elizabeth K. Flittie, Minnesota

Thomas A. Edison, February 11.

Abraham Lincoln, February 12.

St. Valentine, February 14.

George Washington, February 22.

James Russell Lowell, February 24.

Henry W. Longfellow, February 27.

February is prolific in its number of great men, all of whom are dear to every true American heart. Think for a moment of its noted birthdays—Thomas A. Edison, who encircled the globe with his wonderful inventions; Abraham Lincoln, whose mighty genius carried this country thru one of its most stormy periods; St. Valentine, whose charitableness and beneficent goodness lightened many a burden; George Washington, the time-honored "Father of his Country," who sacrificed his all to the birth of this nation; James Russell Lowell, who touched fire to many a heart with his rhyme and reason, and last but not least our own dear Henry W. Longfellow, whose inimitable songs have brought cheer and a quiet restfulness to many a weary heart. This surely is a calendar suggestive of much historical study.

Of course *the* work of the month will center around Washington, but a little time should be given to each of the others. In order that the day may not be forgotten or confused, paste a small picture of each person on the blackboard calendar, over the date. Tell short, interesting stories about each one, such stories as will clearly define some marked individuality.

To read afresh for this work is one sure way of being able to present it in a bright, attractive manner. Better not tell the stories at all than to do so in that languid, don't-care sort of way which is enough to kill the innate patriotic spirit of every heart. The reading for this work should be done weeks before the special work is attempted. To wait until the day before such work is to be presented and then institute a grand rush to find something to present makes the teaching of patriotism a farce.

Perhaps in no grade save the lowest primary is it difficult to lead the children to understand something of the meaning to our nation of the life of George Washington. It takes time, thought, skill, and a loyal, patriotic heart to inspire in the children *true patriotism*. Forget that the story is old, and enter into it with heart and soul, remembering that the interest manifested by the children will be in proportion to that of the teacher.

To bring the children into touch with this noble life, to make them feel its reality, and to inspire in them a deep admiration for its love of loyalty and truth should be the aim of every teacher. Not that this exemplary life was beyond reproach, but that it was human and had its trials and temptations as we have. The rising above these trials and temptations is what makes Washington's life worthy of our study and imitation.

In the first place present George Washington to the children as a real boy. Interest them in his home and school life. Let them know him as a sturdy, manly little fellow before they revere him as a hero. If their first thoughts are of the man Washington, the children are quite apt to get the impression that in some way he sprang into life a full-uniformed general, minus boyhood.

The children will be much interested in his love of outdoor sports; his skilful throwing, his mania for playing soldier and his ingenious maneuvering to obtain the generalship, and how he lost the fun of the snowball fight by writing carelessly in his copy-book. His fondness for the chase, his desire to become a sailor, and his years of surveying, with the hardships attending them, will only serve to center and deepen the interest.

Of course the dear old hatchet story will not be omitted, nor that of the favorite colt.

As we follow Washington thru the long years of the great French War and thru the period



of the Revolution, noting incidents here and there that the children can understand,—those displaying his courage and fortitude, his ability to rise to every emergency, and something of his presidential career—the children will learn to know and love him and General Washington will henceforth mean more to them than simply the name of a great historical character. Teach the humanity of Washington and let the children learn to love him as a boy and a man before they are taught to revere him as a patron-saint.

They will also enjoy hearing about his sweet, lovable wife, his beautiful home at Mount Vernon, his fine horses and his famous fox-hounds. Why not this year institute a little change for the celebration of his birthday? Instead of having the old regulation program of songs and recitations, let the regular work be done, only with a little more spirit and finish, if possible.

Let the blackboards be decorated with the children's drawings, illustrating different parts of the story of Washington. With this noble inspiring life for the central thought, the reading, writing, language and drawing cannot be other than interesting to the parents, and the children will be spared the feeling that *they*, rather than their work, are on display.

In connection with this study will naturally come a close observation of the flag. Bring it into the schoolroom and read into every fold and every star and stripe the grand meaning of this national emblem. Talk of it, sing of it, re-

late stories of it until every heart and cheek is burning with patriotic fervor.

A picture chart will add much to the interest and life of the work. On a sheet of white Holland, mount, first of all, in the center of the upper part, a small flag,—at either side and a little below mount pictures of George and Martha Washington. Under these place pictures of his boyhood home, his father and mother, his own home at Mt. Vernon and pictures illustrating any incident in his life.

The children will derive much benefit and enjoyment from this chart, especially if they have brought some of the pictures and helped to make it.

I want to make a plea for the genuinely patriotic music. Now, I am not saying anything against classical music, far from it, for it is all right. It is educative, and let our American children, by all means, have the culture of it. But on patriotic occasions let this classical music be laid aside and have the children sing with a hearty will the old national songs. What is better to arouse an all-inspiring, contagious enthusiasm in a school than the singing together of the old songs, as, "Columbia, the Gem of the Ocean," "Star-Spangled Banner," and always, first and last, "America."

The teacher who enters into this work with heart and soul will not only have made it of value to the children, but she will be conscious that her own patriotism has broadened, and that her love for the flag has increased.

## The February Child World

Pages 201 to 203

### Using the Lincoln Story

The Lincoln Story given in *The Child World* this month may be used as an entertainment exercise if desired. It requires ten children, each reciting a paragraph. The first child holds up a large pasteboard or manila replica of the State of Kentucky. After reciting he places this on a table or chair and returns to his seat.

The second child carries a little log cabin made of twigs or paper tubes, mounted on a pasteboard, with roof and an outside chimney cut from pasteboard and glued into place. After reciting the child places this cabin upon the maps and returns to his seat.

The third child carries a paper boy, if possible an illustration representing Lincoln when a boy of eight or so. He puts this figure beside the cabin.

The fourth speaker advances, pretending to be studying from a miniature book about 1 by 2 inches, made from several bits of newspaper (or a tiny almanac would do, the leaves crumpled and bent). He puts this inside the cabin.

The fifth boy has a shingle on which he pretends to be figuring with a bit of charred match.

He leans this against the cabin.

The sixth speaker has a tiny stool made of paper, the top a circle about an inch in diameter, and three little legs attached. He adds this to the collection. If wishing to do so he may bend the paper boy and place him on the stool.

The seventh speaker carries a paper fireplace.

The eighth boy carries a few tiny bits of wood. Toothpicks or matches would do. After reciting his paragraph he places these on the hearth of the fireplace.

The ninth boy has a tiny paper axe, or a toy one such as children often get with candy or gum will do nicely to add to the aggregation.

The last speaker has a picture of Lincoln, made to stand by the addition of an easel back.

In preparation for the exercise the teacher is to tell the story of Lincoln's home and the way he is said to have studied, his only book being a speller. The children may make these objects as busy work or constructive work, and the exercise will serve as a summing up of the Lincoln talks.

Minnesota.

HARRIETTE WILBUR.



# Busy Work With a Purpose

By Eleanor G. Leary

## Sentence Structure

(Second Year)

This work is to be done after a talk has been given on the lion. Another animal may be taken as the picture needed.

*Teacher's Work.*—Upon the outline picture of a lion explanatory sentences may be written in hektograph ink.

Duplicate copies are to be struck off on the hektograph, one copy being provided for each child.

The lion, together with the sentences, is then cut up along the lines shown in the illustration, in the familiar puzzle picture effect.

Each cut-up picture is then placed in an envelope to be given to the working group at its busy-work period.

*Child's Work.*—The child is told to arrange the parts of the lion in their proper places. They read the words as the portion is placed in position.

A reading lesson is given at the close of the work, so that the teacher may know the children have read each sentence.

## Sentences and Compilation

(Second and Third Years)

*Teacher's Preparation.*—Upon a large sheet of oak tag the teacher writes, with hektograph ink, two sets of complete sentences which answer the following questions:

What things are.

What is done to things.

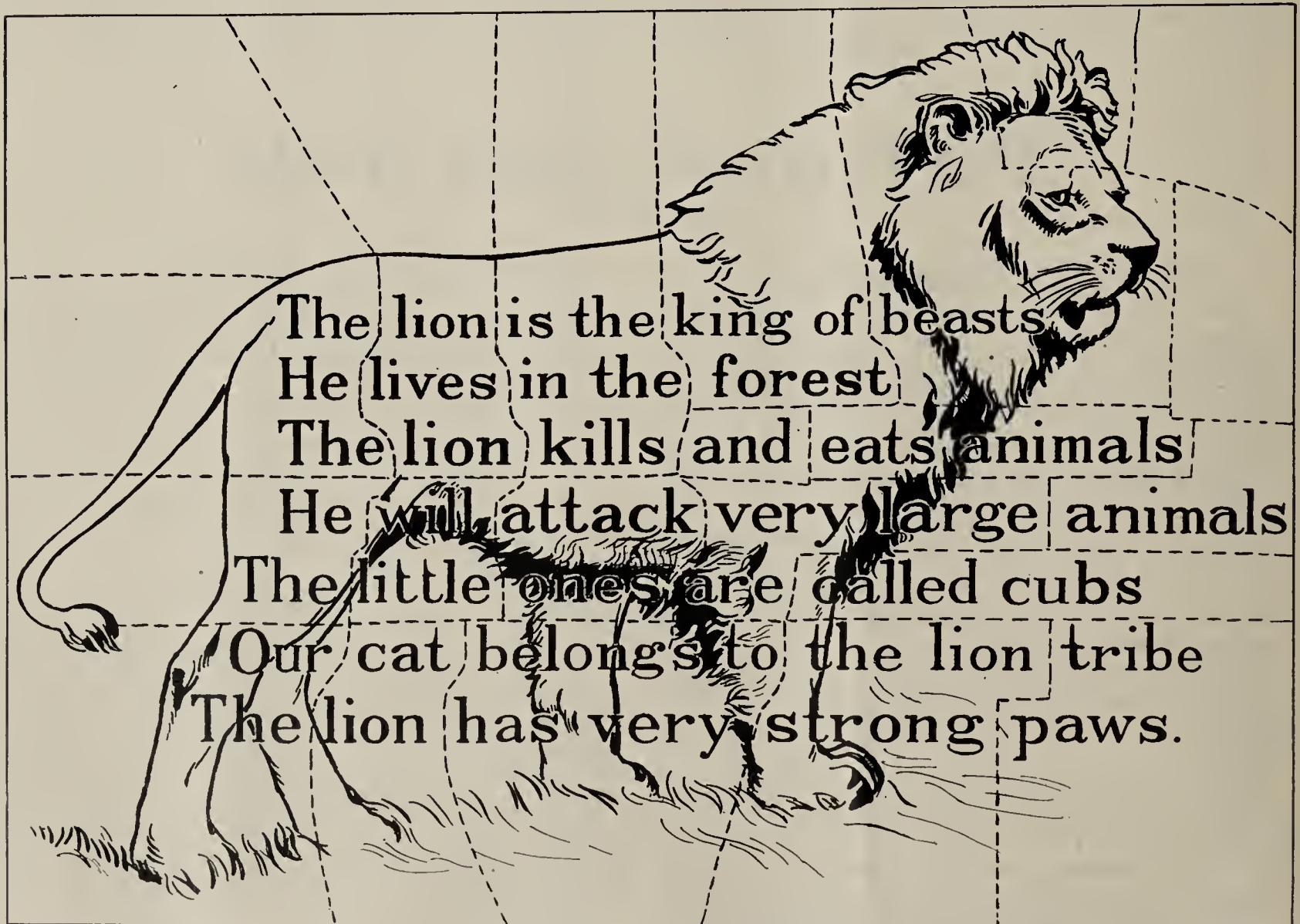
The original copy is then placed upon the hektograph and duplicate copies obtained, so that each child may have one. These hektographed copies are then cut into separate words, and the cut-up words placed in an envelope, a complete set of both groups above being given to each child.

*Child's Work.*—The child arranges the words in sentences upon his desk.

Iron | is | a mineral.

Coal | is | a mineral.

Salt | is | a mineral.



Outline Picture of Lion



The butterfly is an insect.

The trout is a fish.

The owl is a bird.

Carrots are vegetables.

The spade is a tool.

The awl is a tool.

Gold is a metal.

The ground is tilled.

Apples are gathered.

Seeds are sown.

The fire was lighted.

The weeds were destroyed.

The vessel was wrecked.

The corn was ground.

The milk was sterilized.

My shoes were polished.

My nails were cleaned.

### The Connected Story

(Second and Third Years)

*Aim.*—Composition, to provide for the connected story in proper unity without the aid of pencil or paper.

*Teacher's Work.*—Upon a large sheet of oak tag, or in a convenient place upon the blackboard, the following outline is written:

Born.

Home and parents.

Sports.

School.

Things he would not do.

Things he would do.

People's opinion of him.

What he was to his country.

The outline may be used in the seat work, either for the life of Washington or the life of Lincoln.

Upon a sheet of oak tag the complete sentence to each topic above is printed with hektograph ink. Duplicate copies of the sentences are then run off by means of the hektograph. The sentences are then cut into separate words, and together with a picture either of Washington or Lincoln, are put into an envelope.

*Child's Work.*—The child places the picture of his hero at the top of his desk. This picture furnishes him with the cue for his seat work.

Let us suppose the child found the picture of Washington in his envelope. He would build up this story:

George Washington was born in

Virginia, Feb. 22, 1732.

His home was a comfortable happy

home.

His mother loved George very

much.

Washington loved his mother in

return.

He liked to play soldiers.

He liked to run jump and wrestle.

He could swim and row and ride

a fast horse.

His school was a little log house.

He would not tell a lie.

He would not do a dishonest thing.

He would not disobey his mother.

He always spoke the truth.

He tried to be honest in all things.

People loved him.

People knew he spoke the truth.

They believed in him at all times.

He was a great General.

Washington became the first President of the United States.



## Reading

(Second and Third Years)

*Aim.*—Reading, to provide material so that the difficult words are kept constantly before the children. This form of drill proves much more valuable than other methods that have been tried.

*Teacher's Work.*—Keep a list of the words that your children find it hard to remember. Write upon a chart the paragraph or just the single sentences that have proved a stumbling block for the class. Underline with some color the difficult words. Keep this chart before the class for several days before the seat-work period. Have the words drilled and drilled as often as possible, paying particular attention to the words which have been underscored.

Cover during the day the chart from which the children are to do their seat work. Pass out to the children the exact sentences that have been hektographed and cut up into words.

*Child's Work.*—By using as a guide some little suggestion in the nature of a "catch" word from each sentence, the children are required either to reproduce these sentences exactly as they were on the chart, or to arrange the hektographed words in new sentences, but following the thought of the original sentence. In order to do this the difficult words become a part of the child's vocabulary.

The teacher must ask for the reading of the completed work at the close of the busy period.

## Names of Letters

(Second Year)

*Aim.*—To teach the alphabet (names of letters), not for reading purposes, but to teach the sequence of letters in the alphabet. This is necessary for children to know in order to use the dictionary and other books of reference.

*Teacher's Work.*—The teacher prints and writes in script the alphabet, both the capital and small letters. These are placed above the board for reference. Hung from a wire they serve the best purpose.

*Child's Work.*—(a) The children should be encouraged to bring their letter blocks to school and arrange them on their desks, using the guide on the blackboard.

(b) Test. Without the teacher's letters as a guide, the children may be asked to make the alphabet as they remember it.

(c) From an old page in the reader the children may be told to cross out the letters as they appear on the teacher's wire, placing the num-

2 3 4

ber of the letters as, boat, cat, bread.

## Reading and Arithmetic

(First Year Upward)

*Aim.*—A combination of reading and arithmetic. It serves as an introduction to the written questions which come later in the child's arithmetic.

*Teacher's Work.*—Prepare a set of questions and a set of answers to these questions. Hektograph both sets. To use the hektographed papers keep the questions intact and cut up the paper containing the answer into separate words.

### Questions.

1. How many feet have two horses?
2. How many fingers and thumbs have you?
3. Three boys wear how many shoes?
4. Two horses wear how many shoes?
5. How many eyes have four girls?
6. How many skates will five boys use?
7. How many mittens will three children wear?
8. How many girls sit in the first row?
9. How many cents in a ten cent piece?
10. How many feet have five ducks?
11. How many feet have two cows?
12. How many horns have four cows?

*Child's Work.*—From the envelopes containing the cut-up answers the children will build each sentence in complete statements.

### Child's Work.

Two horses have eight feet.

I have ten fingers and thumbs.

Three boys wear six shoes.

Two horses wear eight shoes.

## Spelling and Phonics

(Second Year Upward)

*Teacher's Work.*—After the teacher has developed certain phonograms in the phonic drill, the children are ready for this exercise. Possibly the work has been to teach the "an" family. The phonogram is placed upon the blackboard, and the children are told to make as many families and children as they can.

This list must be supervised at the close of the seat-work period.



Child's Work.—

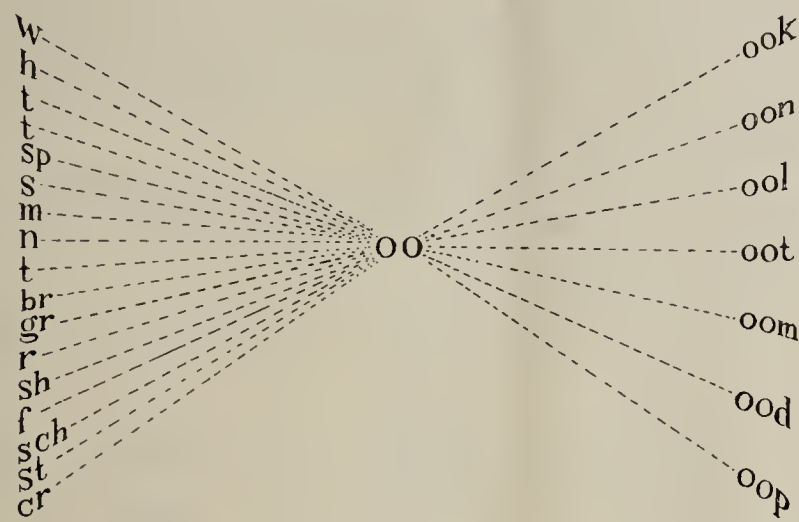
an	bank	ang	and
man	rank	bang	band
fan	thank	hang	stand.
tan	spank	sang	hand
can	shank	clang	land

As a test the teacher may read the list from some child's paper and require the same to be written by the entire group.

Phonics and Spelling  
(Second Year Upwards)

Aim.—To give drill in the oo sound and its different phonograms.

Teacher's Preparation.—On a large sheet of oak tag prepare the following design by writing in colored crayon the phonograms and the initial letters in separate colors:



Upon a large sheet of oak tag, 9 x 12 inches, write in hektograph ink the words found upon the above chart. Duplicate copies are run off, in order to provide a copy for each child.

The hektographed copies are then cut into the initial letter or letters and the "family ending." A complete cut-up set is placed in an envelope and given to each child.

Child's Work.—Using the teacher's chart as a guide, the words are placed in columns upon the desk by combining the correct initial letter with the proper phonetic ending; as,

h | ook |      | sp | oon |      | t | ool |

t | ook |      | s | oon |      | c | ool |

c | ook |      | m | oon |      | sp | ool |

br | ook |

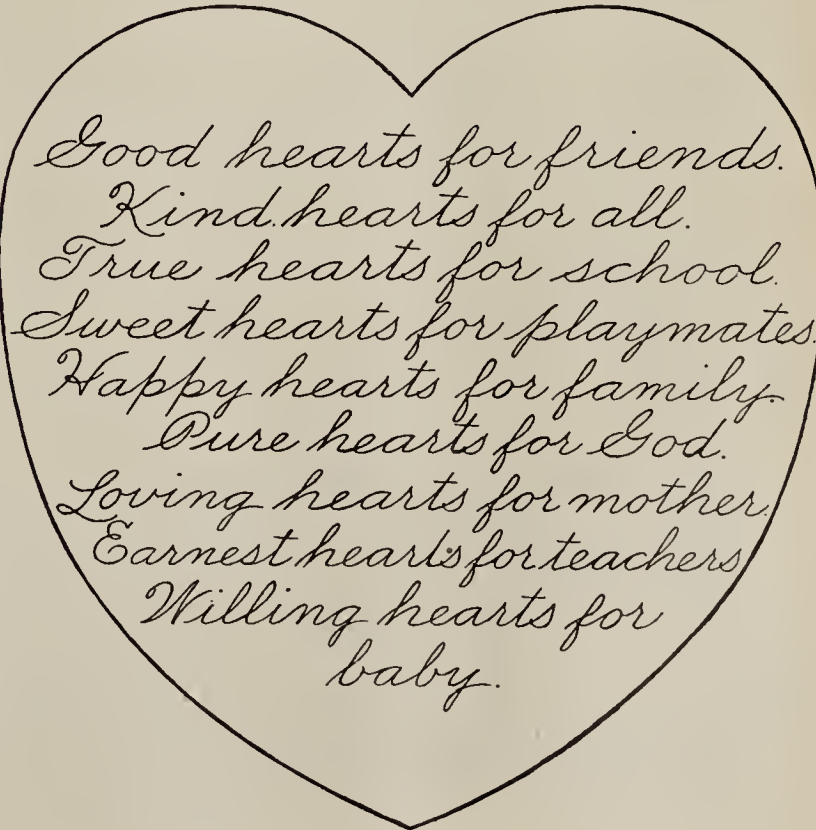
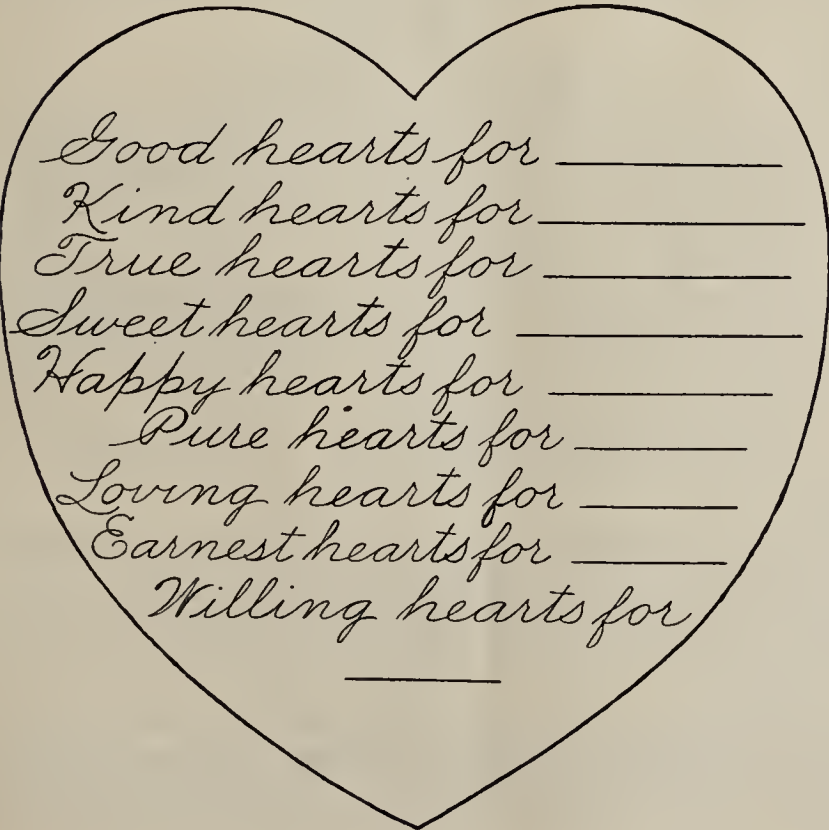
Tell the children to complete one "family" before going to the next cousin. For spelling, provide the children with paper, and permit them to write the columns.

Aim.—Spelling and to increase the child's vocabulary by means of ethical teaching.

Teacher's Work.—Develop the thought on St. Valentine's Day that certain good qualities may be had in our hearts for others, as a preparation for the sentence to be completed by the children.

On a large sheet of paper, preferably white-lined paper, a large heart is drawn in hektograph ink and duplicate copies run off on the hektograph. Upon this is written the sentences given below.

Child's Work.—Upon the hektographed paper the child writes the word in the blank space. He may use his reader to copy correctly the words needed.





Phonics

(Second and Third Years)

*Teacher's Work.*—The *ea* phonogram has been taught in combination with other phonic endings. The children have learned that in most cases “ea” speaks the name of the first letter, e.

Columns of words containing the complete list of all the words in the following families, *each, eak, ean, eam, eat, ear, ead, eal*, are printed with hektograph ink and many copies run off by means of the hektograph.

These words are then cut up into the initial letter or letters, and the phonetic endings. Both the cut-up parts of the words are put into envelopes, upon the outside of which is written the phonetic endings as they appeared in the teacher's original copy.

*Child's Work.*—From the envelopes the child selects the initial letter to be placed with the phonogram. In order to do this correctly, the child must sound the phonogram, the initial letter and then the entire word in order to see if he has a good English word.

The child's work may look like the following list:

p

each

b

reak

m

ean

r

ead

b

eat

f

ear

p

eal

r

each

sp

eak

b

ean

b

ead

m

eat

d

ear

st

eal

t

each

sq

eak

l

ean

l

ead

ch

eat

n

ear

s

eal

pr

each

l

eak

gl

ean

m

ead

f

eat

cl

ear

squ

eal

b

each

fr

eak

y

ean

b

eat

g

ear

t

each

p

eak

cl

ean

n

eat

dr

ear

br

each

p

eat

sp

ear

r

each

bl

each

Writing

(First Year)

*Teacher's Work.*—Select words containing the letters found difficult for the children to make. The letter *k* is a difficult letter. Upon sheets of paper the teacher will write the following words. Every other line is left blank, the omitted space to be written upon by the child. By arranging the paper in this fashion the child is not obliged to look at his own writing for a copy, but rather at the teacher's model. Hektographed copies may be run off, and many copies are thus provided.

*Child's Work.*—He traces over the teacher's copy, and in the space beneath he tries to imitate the teacher's work.

knee	keep	cake
knee	keep	cake
knee	keep	cake
knee	keep	cake
knee	keep	cake

Arithmetic

(Third Year Upwards)

*Aim.*—To arouse interest in business and correlate the arithmetic work with other lessons of the grade; in this particular case with the geography lesson.

*Teacher's Preparation.*—Cut from a magazine a picture representing a certain industry in the United States. Paste the picture at the top of a large sheet of oak tag. Underneath, write the following problems.

Type examples, suggestive of what may be used on the flour industry:

A carload of grain was shipped to Minneapolis from the Central States. There were 30 cars each containing 50,000 lbs. of the grain.

How many lbs. in the entire train load? At the flour mills the wheat was converted into flour. If  $\frac{1}{4}$  of it was packed into bags,



how many bags could be filled, each weighing about 60 lbs.? What were they worth if one bag sold for \$0.80?

The remaining lbs. in the carload were put into barrels holding 196 lbs. each. How many bbls. were filled?

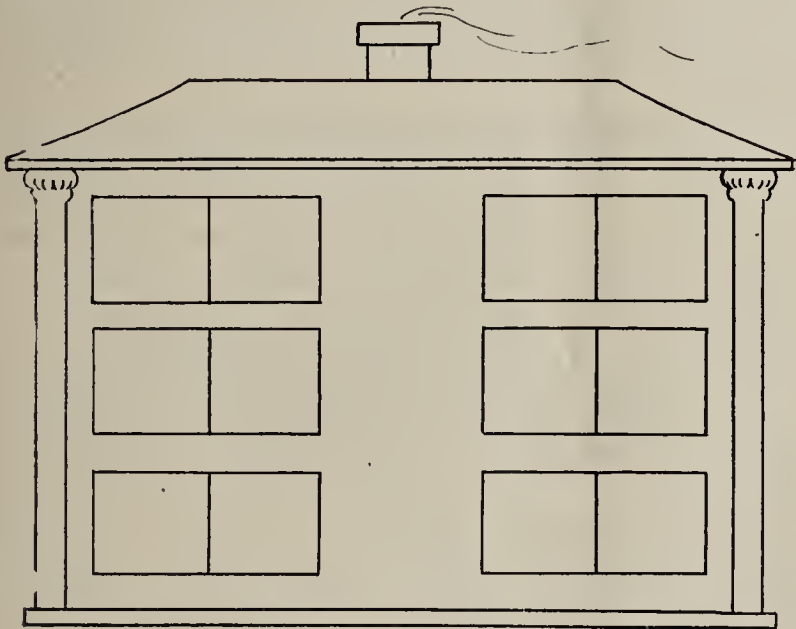
These sold for \$6.75 per. bbl. What was received for them?

Arithmetic Combinations

(First Year)

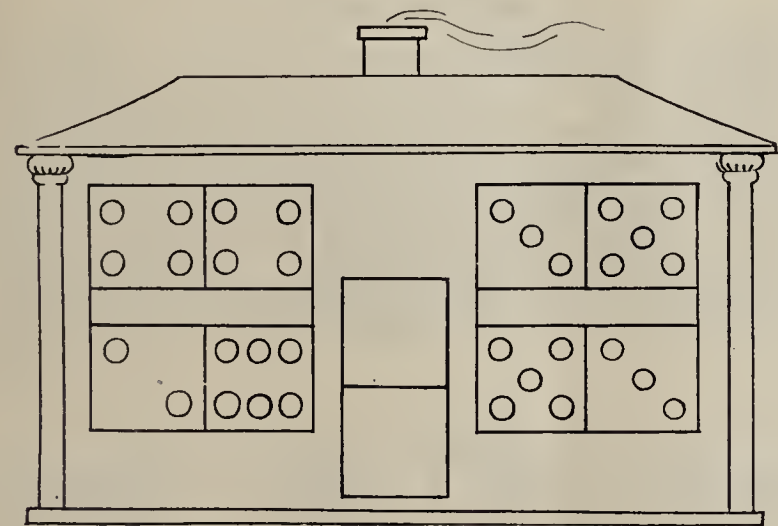
*Aim.*—Drill in certain combinations already taught to the class.

*Teacher's Work.*—Prepare hektographed copies of blank houses. Provide one copy for each child.



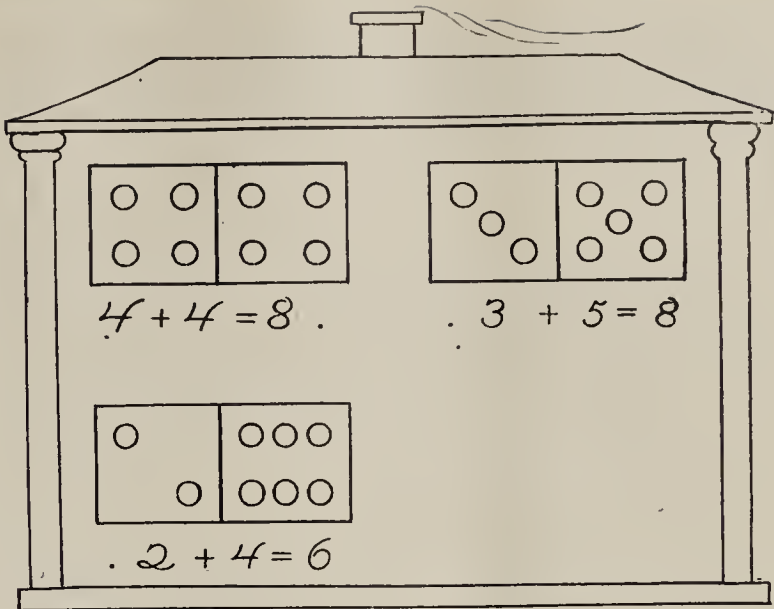
Tell the children they may put rings in their empty houses. See how many houses they can fill with the stories learned about the number 8.

*Child's Work.*—(a) Upon the hektographed papers the children mark in the rings, keeping within the facts learned about 8.



(b) When this work has been done the teacher may collect the papers and save those that have been correctly done.

At some future time these papers may be re-distributed and the children told to write the combinations underneath the houses. This provides valuable work for the slow children.



The Multiplication Tables

*Teacher's Work.*—Hektographed copies are provided for each child, the copies to contain all the combinations found difficult by a majority of the class. Upon the hektographed papers the children write the omitted number to complete the combination. By writing upon hektographed paper much time is saved, and as a consequence the child gets much drill in the combinations.

$6 \times 4 = \cdot$	$6 \times 4 = 24$
$8 \times \cdot = 24$	$8 \times 3 = 24$
$7 \times \cdot = 49$	$7 \times 7 = 49$
$6 \times \cdot = 42$	$6 \times 7 = 42$
$\cdot \times 7 = 35$	$5 \times 7 = 35$
$9 \times \cdot = 27$	$9 \times 3 = 27$
$6 \times 6 = \cdot$	$6 \times 6 = 36$
$8 \times \cdot = 32$	$8 \times 4 = 32$
$\cdot \times 9 = 54$	$6 \times 9 = 54$
$\cdot \times \cdot = 36$	$6 \times 6 = 36$

Counting

*Teacher's Preparation.*—Prepare a large sheet of oak tag after the following plan: With hektograph ink write about twenty of each number from 1 to 9, including the 0. Duplicate copies may be obtained from the hektograph.

These columns of the units are then cut up into the separate units and placed in an envelope. One envelope should be furnished to each child in the group.



*Child's Work.*—After the development lesson the children are told to combine the numbers in proper order from 1 to 50, or from 50 to 100, etc.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	etc.					

In each row the child notices that he adds the first row, prefixing a tens place as,

1	ten,	2 ten,	3 ten
---	------	--------	-------

Later in the term the child may be required to write the numbers, after he has arranged them on his desk.

### Sentence Structure

(First and Second Years)

*Teacher's Work.*—On a large sheet of plain white paper the teacher pictures little hearts in hektograph ink.

Upon the hearts are written the little couplet, and copies are run off by means of the hektograph.

*Child's Work.*—The little hearts are cut out from the hektographed sheet. Large heart-shaped white papers to make a little booklet are also cut out from plain white paper, about eight by eight inches in size. These are folded in two, and the hearts cut from them, allowing the fold at the top to hold the two hearts together.

Upon this booklet the little hearts are pasted to form the message below, which may be the child's token to mother on St. Valentine's Day. Make this the incentive for neat, careful work.

Red cartridge paper cut after the model of the folded hearts, 4 x 4, will make the outside cover. Both folded hearts, the white and the red, are tied together with red ribbon to match in color the cartridge paper.

### Paper-Cutting

(Second Year Upward)

*Aim.*—Paper-cutting, to correlate with the conversation lessons and readings to pupils for the month of February.

*Note.*—The stories told to the children concerning Lincoln include the log-cabin home, and enough more of his life as may be necessary to understand the poverty, etc., of his early days.

To understand the conditions under which Washington grew to manhood bring out the cherry-tree story to emphasize the moral side of his character. Then the love of athletics and soldierly games prepares the way for Washington as leader in the American Revolution.

Make the stories so real that the children will be able to reproduce their thoughts orally, to write their thoughts, and to picture the scenes in proper order during the manual-training period.

As an incentive to careful work, tell the children that they are about to prepare a book about the two greatest men this country ever had. Their book may include the best sentences given during the oral reproduction work, together with the best pictures. These books are to be given to mother when completed.

Take about eight folded pages from a blank book. These serve best to paste the pictures upon; have the story written upon the opposite page.

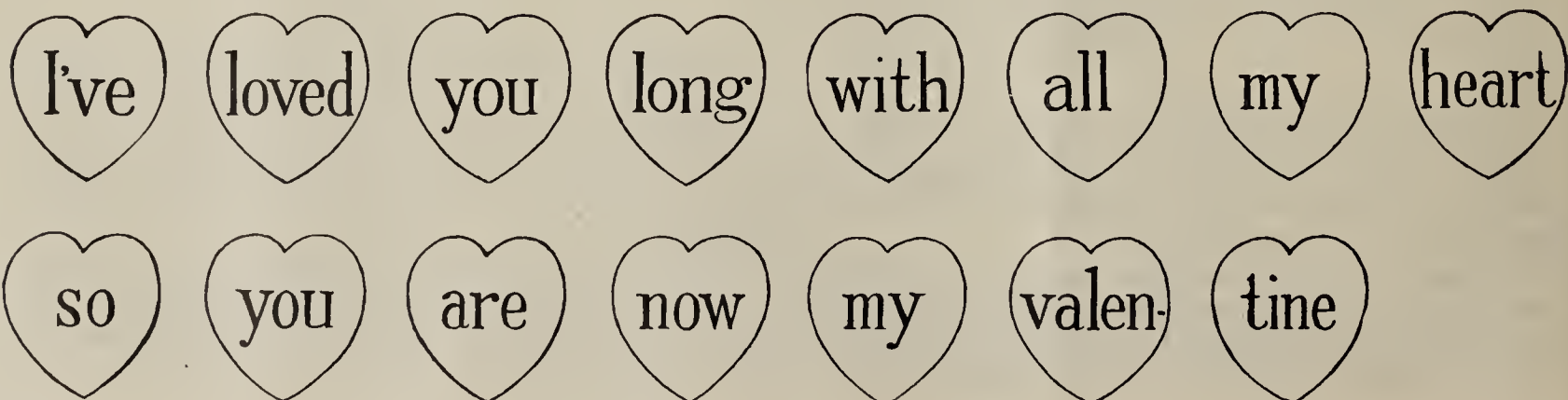
*Teacher's Preparation and Work.*—Large models should be made and hung before the children during the study of the stories. These are not to be exposed during the working period of the class.

From the teacher's chart the child gets an idea of the arrangement, but to copy the teacher's work would destroy the most valuable part of the lesson, namely original thought in arranging the scenes.

#### THE LOG CABIN

*Material.*—Colored squares 4 x 4. Gray, black, white.

*Child's Work.*—The square of gray to show the sky is taken entire, and serves as a foundation for the rest of the papers. White is torn with a ragged edge from A to B, to give the appearance of a broken horizon. The trees are of black, to give the appearance of a forest.





Several may be cut out and scattered thru the picture.

The log cabin may be drawn upon the black paper and then cut out with scissors. White chalk marks may be drawn thru to show the spaces between the logs.

#### LINCOLN BY THE FIREPLACE

*Material.*—Paper 4 x 4 inches, light brown, red and dark brown, and a small piece of black for the pot and the figure.

*Child's Work.*—For the background lay the light brown for the interior of the room. Mark off the lines of the boards with a lead pencil. For the interior of the fireplace cut a small piece  $1\frac{1}{2}$  x  $1\frac{1}{2}$  inches. Around this paste the dark-brown fireplace,  $\frac{1}{4}$  inch wide and  $1\frac{1}{2}$  inches square, marked so as to represent bricks.

Make the table, skin, pot and the figure of Lincoln by drawing their pictures upon the black paper and cutting along the lines.

Let the child use his own individuality in placing them in the room.

#### THE RAIL SPLITTER

*Material.*—Paper 4 x 4, in green, blue, light blue, and very dark blue.

*Child's Work.*—Let the light blue square 4 x 4 serve as the foundation. The blue sky is torn with an irregular edge and pasted to the top edge of the light blue square. The green ground, with its irregular, torn horizon, is pasted to the edge of the light blue foundation.

Let the children cut the trees and figure after drawing the outlines on dark blue paper. These are pasted to the background as the child pleases, thus enabling the individuality of each child to be shown in the work at hand.

Pictures were made of these scenes depicted in the life of Washington as told by the teacher.

#### THE CHERRY TREE STORY

*Material.*—Paper 4 x 4 inches. Take the different shades and tints of green.

*Child's Work.*—The square, 4 x 4 inches, of light green, serves as the foundation upon which is pasted the rugged-edged dark green for the sky, and the green for the earth.

The child draws the trees and figure from the dark green and pastes them in their proper places.

#### PLAYING SOLDIER

*Material.*—Paper 4 x 4 in the shades and tints of orange.

*Child's Work.*—The square of pale orange paper, 4 x 4, is used as the foundation. Upon this is pasted the dark orange sky, with its ragged edge. Then the orange, with its torn edge, is pasted to the bottom edge to represent the ground.

The child draws the trees and soldiers from

the very dark orange paper. Tell the children to have Captain Washington, drummer boy, etc. After cutting with their scissors the figures may be pasted onto the foundation in any way the children may choose to represent a company of soldiers.

After the illustrations have been completed they are ready to paste upon the booklet. In order to do this well, encourage the children to place the square in the exact middle of the page and paste the edges down carefully.

Upon the opposite page from the picture in the booklet the children write the following, to explain the meaning of the different pictures. The thoughts may be told in the child's own words.

**FIRST PICTURE.**—Abraham Lincoln was born in a log cabin in the backwoods of Kentucky. It was a poor cabin with only one room. Abraham had to sleep on a bed of dried leaves.

**SECOND PICTURE.**—Lincoln loved to read books. Often at night he would read by the fireside. He would write upon a board with a piece of charcoal.

**THIRD PICTURE.**—As a boy he had to do work upon the farm. He often split rails for the neighbors, to earn money with which to buy clothing and books.

**FOURTH PICTURE.**—George Washington chopped down his father's cherry tree. But he told his father that he did the deed. He tried hard never to tell a lie, and thus he grew to be a truthful man.

**FIFTH PICTURE.**—Washington loved to play soldier when he was a little boy. The boys made him their captain, because he was so strong and brave. When he became a man the people selected him as their leader.

**SIXTH PICTURE.**—General Washington was first in war, first in peace, and first in the hearts of his countrymen. He was the bravest soldier our country ever had. Washington was loved by all.

### Manual Training

*Material.*—Straw board two pieces 7 x 8 inches, and for the back  $\frac{1}{2}$  x 8 inches, book linen, and colored cartridge paper of a light blue or gray color, a lining of plain white paper.

In order to make it the teacher will place the following directions upon the blackboard, together with the illustrations for folding:

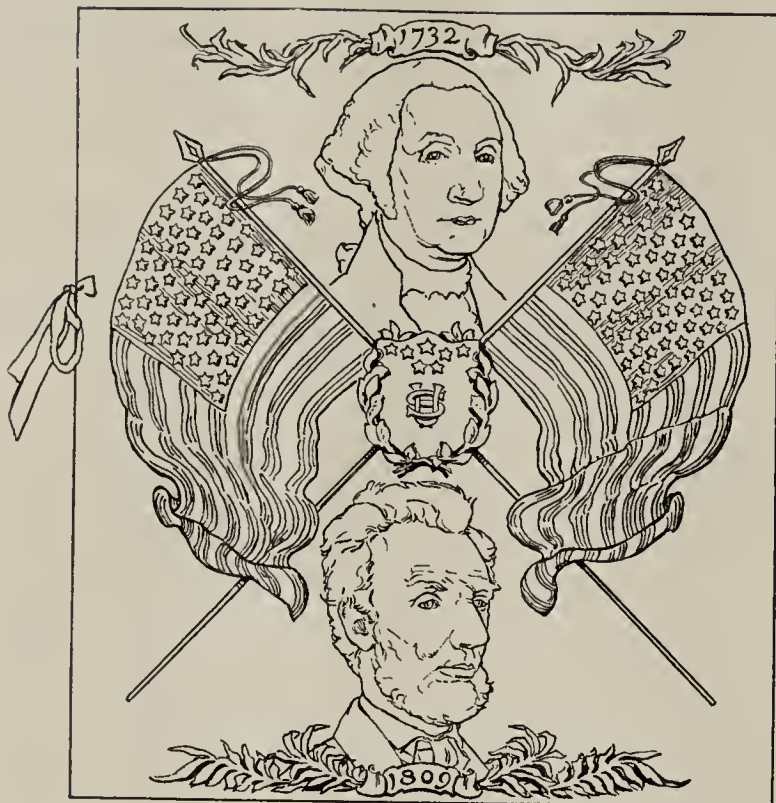
Cut for the covers, straw board, two pieces (8 inches long x 7 inches wide). Straw board, a strip  $\frac{1}{2}$  inch wide x 8 inches long.

Cut the cartridge paper for the outside: Two pieces 10 inches long and 8 inches wide. Cut the book linen for the back of book, 3 inches wide x 10 long.

Cut the lining 18 inches x 7 inches from the plain white paper. Fold on the straight lines, cut on the dotted lines.

In order to have the exercise of value the children should have had practice in putting the





Decoration for Book Cover

parts together. To have this done in the most economical way the following has been proven most successful:

The straw board strip,  $\frac{1}{2}$  inch by 8 inches, is pasted to the center of the strip of lines.

Then the straw board, 8 inches x 7 inches, is laid upon the overlapping sides of the line and pasted firmly to the back. The linen shown as *a* and *b* is turned over the straw boards and pasted down to give extra strength to the back.

After folding the blue cartridge paper as in 1 and 2 and cutting out the corners, *c*, *d*, *e*, *f*, each side of the cover is run onto the straw board until the outside edge is closely fitted. Where the edge rests upon the linen back some

paste is inserted and the two become attached. The remaining loose edges are then pasted to the straw board.

Both outside covers having been fastened, the white lining is easily put in place and pasted.

For decoration the children may color in two American flags, and paste Washington's and Lincoln's pictures above and below them.

Attach the cover and booklet by piercing two holes and running red, white and blue ribbon thru and tying a small bow on the outside.

### A Cure for Whispering

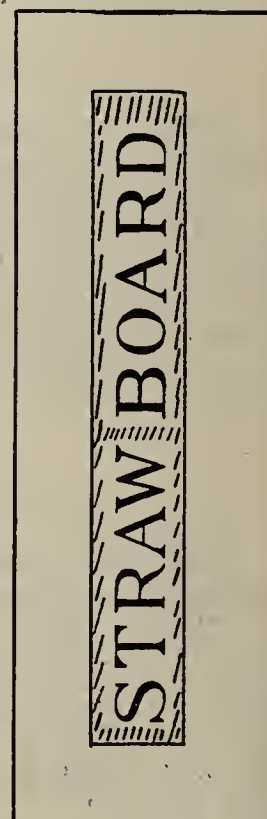
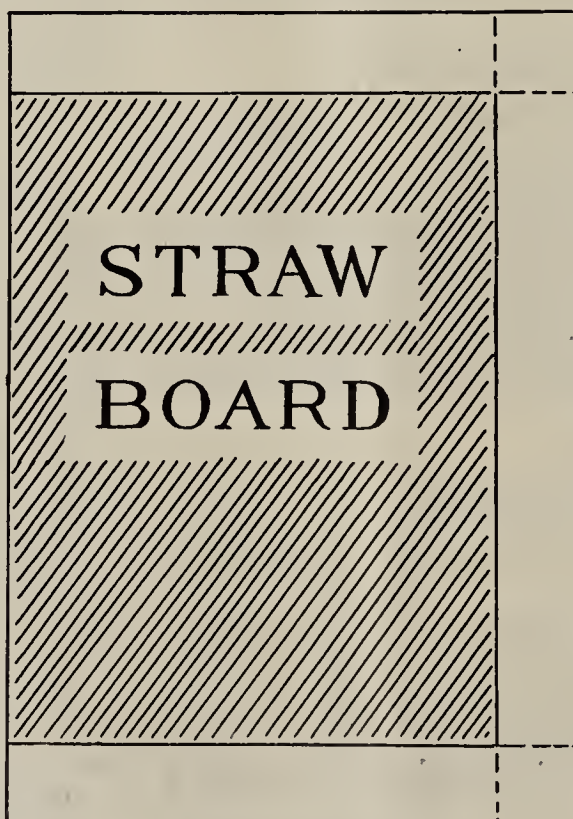
I had always been greatly annoyed by whispering until I decided on this plan:

After each class recitation we have a few physical culture exercises, and immediately following a few minutes are allowed for talking. This may be regarded by some as a waste of time, but when we note the quiet and industrious attitude of the pupils thereafter it is indeed a gain. Some pupils, either from thoughtlessness or a yielding to temptation, will sometimes be seen whispering at an improper time, but such are asked to remain either at recess or after school, and are required to solve correctly several arithmetic problems. For this purpose I have a notebook filled with difficult problems in multiplication and long division, and the four fundamental processes of mixed numbers and decimals, with the answer to each problem opposite it. The questions are put on the board, and then as each pupil comes forward with the solutions it is an easy matter for the teacher to examine the papers, as she has the answers in the notebook before her.

Knowing that such a task awaits them, the pupils are not so likely to forget that they have a "talking period."

Pennsylvania.

MARY A. MERTZ.



A School-Made Book—Covers and Back



# Busy Work with a Purpose

By Agnes E. Quish

Let the central thought for this month be courage, honor, patriotism.

## History—Reading—Composition

(First and Second Year.)

Abraham Lincoln was born February 12, 1809. He was a poor boy. He lived in a log house.

He had to work very hard to learn to read. He had to teach himself. He had only three books. He read them over and over.

He grew to be strong and good. People could trust him.

The people chose Abraham Lincoln for President. He was a great and good President.

While Abraham Lincoln was President, he set the black people free.

Tell the story of Lincoln in the above manner. Repeat the story several times, using the same words each time.

Have the children tell the story in your words. Print the story on a large sheet of oak tag and use it for a reading lesson.

Hektograph a copy of the story for each child. Cut it into the separate words and place in envelopes. The children are now to build the story from memory.

## Composition

(Third Year)

Tell the story of Lincoln in the above manner. oral reproduction the children are to write their compositions by completing the following sentences:

.....born in Kentucky.....poor boy.....log house.....work hard to learn to read..... strong and brave.

## Spelling

(Fourth Year Upward)

After the oral lessons on Lincoln, hektograph the following and give a copy to each child working in the group. The words have been used in describing Abraham Lincoln's character.

Have pupils take dictionary and find the exact meaning of each word.

Cut the list into the separate words, and place together all the words that are somewhat alike in meaning.

strong

kind

just

gentle

honorable

hard-working

persistent

faithful

thoughtful

humble

truthful

courteous

calm

sympathetic

courageous

wise

brave

industrious

tender-hearted

true

patient

persevering

obliging

determined

At the end of the period ask different children to tell you why they grouped their words as they did.

Try to tell which words do or do not describe Washington.

## Silent Reading

(Fourth Year)

Hektograph copies of Lincoln's second Inaugural Address from "With malice toward none," etc.

The Gettysburg Address.

Walt Whitman's "O Captain! My Captain."

Give a copy to each child for silent reading during the seat-work period. At the end of the period, question, for proof of the value of the lesson. Special commendation should be given to the children who learn the selections.

## Paper-Cutting and Pasting

Hektograph copies of the outline of Washington on his horse and give a copy to each child.

The children might use carbon paper and trace the outlines on the colored papers.

Cut the horse, wig and frill for shirt of white paper.

Make the hat, coat and boots of black paper.

Make the boot-top collar and cuffs of orange paper. Paste the several parts on the figure.

(See illustration on the following page.)

## HOOD'S SARSAPARILLA

Has surpassed all other medicines, in merit, sales and cures

Its success, great as it has been, has apparently only just begun.

It has received by actual count more than 40,000 testimonials in two years.

It purifies the blood, cures all blood diseases, all humors and all eruptions.

It strengthens the stomach, creates an appetite and builds up the whole system.

It cures that tired feeling and makes the weak strong.

There is no real substitute for it. Any preparation said to be "just as good" is inferior, costs less to make, and yields the dealer a larger profit. Insist on having Hood's.

In usual liquid form or in chocolate tablets known as Sarsatabs. 100 doses \$1.



## Type Sentences

(Fourth Year)

On separate slips of paper write the words:

Washington was general  
 leader  
 officer  
 gentleman  
 statesman  
 surveyor  
 president

place the words which tell what he was. When finished, copy once in sentence form. The child's desk should look as follows:

surveyor

soldier

leader

Washington was general

officer

statesman

president

gentleman

Children are to place the word Washington at the left side of the desk. At the right side



Washington on His Horse—Outline for Hektographing



Busy Work in Numbers

Drill in Arithmetic

(Second Year Up.)

*Aim.*—Arithmetic, a device to be used in addition, subtraction, multiplication, division and fractions where drill is required.

*Teacher's Work.*—Prepare the following chart on a large sheet of oak tag which can be readily seen from all parts of the room. Color the numbers in red and blue to add interest to them:

Row 1.	1	2	3	4	5	6	7	8	9	10
2.	11	12	13	14	15	16	17	18	19	20
3.	21	22	23	24	25	26	27	28	29	30
4.	31	32	33	34	35	36	37	38	39	40
5.	41	42	43	44	45	46	47	48	49	50
6.	51	52	53	54	55	56	57	58	59	60
7.	61	62	63	64	65	66	67	68	69	70
8.	71	72	73	74	75	76	77	78	79	80
9.	81	82	83	84	85	86	87	88	89	90
10.	91	92	93	94	95	96	97	98	99	100

Counting

*Aim.*—Counting numbers from 1 to 30 and upwards.

*Material.*—Old calendars may be used for this exercise, provided the numbers on them are large enough to be readily handled by the child.

*Teacher's Work.*—Paste the calendar sheet on oak tag to make more serviceable.

Let the child cut them up into squares containing the numbers, and place in envelope.

*Child's Work.*—(a) Tell the children to arrange the numbers at the top of their desks in regular order from 1 to 30.

(b) Later in the term the children may be told to count by twos, by threes, etc., and place numbers on desks.

(c) Beginning with 1 the children are to add 2 to the preceding number; to add 3, etc, 1, 3, 5, 7, 9, etc., 1, 4, 7, 10, etc.

(d) The numbers may be arranged in a square and the children told to make the column; as,

2	3	4	5
4	6	8	10
6	9	12	15
8	12	16	20
10	15	20	25
12	18	24	30

FOR LINCOLN, WASHINGTON AND LONGFELLOW DAYS

**LINCOLN DAY ENTERTAINMENTS.** Contains 92 readings, recitations, tributes and quotations; 7 dialogues and exercises; 4 drills; 7 pantomimes; 6 tableaux; 9 songs; 8 stories and arranged facts. All grades. 160 pages. Price, 25 cents.

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# Reproduction Stories

"Look at those branches," said little Mabel. "They are all trimmed with swansdown."

"Yes," said mother, "the snowflakes were busy all night making that trimming."

Little Joe was standing by the window watching the snowflakes. He saw a flock of snowbirds fly past and hide themselves in the branches of a cedar tree close by.

"Good-night, little brown birds," said Joe. "I guess you are going to sleep in that tree."

"Come, children," said the maple tree, "it is time for you to go to bed. Brownie and Red and Yellow, you are all getting sleepy, I know."

Just then the cold wind whistled and away they flew, dancing down to the ground. They all huddled together in a corner of the fence. The snow came and laid a white blanket over them; there they slept all thru the long winter.

"What are you doing up in the sky, little Greycloud?" said the boy.

"I am calling the snowflakes together and pretty soon we shall go skipping down to make you a visit."

The next morning, when the boy looked out of the window, the ground was covered with Greycloud's snowflakes.

"Mother, where is the Land of Nod?"

"Coast a few times down the hill in the pasture and take a sleigh ride with father to the old mill," said mother. "When you come back you will find the Land of Nod in your own warm room."

Stanley told his aunt that Jack Frost had come to spend the winter with them.

Stanley had his sled and skates, and was all ready for a snowball fight.

Jack Frost and Stanley are good friends.

Winter is a funny fellow. He paints people's noses blue and their cheeks red, and pinches their fingers and toes.

Johnny says winter is a cunning old fellow, too, for he peeps thru cracks to see what the boys are doing. The boys love old Winter, even if he is pretty sharp with them.

Robin Redbreast has a poor memory. His mother told him to take a trip South with her, where the weather was warm and pleasant. He said he would go, but he forgot all about it.

One day he found snow on the ground. There he was, without shoes or stockings, going barefoot in the snow.

He remembered then what his mother had told him, for his feet were nearly frozen.

Harry saw a little brown squirrel in the woods. "Poor little fellow," thought Harry. "What will he do all the cold winter?"

Harry did not know that Brown Squirrel had laid up a large store of nuts in a hollow tree. When the snow comes and the cold winds blow, Brown Squirrel will curl up in his little warm nest and take long naps.

"Get out your sled, Charley," shouted Ben, across the street, "for a snowstorm is coming. What fun we will have! We will build a fort and have a grand fight. Oh, I hope it will snow all night."

"All right," shouted Charley, "I'll be ready for a good snow fight."

Mary and her mother went out walking in the woods. The air was crisp and frosty, and the dry leaves rustled under their feet.

The bare branches of the trees looked sad, as tho they felt sorry to have lost their pretty green dresses.

Mary said the trees ought to be glad, for the dry leaves would help to keep their roots warm.

"Meow," said Kitty. "Let me out of this basket."

"Yes," said Alice, "I will when I get you home."

Once a line of soldiers were walking on a narrow path with mud on both sides. They met an old man walking with a cane. All the soldiers stepped off into the mud and let the old man have the path.

Little Polly likes to play "old lady." She puts on her father's spectacles, takes her grandmother's knitting, and climbs up into a big chair. Then she asks everybody to look and see how old she has grown.

Fritz was sorry because he could not beat his Cousin Carl in the number class. "I'll tell you what you can do," said Carl; "you can beat yourself. You must do better to-day than you did yesterday. That will be beating yourself."


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### Six Little Postage Stamps

Six little postage-stamps,  
Lying in a row,  
Whispered to each other,  
"I wonder where we'll go!"

Six little postage-stamps  
Made to carry news,  
Said hopefully together,  
"I hope we shall amuse."

One said rather crossly,  
"Suppose we stick together?  
There's some excuse for that,  
I'm sure,  
It is such moisty weather."

Another answered bravely,  
And tried to cheer the whole,  
"If we should stick together  
We should not reach the goal."

The third said, with a pleasant smile,  
"Let's all keep clean and sweet,  
And in some far-off future  
Perhaps we all shall meet."

Six little postage-stamps  
Lying hand in hand,  
In came Fred and tore apart  
The happy household band.

Six little postage-stamps  
Met in the schoolhouse yard;  
Each one saw that he had carried  
A pretty lace-trimmed card.

Six pairs of sparkling eyes  
Red the merry lines,  
For all the little postage-stamps  
Carried valentines.

—KATE W. LAURENCE, in *The Youth's Companion*.

### March

Galloping, galloping, galloping  
in,  
Into the world with a stir and a din.  
The north wind, the east wind,  
the west wind together,  
In - bringing, in - bringing the  
March's wild weather.

—C. F. WOOLSON.

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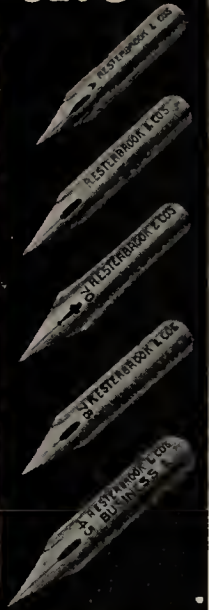
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Cut-Up Number Work

There are 6 slates on the desk. Go and take 4 away. How many are there left?

I put 6 books in the cupboard, then two little girls took out 1 each. How many books were left in the cupboard?

I have 7 oranges, and I give 1 to each of three girls. How many have I left?

To each of 3 girls I give 2 apples, and then have 1 left. How many had I at first?

I had 7 pennies in my pocket, and I gave 4 boys a penny each. How many pennies had I left?

On a card there are 7 buttons; 1 falls off, and the rest are fastened 2 in a row. How many rows are there?

A lady goes to the seaside for a month, and then stays 3 weeks more than she thought she would. How many weeks is she at the seaside?

There are 3 red balls on this wire, and 3 blue ones on the next. How many balls can you see?

There are 9 pencils in the box. To how many girls can I give 3 each?

I have 3 bird cages, and in each cage there are 3 birds. How many birds have I?

There are 9 apples on a tree, and I knock down 3 at a time. How many times will it take me to knock them all down?

I have 5 buttons in one hand and 5 in the other. How many buttons have I in my 2 hands?

If I put 10 plums in a basket, and 5 boys take out 2 each, how many would be left in the basket?

How many fives can I take away from 10 pencils?

How many halves can you get out of 5 apples?



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## Molly's Secret

What do you think has happened?

You'd never, never guess.

This February morning

The postman came, and—yes,  
He really, truly, brought me

A lovely valentine!

It says outside, "For Molly,"

And so I know it's mine!

Just look—what lovely roses!

And see that teenty dove

Up high among the branches!

And read this, "To My Love."

And if you lift this shutter,

The dearest little face

Peeps out and smiles up at you.

And see what pretty lace!

Who do you s'pose did send it?

The postman doesn't know,

And everybody in the house

Looks at it and says, "No."

If you won't tell, I'll whisper:

I found it on the shelf

And put it in an envelope

And sent it to myself!

Because, you see, I wanted

A valentine so bad,

For tho I'm nearly six years old,

Not one I've ever had!

And now the postman knows me,

Don't you feel sure that he

Will bring next year a true  
one—

And not from only me?

—LILLA T. ELDER, in *The Youth's Companion*.

Mr. Charles W. Mulford, formerly manager of the Schermerhorn Teachers' Agency, 353 Fifth Ave., New York, who has been conducting that agency most satisfactorily during the past four years, has become the sole owner of the agency. It has been very successful and has given general satisfaction. We are very much pleased to learn that Mr. Mulford will continue in the capacity of owner.

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## A Song of Snow Time—

Sing a song of snow-time,  
Now it's passing by,  
Million little fleecy flakes  
Falling from the sky;  
When the ground is covered,  
And the hedge and trees,  
There will be a gay time  
For the chickadees.

Boys are in the schoolhouse,  
Drawing on their slates  
Pictures of the coasting-place,  
And thinking of their skates;  
Girls are nodding knowingly,  
Smilingly about,  
Thinking of the gay time  
When the school is out.

Three o'clock, four o'clock,  
Bang, goes the bell;  
Get your hats and coats and  
wraps,  
Hurry off, pell-mell!  
Bring along the coasters all,  
If you want some fun;  
Up to the hilltop,  
Jump and slide and run!  
Steady now! Ready now!  
Each in his place!  
Here we go, there we go,  
Down on a race!

Sing a song of snow-time,  
When the flakes fall;  
Coasting-time, skate-time,  
Best time of all!

—The Angelus.

## Philistine

This word has come much into modern usage, but it was used a century ago by German students, to designate such people as tradesmen, landlords, money-lenders, etc., because the biblical Philistine was the enemy of the children of light. Goethe applied it to a farmer who sees in the beauty of the spring only the promise of large crops. Carlyle brought the word into English usage; it mainly came to signify indifference to the higher intellectual interests.

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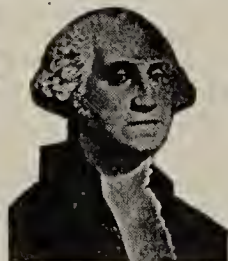
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## THE DANGER OF DUST IN SCHOOLROOMS.

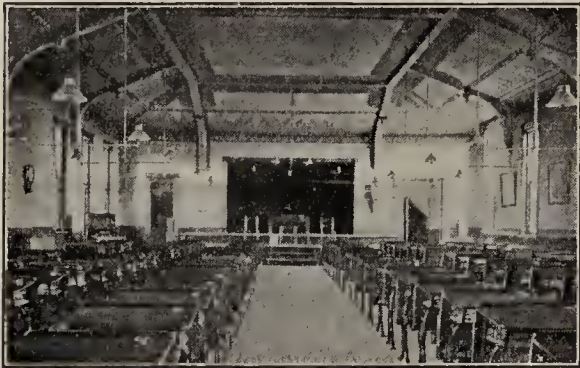
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## Answers to Questions

### SIXPENNY NAILS

The explanation of this use of the word "penny" is, that formerly six pounds of iron were used to make two nails when made by hand; in order to designate this special size the buyer would ask for "six pun nails" (the term "pun" being a common and well-known designation for pound); in some unexplained way this "pun" was changed to "penny."

### THE TWELVE GREAT POETS

The lecturer who used this term relative to the century just closed meant Keats, Shelley, Byron, Coleridge, Wordsworth, Landor, Browning, Tennyson, Arnold, Rosetti, Morris and Swinburne. The space for replies is too limited to name the greatest product of each of these; and in fact no one could measure Keats by reading his "Eve of Saint Agnes; a dozen of his poems would be needed. Nor is it possible to say which is the greatest; all have written immortal things.

This company found a champion in John Ruskin; the title was also given to the men who afterwards became associated with these pioneers in the public mind, and particularly to Burne-Jones, Morris and Swinburne. As the term was applied to more men and to a greater variety of artistic products it became hopelessly vague in its meaning, but it had come to stay in the vocabulary of literary criticism; and it would not be easy to find a term more adequate to describe the artistic movement that had its beginnings in that coterie of earnest reformers.

## Announcement

The A. S. Barnes Company, Incorporated, of New York, have taken over the book publications of the firm of A. S. Barnes & Company.

The officers are:

Henry B. Barnes, President.

John B. Pratt, Vice-President and General Manager.

Samuel C. Fairley, Secretary and Treasurer.

The periodicals known as **TEACHERS MAGAZINE**, **THE SCHOOL JOURNAL** and **EDUCATIONAL FOUNDATIONS** will be continued by the old firm of A. S. Barnes & Company.

## The Annoyance of Flatulence

Many People Are Annoyed with Gas in the  
Stomach and Intestines

Flatulence is due to the presence of gas in the stomach and intestines, which often rolls about, producing borborygmi, or rumbling noises in the intestinal system, and causes the victim of this trouble considerable embarrassment, when such noises occur while in company.

An analysis of gas from the stomach shows that it consists to a great extent of nitrogen and carbonic acid. It is therefore probable that some of the gas in the stomach consists simply of air which has been swallowed, although for the most part the source of flatulence is the gas given off from the food in the abnormal processes of decomposition.

In cases of chronic gastric catarrh, the secretion of gastric juice in the stomach is deficient, the food is digested slowly, and fermentation occurs with the evolution of gas.

Swallowed air, however, plays a more important part in causing flatulence, or gas in the stomach and intestines than is generally supposed, and while food may be swallowed without carrying air into the stomach with it, fluids, especially those of a tenacious character, such as pea-soup, appear to carry down a great deal.

Flatulent distension of the intestines occurs when a large amount of gas or air, either swallowed or evolved from the decomposition of food, escapes from the stomach into the intestines through the pylorus. The enormous distension of the intestines and dilatation of the stomach with gases, and the rapidity with which such flatulence occurs, has long been a puzzle to medical men, and has led some to think that the only possible explanation thereof is a rapid evolution of gas from the blood.

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# TEACHERS MAGAZINE

VOLXXXII.

MARCH 1910

NO.7.



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# TEACHERS MAGAZINE

FOR PRIMARY GRADES

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**PRICE**—On and after March 1, 1910, the subscription price will be \$1.25 a year, for ten numbers, payable in advance. Until that time, subscriptions will be accepted at \$1.00 a year as heretofore. Fifteen cents a copy.

**POSTAGE IS PREPAID** by the publishers for all subscriptions in the United States, Hawaiian Islands, Philippine Islands, Guam, Porto Rico, Tutuila (Samoa), Shanghai, Canal Zone, Cuba, and Mexico. For Canada twenty cents should be added for postage, and for all other countries in the Postal Union thirty cents should be added for postage.

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**DISCONTINUANCES**—Remember that the publisher must be notified when a subscriber wishes his paper discontinued. Subscriptions are always discontinued when so ordered. Do not ask any publisher to discontinue your subscription without paying all arrearages. All requests to have subscriptions discontinued should be sent direct to the publishers and not to an agent.

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Vol. XXXII.

March, 1910

No. 7

## Growing and Grubbing

Teaching is laboring for the future. So is gardening. So are many other occupations. That does not necessitate deferring judgment of the character of the service rendered, to an indefinite, distant day. The experienced eye of the expert can perceive with fair accuracy of the work, if progressing as it should.

In farming and gardening the number of things to be taken care of is almost as large as in teaching. Knowledge of the soil is as essential to success in the one occupation as an understanding of child nature is in the other. What is known as luck may save an ignorant farmer from utter ruin and promote an unskilled teacher to a well-salaried position. Money is not the measure of success, except in trade, finance, and robbery. The proportion of selfishness and altruism will vary, but personal material gain alone is not the complete reward, nor necessarily the chief compensation. Service finds its highest satisfaction in the consciousness of the good accomplished.

The farmer who has labored intelligently and industriously, taking advantage of the scientifically tested and practically approved experience of others, is surer of success than the plodder who is content with the dim light of his grubbing routine. The elements may make war upon both, yet how much better off the former is! He has at least kept his soul alive. His mind is alert and resourceful, and the future is made bright by the consciousness of the power which distinguishes the expert from the routinist and time-server.

Teachers who can rest on the conviction that they have done the best it was in their power to do for their pupils have a feeling of rest and satisfaction that money cannot buy. "And God saw everything that He had made, and, behold, it was very good. . . . And He *rested* on the seventh day." The rest of the children of God is in the satisfaction of tasks honestly done for the good of others.

The life of the unskilled farmer is a never-ending succession of chores. At the rising of

the sun, and earlier at times, he is up and at his weary routine. When night-time comes he goes to his bed tired as a dray horse and with no more hopefulness. The future to him is the football of "luck." So why should he think of it, plan for it, look forward to it with good cheer? It is chores, chores and chores and more chores, and if "luck" is favorable, there may be some return for the labor. That is all there is of it. Hopelessness is the hell of the unskilled.

Over against this take the life of the skilled laborer. He has prepared for an intelligent beginning of his career. He brings with him a never-waning determination to grow from week to week. Each day's experience makes him more efficient for the tasks that are ahead. He subscribes to helpful periodicals devoted to his special field of labor and searches their pages for ideas to aid him in his work. In short, he takes advantage of every suggestion that promises improvement. Thereby he reduces drudgery to a minimum, and wins for himself abundant time to do the things that are most congenial to him, and increase his efficiency for service.

The difference in teachers is the same. The unskilled are drudges who find teaching the most laborious, the most tedious, the most ungrateful work that one can be engaged in; the skilled consider themselves fortunate to have been chosen to co-operate with the Creator in the education of the young, and rejoice every day in the privilege of companionship with unfolding, youth-abounding, hopeful, growing lives. To the unskilled a dark cloud envelops past and present and future; to the skilled the past is gratifying, the present rich in opportunities, the future glorious with the promise of a golden harvest. The unskilled toils and worries, and spirit and heart are consumed; the skilled is interested in his labor, and the spirit abounds and the heart grows warmer.

"Thou that teachest another, teachest not thou thyself?"



# A Business Talk with Our Subscribers

There is a business side to the publishing of a teachers' magazine, as there is to any other periodical. The more fully the subscribers are informed concerning it, the better for us all. I am so thoroly convinced of this that I have decided to take a little space occasionally, right in the body of the magazine, to talk about matters regarding which there appears to be misunderstanding or lack of understanding.

At the very outset, I want to place on record an experience I cherish with no small degree of satisfaction: As a class, teachers are the best people in the world to do business with. They are honest, fair, and ready at all times to do the just thing. Many are paid so little that they cannot always pay when an account is due. But the percentage of those who try to evade payment is infinitesimal. It is a delight to deal with teachers.

The publication of TEACHERS MAGAZINE involves a number of departments. One set has to do with the output, the other set with the income.

Everything that has to do with the literary content is, of course, the special business of the editorial department. This department is of necessity so severely separated from the rest that material intended for it but mixed in with business items, and therefore chiefly interesting to the financial section, may never reach the editor's desk. Moral; Write everything intended for the editorial eye on separate sheets, and put into an envelope addressed, EDITOR OF TEACHERS MAGAZINE, 11-15 East Twenty-fourth Street, New York City.

Helpful articles and suggestions from teachers are always welcome. The editor desires to be informed particularly also concerning the wishes and special needs of readers. The magazine is intended to be a help, a comfort, and an inspiration to teachers. It seeks to be useful above all things. Every reader engaged in teaching little children in the first four years of school life is to feel that she must have this magazine regularly. Commendations of features that have been found especially desirable are as gratefully received as requests for material which does not now happen to be included in these pages. Please address your letter to the Editor of TEACHERS MAGAZINE, 11-15 East Twenty-fourth Street, New York City.

The editor is held responsible also for the general appearance of the magazine. This involves the services of artists, engravers, printers and binders—in short, everything that has to do with the manufacture. The mailing is done under the supervision of the subscription department. Everything relating to the non-receipt of copies, and other business matters,

will most quickly reach its destination by being addressed simply TEACHERS MAGAZINE, 11-15 East Twenty-fourth Street, New York City.

A new subscription, or the renewal of an old one, is at once entered on a card. Both the order and the card are filed in separate cases. Once a month the wrappers for the forthcoming number of the magazine are addressed. The addressing must be completed by the ninth of the month. Changes of addresses, and similar matters, therefore, cannot be attended to after this date until the following month.

The cards composing the subscription list are filed by state and counties. In reporting a change of address subscribers are specially requested to mention the former address to which the magazine has been mailed, or better yet to cut from the wrapper the old address, and enclose it with the letter.

The surest foundation of success of a periodical is the interest of its readers in spreading the news of the good things contained in it. The teacher who finds help and comfort in TEACHERS MAGAZINE and tells other teachers about it contributes to the success of both the teachers to whom she speaks and the magazine. The publishers are so thoroly convinced of this that they stand ready to offer special inducements for missionary work of this nature. Upon the request of subscribers, sample copies will be sent to any teachers whose addresses they will send. A fair allowance will be made for new subscriptions. For one such subscription paid for a year in advance, the subscriber's own term will be extended three months; for two subscriptions, six months; for three subscriptions, a whole year. A two years' subscription will be counted as two subscriptions.

No subscriber is so isolated that she cannot persuade at least one new member to be enrolled in our list. There are hundreds of teachers without an educational paper because they do not know where to find efficient aids. Teachers who are in earnest to succeed will ever be grateful for any suggestion pointing to greater efficiency. It is to this class that TEACHERS MAGAZINE especially appeals. If you know of one you will write her, won't you?

The plans for the new volume of TEACHERS MAGAZINE are now being worked out. This is the time when a word from you will be most welcome. You can rest assured that any special wishes you may have are shared by many others. At any rate, the editor will thank you for the evidence of your interest in the improvement of our beloved TEACHERS MAGAZINE.



# Spring's Advance Agent

By Elizabeth K. Flittie, Minnesota

O March that blusters and March that blows,  
What color under your footstep glows!  
Beauty you summon from winter's snow,  
And you are the pathway that leads to the rose.

You doubtless remember the old saying, "If March comes in like a lamb it will go out like a lion." It will be pleasant to observe its advent this year and see if the old adage proves true. Whether it does or not, March will be sure to bring to us the spice of life, variety.

It needs some faith, I'll admit, to *feel* spring and talk spring to the children in March. But here is an opportunity to cultivate the imagination by picturing the stirring Life of "The millions of things beginning to grow," underneath the brown surface that everywhere meets the eye.

March is the awakening month, and while its winds are making their usual merriment let us attune our ears for spring sounds and sharpen our eyes to detect the first signs of new life.

Some morning we will be awakened by a

Y-o-o-o-o-o-o-o,

Y-o-o-o-o-o-o-o,

Y-o-o-o-o-o-o-o,

Blow! Blow! Blow!

and March will be here in all its varied glory. This will be a good morning to teach—

Ho! for the stormy cold March days,

Aye! There is nothing like them.

Loud let us shout and sing their praise

March is so proud and free.

Snowy, blowy, wheezy, breezy,

Sweeping up the winter's snow,

Freezing, pleasing, teasing unceasing.

So do the March winds blow.

After the long, though delightful, winter how everything needs a shaking up, as it were, to arouse us from the lethargy into which we have fallen. March, with his bluster and noise, is indeed fully equal to the emergency.

March is merry,

March is mad,

March is gay

And March is sad.

Let every teacher take a lesson from this saucy, energetic March wind and wake up! Take new life and lend your help in stirring up things. Make a vigorous change in and about yourself and change everything that is possible to change. Make a new program and fill your morning talks with the breath of spring. Erase your old decorations and replace them with something having a "springy" air. Have your calendar suggestive of "mad and merry" March. Forget old winter and think of the new life everywhere to come.

Do you nag? Stop nagging—*talk little* and be thankful to overflowing that there are no more special days to plan for and look to Nature for inspiration.

The work of the spring will not lag if the teacher will but put the spirit of "Merry March" into all the work and play. There are so many topics at hand for the general lessons that there is no longer need to wonder as to "what to do in nature study," for the material will crowd thick upon us from the "greening willows and the drooping alders, to the glorious rose time in June."

Some of the things that suggest themselves for study are the wild duck—crow—bluebird—robin—rain—wind—earthworms—tree buds—pussy-willow—frogs—and maple-tree sap.

There is nothing that makes a more attractive and delightful study than the pussy-willow. I trust you already have them on your desk in tall vases holding plenty of water. Keep them as long as you can, talk about them, sing of them, and recite poems about them, for they are sort of humanizing and good for us after our "winter of discontent."

The following is such a pretty little gem and may be taught either as a song or poem:

Pretty pussies down by the brook,

Swinging away to and fro;

On the bending willow boughs

Like pussy cats all in a row.

If I put you down by the fire,

You pussies so cunning and shy,

I wonder if you'll turn

Into pussy cats by and by?

"Ah, no!" the pussies said,

"We couldn't and we wouldn't do that;

We belong to fairy folks

And we are their pussy cats."

There are so many beautiful poems appropriate to this awakening season that the literature for the month is easily decided upon.

Tell the children something of the man who wrote "The Wind," "The Swing," "O wind, how strong you blow to-day!" and "Windy Nights." Teach them to love Robert Louis Stevenson, if for nothing else than his beautiful "Child's Garden of Verse."

Then by all means teach that little gem of Celia Thaxter's, "The alder by the river," etc., and tell them something of her beautiful character.

And then there is one more that ought not to be omitted, "O Laughing Chorus," for it is well worth learning.

After all, it is not watching for any particular flower that we want to teach the children in spring. It is the *spirit* of watching for the approach of spring—it is the appreciation of that subtle something in the air that tells that the great annual miracle of the year is about to begin.



# Farmyard-Song.

(Bjørnson.)

MUSIC BY EDVARD GRIEG.

Allegro leggiero.

*p*

Come out, snow-white lamb-kin, come

out, calf and cow, come Puss, with your kit-ten, the

sun's shin-ing now, Come out, yel-low duck-ling, come out dow-ny

chick-ling, that scarce-ly can sprawl, come out at my call! Come,

\*



pi - geons a - coo - ing, fly out for your woo - ing! The dew's on the

grass, come out ere it pass! For soon, too soon the

sum - mer it pass - es, and call but Au - tumn, be - hold

him!

*pp*

*poco*





Blackboard Calendar, designed by Wood McLean



# Memory Gems for March

(Saturdays and Sundays omitted)

MARCH 1

Just before the Spring's first call,  
Sleepy bud, so round and small,  
One last lullaby you hear,  
'Tis the March wind singing.

MARCH 2

Waken the buds and blossoms,  
Call back the robins red,  
The little snowflakes' work is done  
And they want to go to bed.

MARCH 3

There's a loving hand, my child,  
Taking care of flowers wild,  
Gently bids them hide away  
When the snowflakes are at play.

MARCH 4

Let us shout with gladsome voice,  
With the spring rejoice! rejoice!

MARCH 7

Sleep, little butterflies, sleep until spring,  
Then spread out each shining wing.

MARCH 8

Snowdrop, lift your timid head,  
All the earth is waking;  
Field and forest, brown and dead,  
Into life are breaking.

MARCH 9

Softly taps the Spring and cheerily,  
"Darlings, are you here?"  
Till they answer, "We are ready,  
Nearly ready, dear."

MARCH 10

Come, lift your bright faces to God's azure  
skies,  
Wake, flowers! we are waiting for you.

MARCH 11

Come, Pussy! Pussy Willow!  
Within your close brown wrapper stir;  
Come out and show your silver fur.

MARCH 14

Pussy Willow in fur comes dressed,  
A wintry pussy she,  
Yet wears beneath her silvery vest  
A spring robe fair to see.

MARCH 15

Pussy willow, pussy willow,  
Soft as any downy pillow,  
Don't you love the children dear?  
Hear their laughter, they are after  
Pussy willows far and near.

MARCH 16

The little house pussies merrily spring  
To catch the soft ball at the end of the string,  
While willow's dear pussies daintily spring  
To catch the soft raindrops the March breezes  
bring.

MARCH 17

When we the pussy willows meet,  
We know that the spring we soon will greet,  
They're crawling now from their shelter brown,  
To prove that the winter's leaving town.

MARCH 18

These are the pussy willow days,  
And spring is sure to follow.

MARCH 21

Lilies! lilies! Easter calls!  
Rise to meet the dawning  
Of the blessed light that falls  
Thru the Easter morning.

MARCH 22

The sweetest thing in my garden,  
On bush or vine or tree,  
Is the shining, snow-white lily  
That God has sent to me.

MARCH 23

Wake up! this is Easter, and you must arise;  
There's work for the living to do.  
Come, lift your bright faces to God's azure  
skies,  
Wake, flowers! we are waiting for you.

MARCH 24

Now we're watching for you,  
Little Bird Blue.

MARCH 25

Daffodils! daffodils! say, do you hear?  
Summer is coming and springtime is here.

MARCH 28

Robin knows the children  
Love him when he comes.

MARCH 29

Sing, O sing, thou merry bird,  
As you fly so lightly;  
Sing your song of joy and love,  
While the sun shines brightly.

MARCH 30

Shining down! shining down,  
Golden sunbeams kiss the flowers,  
Wake them up! Wake them up!  
Thru the happy hours.

MARCH 31

Awake, for the air is all beauty and love.  
Wake, little children, so merry and dear;  
Ah! what were the spring if you were not here!



# The Passing of Jack Frost

By Bertha E. Bush, Iowa

*Characters.*—Jack Frost, King Winter, the Spirits of the Cold, The Four Winds, the Sun, the Rain, Spring, the Flowers, the Birds, the Butterflies, the Brook, and a number of boys and girls.

Let each child have some touch of appropriate costume, if it is no more than a sash tied over one shoulder, bearing the name of the character represented printed very plainly on paper and pinned on.

The teacher's chair is draped for a throne, and King Winter occupies it. Spring is fast asleep in one corner of the room, surrounded by the birds, flowers, butterflies and the brook, also asleep. Standing guard above the sleepers, with long wands outstretched, are the spirits of the cold.

Little Jack Frost comes in laughing, turning a hand-spring or cutting up some such prankish caper. After him follow the four winds.

*Jack Frost.*—

I'm little Jack Frost!

Ho ho! ho ho!

I'm lord of the ice

And I'm lord of the snow.

I came in November,

Chased autumn away,

And I like it so well

That I think I shall stay.

Old Winter's (nods at Winter) my friend,

And I'll just keep him here.

We won't have a spring

Or a summer this year.

I've locked up the brooks (flourishes huge pasteboard key)

So they shall not grow.

I've locked up the flowers

So they shall not flow.

I'm little Jack Frost

And I don't mean to go.

Enter boys and girls and go up to Jack Frost.

*A Girl.*—Please, Mr. Jack Frost, we came to ask you if you wouldn't go away now so that the spring can come. We like to have you here in January and February, but it is March now, and we are so anxious for warmer weather.

The children grouped about Spring open their eyes and murmur drowsily.

*The Brook.*—I want to flow.

*The Flowers.*—We want to grow.

*The Birds and Butterflies.*—We want to flutter to and fro.

*All Together.*—Oh, please, Jack Frost, oh please to go.

*Jack Frost* (Shaking his head at them roguishly).—Oh, oh! I didn't think you would ever feel this way. You laughed and shouted with joy when I brought you ice for skating and snow for coasting.

*A Boy.*—Oh, yes, Mr. Jack Frost. We were very much obliged to you then. But, you see, that was the time for skating and coasting. Now it is time for kites and marbles. We can't

play marbles on the snow or fly kites when the cold makes our fingers freeze. We shall want you next year very much, but now we are longing for spring.

*Song.*—Tune: "Annie Laurie."

(Sung by all except Jack Frost and Winter.)

For the springtime we are longing,

With grass and buds and flowers,

With nesting birds to twitter

And long and pleasant hours.

The earth is bleak and cold;

The frozen fields are drear.

We are longing for the springtime,

Oh, send the springtime here.

*Jack Frost* (Nodding his head thoughtfully.)

—Well, well, well! If that's the way you feel, something must be done about it. I love the boys and girls too well to make them unhappy. But what can I do? I have locked up everything that belongs to spring, so that they can't get free. I have put the Spring to sleep with my magic wand, and stationed my spirits of cold to keep her and her children from waking up.

*The South Wind.*—I'll break the lock.

*The Bluebird* (Eluding the spirits of the cold and darting forward.)—I'm awake. I'll wake up the rest.

*The Robin* (Following the bluebird.)—I'll fly back and tell the spirits of the cold to let the Spring go.

*Jack Frost.*—Well, go! I'll send you the warm sun and the rain to help. But I shall have to go away, for the Spring can't come when I am here. Remember, you are to be glad to see me next year.

*The Children* (Clapping their hands).—Yes, yes! We shall be glad to see you next year.

Jack Frost goes to Winter on the throne, whispers in his ear and leads him away. As he passes the South Wind he gives his key to him.

The South Wind trips around, awaking one sleeper after another, by fanning them with the great key and making the characteristic wind sound.

The sun and rain enter and pass after him, making motions of raining and shining.

The Robin and the Bluebird fly about to deliver their messages and drive away the spirits of the cold.

The flowers wake and grow, rising slowly till they stand on their feet swaying softly with the wind.

The birds and butterflies flutter gaily around; the brook winds slowly across the schoolroom, and the children escort Spring to the vacant throne. Then all bow before her and sing a spring song.



# Primary Health Lessons

By Ella B. Hallock, New York

Drawings by Sarah Shafer

## Air

### Lesson I.—The Wind

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

I saw the different things you did,  
But always you yourself you hid.  
I felt you push, I heard you call,  
I could not see yourself at all—  
O wind, a-blowing all day long,  
O wind, that sings so loud a song!

O you that are so strong and cold,  
O blower, are you young or old?  
Are you a beast of field and tree,  
Or just a stronger child than me?  
O wind, a-blowing all day long,  
O wind, that sings so loud a song!

—ROBERT LOUIS STEVENSON.

The teacher read aloud the first four lines only of the first stanza of the above poem and then paused.

"What am I reading about? What tossed the kites and blew the birds?"

Nobody could answer. The first four lines of the second stanza were read. Then a hand was lifted and an eager voice said, "I know—hide-and-go-seek!"

"No, it wasn't a person; it was something that tossed the kites up high——"

"The tail of the kite," and the head nodded decidedly.

"What lifts the kite up high, tosses the branches of the trees, sends leaves and paper flying thru the yard?"

Then the answer came—"Wind."

"Suppose you look out of the window, how can you tell whether the wind is blowing or not?"

"Everything is wiggley," and two little hands moved back and forth.

"What wiggles? Look out and tell what things are moving with the wind."

Sharp eyes took notice, then, for the first time, of movements—from the clouds to the dried berries on a vine—that were caused by the wind.

"Suppose you closed your eyes, then how would you know whether the wind blew or not?"

"It wiggles the window," said one.

"We can hear the wind talk," said a sober-faced little boy.

The teacher's face brightened at the answer.

"I have heard the wind talk down the chim-

ney and it sounded as if it were singing the cosiest tune in the world as we sat by the fire. I have heard it talk in the night as if it were roaring, as it shook and shook the house. I have heard it whistle the merriest kind of a tune as it blew thru the rigging of a boat when I have been sailing, and I have thought it talked very sadly as I have heard it blow thru some tall pine trees. Have you ever heard the wind talk, and sing, and whisper and sigh and roar? Will you listen for some of these sounds and tell me about them to-morrow? I will read the first four lines again and you tell me what sound the wind must have made."

It was decided that the wind must have rustled "like ladies' skirts across the grass."

"Now suppose you were indoors, and both eyes and ears were closed, would you know whether the wind was blowing or not?"

One little boy stepped to the window, laid his hand on the window-sill, and said, "I can *feel* it coming in here."

"And outdoors, if your eyes and ears were closed?" asked the teacher.

"It would tickle your face," said one.

"Feel cold," said another.

"And next summer?"

"It will feel warm," and the sober-faced little boy added, comfortably, "it will soon be summer again."

"Notice how the wind felt to the little girl or boy who is speaking in the poem."

The teacher read the first four lines of both the second and third stanzas.

"Does the poem say that we can see the wind?"

"We can hear the sounds, see the movements made by the wind, and feel it, but we cannot see it."

"We can see the sun—and the moon—and the stars—not the wind," said the boy with the sober face.

The teacher described to the pupils the air-ocean that was all about them—reaching beyond the tops of the highest mountains, down thru the soil, into caves, filling every little open space, even in water; how easily it moved and with what force it moved sometimes, as in high winds; could not be seen and yet was so strong; that what we called "wind" was only air in motion.

"We learn about air by seeing, hearing, and feeling. We can learn something else about it in another way. Did you ever hear anybody say, 'How good the air smells this morning'?"

Nearly everybody shook his head.

"When would the air smell good?"

"When the sun shines," somebody ventured.

"I know a person who, when she goes to the



woods and walks among the pines and other trees, when she drives past fields of corn or clover or hay, or goes out in the early morning or even on a cold day, says the first thing, 'Oh, how good the air smells!' Have you ever said this?"

Heads were shaken. Nobody had been conscious of any such experience.

"There are a great many grown-up people who will tell us very quickly that air is everywhere, but they never notice it—never see what it does; never hear the sounds it makes; never enjoy the feeling of the air, whether it is hot or cold, dry or damp; nor the odors, or smells, that the air brings to them from the woods and fields and gardens.

"The first thing for us to learn about air is that it is a real, real thing. We cannot see it,

strong and cold  
a beast of field  
a stronger child

"Now the question is, Does the wind, or air, do work?"

"I know some bad work it does—it blows the housetop off."

"It blows an umbrella wrongside out."

"Now tell some good work."

"Blows the balloons."

"I have a dirigible," and a tiny mite had to describe his new toy.

"Tell about some good, plain, useful work that the wind does."

"Pumps water," "makes windmills go round," "makes sailboats go," etc. An old, old windmill had to be described, also Billy's iceboat that threw Billy off and he slid and slid until he went into the water. It was decided that wind might be called a motor-power.

Then some one told that the wind made the waves big and rough; that it blew black clouds and brought rain. This last led to another good use of air or wind—how sometimes it blew hot or blew cold; brought warmth or coldness, dryness or dampness, according to the place the air, or wind, came from. In connection with this use of air the following stanza was taught the pupils:

Whichever way the wind doth blow  
Some heart is glad to have it so;  
Then blow it east or blow it west,  
The wind that blows, that wind is best.

The teacher struck a match, melted for an instant the wax on the bottom of a candle and stood the candle firmly on a flat surface. She lighted the candle and placed a chimney over it so that the bottom of the chimney rested tightly on the flat surface. The flame gradually grew lower. It was decided that the flame did not have air enough. The chimney was lifted a little. The flame burned brightly. The chimney was lifted at the bottom and a card placed over the top. The flame acted as if it could not breathe and was trying to get out into the air. Then the chimney was held down tightly and the card was laid over the top. Immediately the flame went out. The experiment with the little candle was watched and talked about with much interest, and it was learned that in order to have a good flame air must come in at the

but——" and the teacher wrote on the board:

We can see what the air does.

We can hear the sounds made by the air.

We can feel the air.

We can smell the odors in the air.

## Lesson II.—The Uses of Air

"Anything that moves and is strong ought to be able to do work. As I read the poem about the wind notice the words that tell that the wind has strength." The teacher read and the following words were taken from the three stanzas and written on the board:

toss the kites  
blow the birds  
felt you push





bottom and go out at the top of the chimney. "Tell me to-morrow," said the teacher, "the first thing a person does in building a fire and why he does it."

The last and most important use of air was discovered to be "to breathe"; that plants and all animals need air. It was doubted at first whether animals living in the water or in the soil needed air, but when the lesson closed it was known that not only man, but the cat and the bird, the fish, the bee, and the earthworm—everything that was alive—needed air and had some means of getting it.

The four uses of air were recalled and the children were asked to make four pictures illustrating the motor-power of air.

Lesson III.—Pure Air

"If all living things need air, what kind of air do they need? Must it be pure, fresh, outdoor air?"

"We don't want dirty air!" said one with scorn.

"We want clean food and clean drinking-water—why shouldn't we want clean air?"

Reasons were given why the outdoor air is purer than indoor air; why the air in the country is purer than air in the city; why the day-time air is considered better than night air. The fact was impressed, however, that night air is the only air we can have at night-time, and therefore the best air we can get.

"I think of three things we must do to a room, if we would have the air pure inside—what are they?"

The three things were included in the following answers: "Let in the sunshine"; "Open the doors and windows often"; "Keep the windows open all night"; "Sweep the room"; "Keep everything clean."

"Three things must be true about the people living in the rooms, if we would have pure air—what are they?"

These three things were found to be: The people must be *well*, *clean*, and *wear clean clothes*.

"Name the rooms in a house that need pure air, and I will write the names on the board."

The following rooms were named: Kitchen; pantry; living-room; bedrooms; parlor; garret; closets; bathroom; cellar. It was considered specially important that five of these rooms should be aired daily, and the names were heavily underlined.

With much happiness three other rules were talked about:

- 1. Relating to clothing—to separate, shake, and hang up at night every article of clothing worn thru the day; to shake and hang in the morning, night-clothes in the sunlighted air.
- 2. Before leaving the bedroom in the morning, to throw the windows wide open, take off the bedclothes and place them where they will air.
- 3. To cover ordinary window-screens with

cheese-cloth, fit the screen in the windows and sleep with at least one window wide open. The windows were then opened; the pupils stood and practiced that day the following breathing exercises:

- 1. *The Steam Engine*—Inhale thru the nostrils a deep breath; exhale thru the mouth, making the sound *sh*.
- 2. *The Fog Horn*—Inhale as before and exhale, making the sound *oo*.
- 3. *The Factory Whistle*—Inhale as before and exhale, making a shrill whistling sound.



Number Work  
(Third Year.)

305	277	672
×287	×284	×122
640	224	310
×217	×196	×277

- Difference between  $6 \times 12$  and  $8 \times 8$ ?
- Cost of  $\frac{2}{3}$  of a dozen books at 9c. each?
- Difference between  $7 \times 12$  and  $6 \times 12$ ?
- Sum of  $\frac{4}{5}$  of 20 and  $\frac{2}{3}$  of 12?
- Difference between 17 inches and  $1\frac{1}{2}$  yards?
- What part of 60 is 12?
- How many days in 12 weeks?
- Difference between 13 feet and 5 yards?
- 40 is  $\frac{1}{3}$  of what number?



# Addition and Subtraction Exercises

By Harriet E. Peet, State Normal School, Salem, Mass.

There are but forty-five combinations in addition or subtraction to be learned. From these all other facts can be derived. We teach the combinations of the numbers up to  $9 + 9$  and then from these facts build up series. From the fact that 5 and 6 are 11, it is known that 15 and 6 are 21, 25 and 6 are 31, 35 and 6 are 41 and so on, up to 95 and 6 equalling 101. So it is with all of the fundamental combinations.

The combinations which a child must be taught are:

1	1	1	1	1	1	1	1	1	1	2	2	2	2	2	2
1	2	3	4	5	6	7	8	9	2	3	4	5	6	7	
<hr/>															
2	2	3	3	3	3	3	3	3	3	4	4	4	4	4	4
8	9	3	4	5	6	7	8	9	4	5	6	7	8	9	
<hr/>															
5	5	5	5	5	6	6	6	6	6	7	7	7	8	8	9
5	6	7	8	9	6	7	8	9	7	8	9	8	9	9	
<hr/>															

These combinations are often taught by the analyses of different numbers, 2, 3, 4, 5, and so on to 20. This is an artificial way of grouping the combinations, a relic of the old Grube method, which was both unpsychological and unpedagogical. Instead of using this means it is more natural to teach the fundamental combinations by first giving the children power to add 1 to a number, then 2, then 3, 4, 5, 6, 7, 8, 9 and to say

$1 + 1 = 2$	$4 + 1 = 5$	$7 \times 1 = 8$
$2 + 1 = 3$	$5 + 1 = 6$	$8 \times 1 = 9$
$3 + 1 = 4$	$6 + 1 = 7$	$9 \times 1 = 10$

With the ability to count 1 more, 2 more, or whatever is the number in mind, the ability to use the combinations in problems is developed. The children gain a knowledge of the facts by counting blocks, lines, inches on ruler, pictures or objects, and are drilled upon the combinations abstractly and with such problems as these:

1. Mary had one doll. Her aunt gave her another. How many had she then?
2. Two birds were on a telegraph wire. One more came. How many were there then?
3. If I make a 4-inch line 1 inch longer, how long will the line be?
4. John had 3 marbles. His brother had 1. How many had they together?
5. Kate gathered 5 roses from one bush and 1 rose from another bush. How many roses did she gather?

The old way of teaching subtraction consisted in teaching the forty-five combinations over again as separations. Two taken from seven equalled five. The new way is to keep the forty-five combinations learned in addition in mind, and use them over again with a very little difference in point of view.

Instead of saying 2 taken from 7 equals 5, the new way requires this form: 2 and what equal 7? 5. This is additive subtraction. The children are not taught to differentiate the process of addition and subtraction or to be familiar with the terms "less" or "minus" until all facts are firmly fixed. After they have learned to answer the question 2 and what are 7, they finally come to where they may say, if it is thought necessary, since 2 and 5 are 7, 7 less 2 is 5. This transition, if ever made, should be left until the second year of number work. The form to be used in the first year is as follows:

$2 + ? = 7$	$5 + ? = 7$
$1 + ? = 7$	$3 + ? = 7$
$4 + ? = 7$	$6 + ? = 7$

7	7	7	7	7	7
—2	—4	—3	—6	—5	—1

This latter form is expressed in words as, 2 and what are 7? 5. Write the 5.

Problems of this sort are associated with the drill on additive subtraction:

1. How much longer must a 2-inch line be made to make it 7 inches long?
2. What must be put with 3 apples to make 7 apples?
3. How much more is 7 cents than 4 cents?
4. Mary had 7 cents and spent 3 cents. How many had she left?
5. John is 5 years old. In how many years will he be 7 years old?

The form of counting used to teach this method is that of counting from one number to another, and watching the number enumerated.

Count from 3 to 6. 3 and ? are 6?  $3 + 3$  are 6.

Count from 2 to 6. 2 and ? are 6?  $2 \times 3$  are 6.

This form of subtraction is the one used in counting out change. Its chief advantages are that it is the form used in business, it seems the natural way that the mind takes to find the difference between two numbers, and the fact that it is more easily learned. The forty-five combinations learned for addition are used again instead of having forty-five new combinations.

After the children have acquired power to count 1, 2, and 3 more than a number (addi-



tion) and to count 1, 2, and 3 between numbers (subtraction) enough drill is given them so that the combinations are memorized. They are ready then for the more difficult processes, adding 4, 5, 6, 7, 8 and 9 to given numbers. No hurry should be made in making the children proficient in the use of these fundamental combinations. Thoroness and power are the things to strive for rather than the quantity of ground covered.

The second step in teaching the processes of addition and subtraction is making the children familiar with the series derived from the fundamental combinations. The first series carries the combinations under ten into the teens.

SERIES I.—ADDITION

1 + 1	1 + 2	1 + 3	1 + 4	1 + 5	1 + 6
11 + 1	11 + 2	11 + 3	11 + 4	11 + 5	11 + 6
2 + 1	2 + 2	2 + 3	2 + 4	2 + 5	2 + 6
12 + 1	12 + 2	12 + 3	12 + 4	12 + 5	12 + 6
3 + 1	3 + 2	3 + 3	3 + 4	3 + 5	3 + 6
13 + 1	13 + 2	13 + 3	13 + 4	13 + 5	13 + 6
4 + 1	4 + 2	4 + 3	4 + 4	4 + 5	4 + 6
14 + 1	14 + 2	14 + 3	14 + 4	14 + 5	14 + 6
1 + 7	1 + 8	1 + 9	3 + 7	3 + 8	3 + 9
11 + 7	11 + 8	11 + 9	13 + 7	13 + 8	13 + 9
2 + 7	2 + 8	2 + 9	4 + 7	4 + 8	4 + 9
12 + 7	12 + 8	12 + 9	14 + 7	14 + 8	14 + 9

This series is completed by the combinations beginning with 5 + 1, 15 + 1, 6 + 1, 16 + 1; 7 + 1, 17 + 1; 8 + 1, 18 + 1; 9 + 1, 19 + 1.

SERIES I.—SUBTRACTION

1 + ? = 2	1 + ? = 3	1 + ? = 4
11 + ? = 12	11 + ? = 13	11 + ? = 14
2 + ? = 3	2 + ? = 4	2 + ? = 5
12 + ? = 13	12 + ? = 14	12 + ? = 15
3 + ? = 4	3 + ? = 5	3 + ? = 6
13 + ? = 14	13 + ? = 15	13 + ? = 16
1 + ? = 5	1 + ? = 6	3 + ? = 7
11 + ? = 15	11 + ? = 16	13 + ? = 17
2 + ? = 6	2 + ? = 7	3 + ? = 8
12 + ? = 16	12 + ? = 17	13 + ? = 18

This series is completed by the combinations beginning with 4 + ? = 5, 14 + ? = 15; 5 + ? = 6, 15 + ? = 16; 6 + ? = 7, 16 + ? = 17; 7 + ? = 8, 17 + ? = 18; 8 + ? = 9, 18 + ? = 19; 9 + ? = 10, 19 + ? = 20.

The next series to be drilled on carry the numbers thru the nineties.

SERIES II—ADDITION

2	12	22	32	42	52	62	72	82	92
2	2	2	2	2	2	2	2	2	2
3	13	23	33	43	53	63	73	83	93
2	2	2	2	2	2	2	2	2	2
4	14	24	34	44	54	64	74	84	94
2	2	2	2	2	2	2	2	2	2
5	15	25	35	45	55	65	75	85	95
2	2	2	2	2	2	2	2	2	2
6	16	26	36	46	56	66	76	86	96
2	2	2	2	2	2	2	2	2	2
7	17	27	37	47	57	67	77	87	97
2	2	2	2	2	2	2	2	2	2
8	18	28	38	48	58	68	78	88	98
2	2	2	2	2	2	2	2	2	2
9	19	29	39	49	59	69	79	89	99
2	2	2	2	2	2	2	2	2	2

This series is completed by substituting 3, 4, 5, 6, 7, 8, and 9 for 2. The subtraction series is written the same way, omitting the first numbers across and beginning with

3	13	23	33	43	56	63	73	83	93	103
2	2	2	2	2	2	2	2	2	2	2

For subtraction these are read 2 and ? make 3? 2 and 1 make 3, 2 and ? make 13? 2 and 11 make 13.

All thru the work on the fundamental combinations and the series derived from them there should be a great deal of work in column addition and in problem work. In the column additions the numbers used as addents should be kept under 4 at first.

1	2	3	1	2	3	3	2
2	2	2	1	3	1	3	3
3	3	1	3	2	2	2	2
2	3	3	2	3	1	3	2

In the drills on the series a part of the work should consist in original problems from the children. Such problems as the following should be given by the teacher and children in connection with Series I.

1. One day more than 2 days are how many days?  
One day more than 12 days are how many days?
2. How many inches are 2 inches and 5 inches? 12 inches and 5 inches?
3. How many years are 2 years and 3 years? 12 years and 3 years?
4. If I have 2 cents and 6 cents, how many have I?  
If I have 12 cents and 6 cents, how many have I?
5. John is 2 years old; in 3 years how old will he be?  
Frank is 12 years old; how old will he be in 3 years?



Similar problems may be made for Series II.

1. A farmer has 3 more than 9 sheep. How many had he? If a farmer had 3 more than 19 sheep, how many would he have?

2. A woman had 5 more than 18 hens. How many hens had she?

3. Uncle Tom is 27 years old. Uncle Henry is 5 years older. How old is Uncle Henry?

4. How long is a line 7 inches longer than 27 inches?

5. A man was paid \$35 a week. How much would he receive if he were paid \$7 more?

Such routine work, so necessary to thoroughness, becomes dull unless it is somewhat enlivened by concrete work, entertaining problems and games. Such games as the following may be used:

#### A CARD GAME

If the fundamental combinations are to be drilled upon, then the numbers are written on cards: 1, 2, 3, 4, 5, 6, 7, 8, and 9. If the series in the teens are being taught, 11, 12, 13, 14, 15, 16, 17, 18, 19; if the long series, such as 13, 23,

33, 43, 53, 63, 73, 83, and 93. Each child is given a card with a single number upon it. The pupils are told to add 8 (or any given number) to the number on their card. Each child stands in turn and gives his answer. If he fails to give the correct answer he stands until he discovers it. Sometimes, to make the exercise more difficult, two sets of numbers may be combined, or two numbers given, to be added to the number upon the card.

#### SPINNING THE ARROW

An arrow of cardboard is placed upon a card with numbers around it like a clock dial. A nail is used to hold the arrow loosely in place, like the hands of a clock; this is pounded into a board back of the dial. The children spin the arrow and add a given number to the number near which the arrow stops, or if subtraction is to be with the number near which the arrow stops in order to make a given number like 15 or 18. The numbers written in the dial may be 1, 2, 3, 4, 5, 6, 7, 8, 9.

## Spring Nature Lessons

By Emma Maguire, Massachusetts

### Spring Buds

Talk about buds, having the pussy willow before the children to interest them.

Where have the buds been all winter?

For what are they waiting?

What did they hear and see?

What kind of weather were they out in?

(Ask children to bring in buds, mark each twig with name and date and watch the unfolding.)

#### PUSSY WILLOW

Where have you seen willow growing?

What name have you for this willow?

What color is the bark?

Where are the buds?

Of what use is it to the bud?

What do you call the bud?

What does the bud look like?

How does the bud feel?

Pick off one bud. Open it down the middle. What do you find inside the bud?

What do you think it is?

What is each side of the stem?

(Children are to watch their buds and see if they are right.)

How many buds come out at one place?

#### PUSSIES

What color are the pussies?

What are the hairs like?

Where are the flowers?

#### FLOWERS

Do they grow in clusters?

What makes the clusters grow?

What becomes of the scale?

With what are the flower parts covered?

Why do bees and flies find the flowers?

What is at the base of each flower?

What happens when an insect pushes his head in this pocket?

Where does the insect carry the dust?

What does this help make?

(Teacher tells child a story in which she imagines she is a pussy willow. Children then write story, playing they are pussy willows.)

### Horse Chestnuts

Where are the buds of the horse chestnut?

What color are the buds?

What color is the branch?

Where are the large buds?

What are these called?

Where are the small buds?

What are these buds?

How do the leaf buds grow on the stem?

What are leaves wrapped in?

What color are the scales?

With what are they covered?

How does the pitch help the leaves?

How will sudden cold harm the leaves?

Try to pick scales open.

What opens them easily?

#### LEAVES

In what are the leaves packed?

How are they rolled up?

How many parts has the horse chestnut leaf?



## SCARS

What do you see on the twig below the bud?  
What is the shape of the mark?  
In the horseshoe-shaped mark how many dots for nails?

We call these marks scars. The dots in them are scars left by the veins of the leaves.

So what kind of scars do we call the horseshoe scars?

Notice where the scars are on the twig.

Show me where two scars might be on this pointer.

How are the two scars placed?

Find another kind of scar.

What does it look like?

Notice the wood between these two ring scars.

What color is it?

Notice the wood between these two other ring scars on the twig.

Is it the same?

This difference in color means something.

Pick off the two outer scales on the bud.

What color are those underneath?

What is left on the twig when the rest are off?

What kind of a scar is it?

What name have we for the ring-shaped scars when we think what makes them?

What do you find wrapped inside the bud?

Like what does it look?

How does it feel?

What will it make when the bud grows?

What will happen to the scales?

What will they leave on the twig?

What will the twig do all summer?

What will be on the end of the twig next spring?

What will that bud leave when it grows?

What will the distance between the scale scars show?

Count the years' growth on different branches.

## The New Plant in Seed

Make a collection of different kinds of seeds, as different nuts, grains, vegetable seeds, grass seeds, flower seeds. Sort the seeds to help distinguish them at sight. Call attention to the marks of distinction.

With what are nuts covered?

Why such a hard, thick covering?

Upon what do nuts drop?

How does the skin help them in winter?

With what are smaller seeds covered?

How placed in the ground?

Why do not smaller seeds need so thick a covering?

Find scar on the seed.

What made the scar?

What entered the seed at the scar? (The little plant.)

(Soak seeds, like beans, peas, corn, etc.)

Can you find the scar?

With what is the seed covered?

Remove the skin.

What is under the skin?

Separate the thick parts.

What do you find?

Name the "stem and tiny leaves."

Of what use are the thick parts to the little plant?

Where does the little plant find food?

Plant seeds in different ways. Small seeds planted on a moist sponge will illustrate the growth of the root with its fine hairs for taking the water the plant needs. Beans, peas, corn, etc., planted in sawdust show how the thick parts shrivel as their food is given to the plant, and the root, stem, bud and leaves are formed.

Seeds planted in a box of soil will illustrate the manner of appearing above the ground. Growing seeds need the water that the roots bring in, the warmth of the schoolroom, the food in the seed, the sunlight to make the new leaves green, and good soil for food that it may continue to grow.

In the heart of a seed,

Buried deep, so deep,

A dear little plant

Lay fast asleep.

"Wake!" said the sunshine,

"And creep to the light."

"Wake!" said the voice

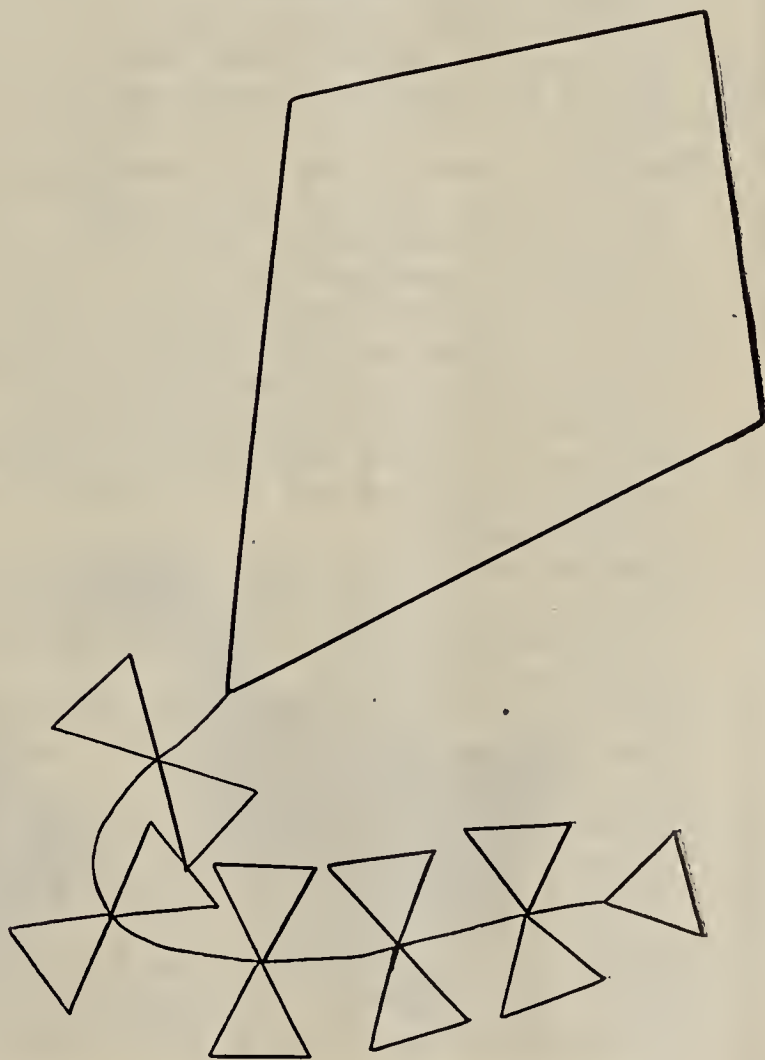
Of the raindrops bright,

The little plant heard,

And it rose to see

What the wonderful

Outside world could be. —K. L. BROWN.



Kite Outline, by Minnie B. Linn



# Nature Stories

By Lillian C. Flint, Minnesota

## Winter Friends

"See, mamma," said John, "there is a blue-bird, a big one."

John's mamma gave him bread every morning to feed the birds.

When John called her she looked out and saw a large bird of a beautiful blue like the sky.

"It is a bluejay," said mamma, "and they like sweet things."

Then mamma gave John some oatmeal crackers and he threw them out to the bird. Soon came two more of the big blue birds and ate the crackers.

John put the crackers on the porch by the window and every morning he threw out crackers to the bluejays.

Sometimes when John was a little late the bluejays would fly to a tree near the windows and call till John came with the crackers.

One morning there had been a deep fall of snow and when John woke up he heard the bluejays calling for their breakfast. He broke up two crackers and brushing away the snow from the porch threw out the food to the birds.

The pieces were quite large and in a few minutes the bluejays had taken every bit of the food and were calling for more.

Then John broke up two more crackers and threw them out and the bluejays took them away and came back again and called for more food.

John had but one more cracker, and he broke up that and threw it out to the bluejays, who took it and flew away only to come back again and call for more.

John had no more, and he stood at the window and watched to see what the birds would do.

When they saw that no more crackers were thrown out, they flew away to the crotches of the trees, where they had put the pieces of cracker.

Each one brought a piece to the tree near the window, and there they sat, eating their breakfast.

The bluejays held the pieces of cracker between their feet and at them with their bills, a bit at a time, very much like a squirrel eating a nut.

"What made them do that?" said John.

"Well," said mamma, "I think that the snow made them think it would be hard

to get anything to eat, and so they took the food and put it away so that they might have something to eat if the snow covered everything up."

"Where do *they* stay in winter?" asked John.

"They stay in the thick bushes," said mamma, "and their thick feathers keep them warm as your fur coat keeps you warm."

"They draw themselves up into a ball of feathers and birds are warmer than almost any other animal."

"If I did not throw out crackers, what would they eat?" said John.

"They would eat the seeds from the weeds that are in the fields," said mamma.

"I think that the bluejays live down near the edge of the swamp, where the ever-greens are, and they eat the seeds that are in the weeds that grow on the edge of the swamp."

"If birds are hungry and cannot get what they like to eat, they will eat almost anything. They will eat a withered apple that is left on the tree, or a dried berry that is left on the bush."

"What other birds are here in winter?" asked John.

"There are the woodpeckers," said mamma.

"What will they eat?" asked John.

"If you hang out a piece of fat meat they will come to eat that," said mamma.

"If there is no fat meat, they do not have to look far, for their dining-rooms are under the bark of every tree.

"Up and down the tree they run, and they waste very little time in looking about. If they hear a grub stir under the bark, they bore straight in and get a meal."

"They go up one side of a tree and down the other side, never stopping."

"The woodpeckers have broad, clinging feet, their bills are like small pickaxes, and they have barbed tongues that hook out the grubs and insects under the bark."

"As soon as a bird has eaten all the food in one tree, he flies straight to another tree and commences to eat all the worms in that tree."

"Then John's mamma told him about a woodpecker who loves maple sap.

She said that when it was a little warmer and the sap began to run she would show John the tree with the birds drinking.



# THE CHILD WORLD

Supplementary Reading for Primary Grades

## The Pot of Gold

By Virginia Fortineau Olcott

Once upon a time a Pig and a Goose left their little red house to find the Pot of Gold.

There they go.



Up the sunny hill, and down the sunny hill, over the pleasant meadow, and through the wood they trotted.

They searched and hunted, and hunted and searched.

Just at the close of day they found the pot of gold.

Here it is.





“It is mine,” squealed the pig.

“No-o-o-o, it is mine,” hissed the goose.

They danced about, squealing and hissing, and hissing and squealing.

Here they are.



And while they were dancing, Mr. Sly Fox crept from his home, and ran away with the Pot of Gold.

There he goes.

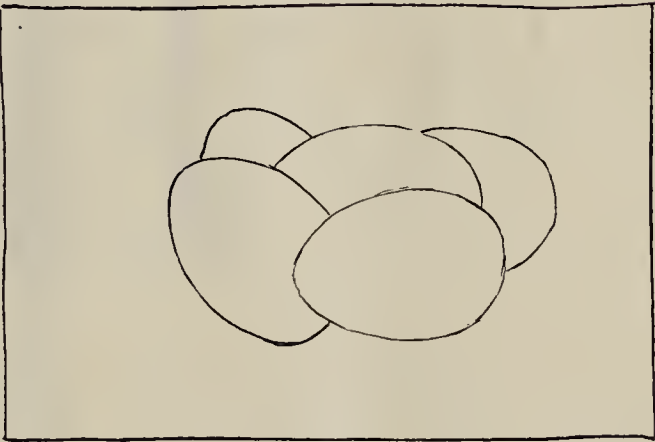




The Pig and the Goose went through the black wood, over the gloomy meadow, up the dark hill, and down the dark hill, back to their little Red House.

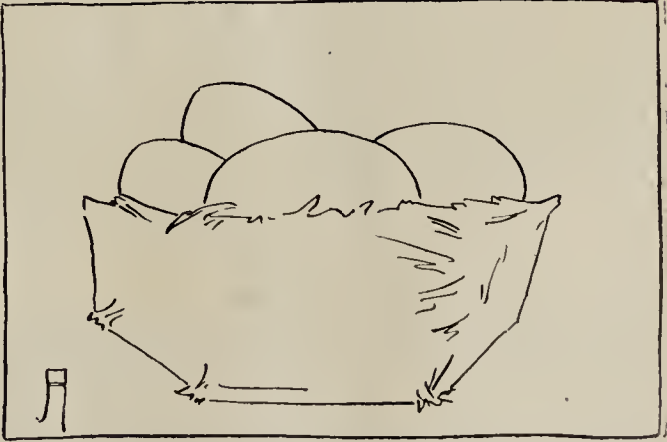


For the Easter Tide



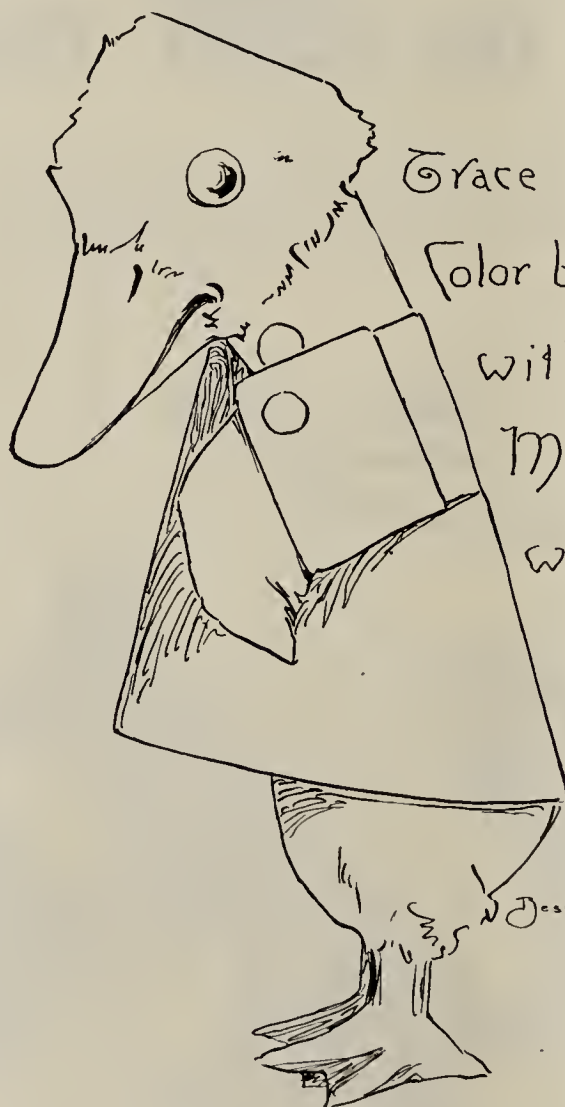
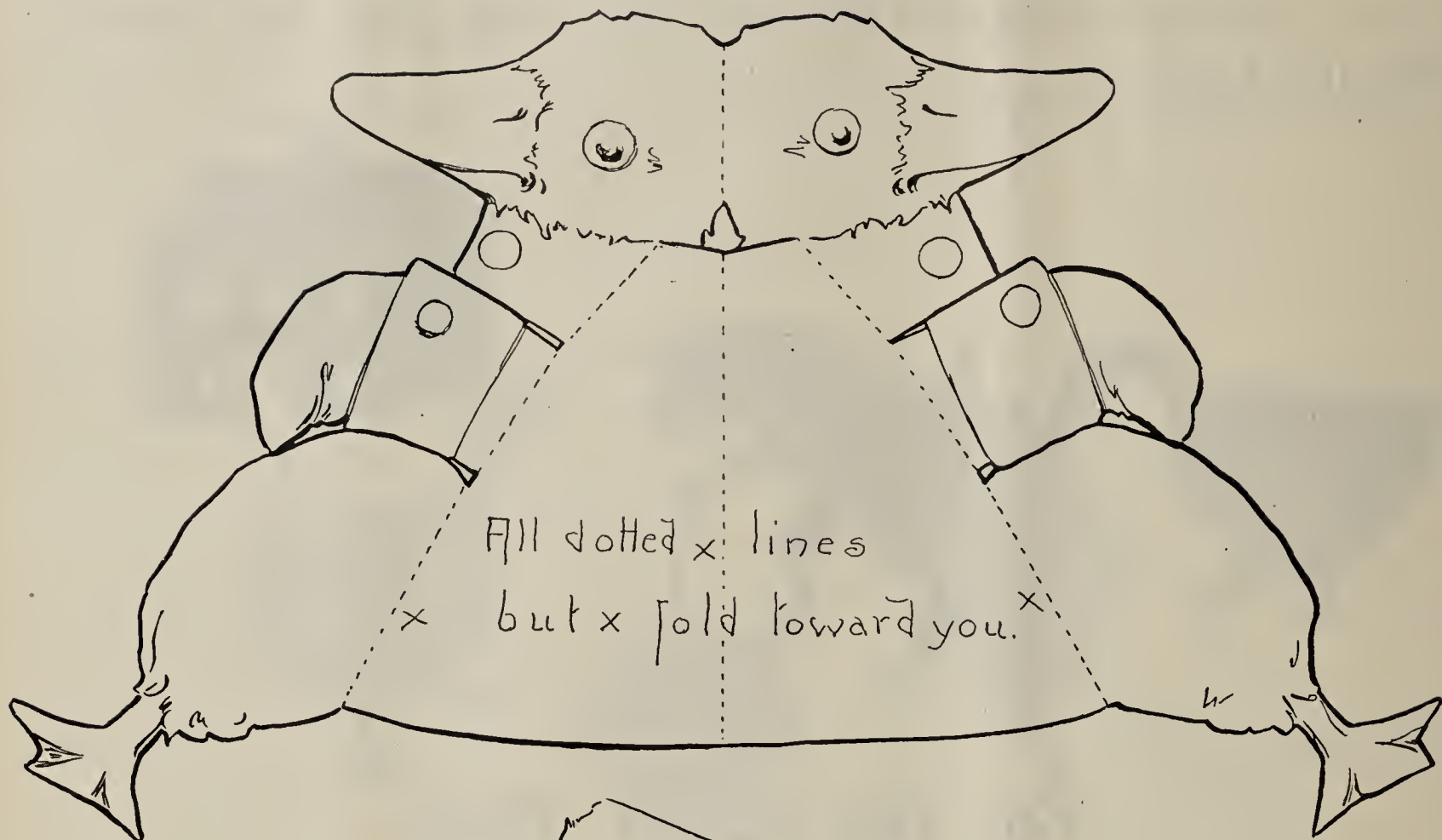
9"

Cut duck from white paper, color bill and foot orange. Cut eggs from colored paper. Mount on gray paper 6"x9". Cut nest from brown paper, paste flaps X and mount over eggs as in A. Slip duck in nest covering eggs.



Bess B. Cleveland.





Trace on white paper.

Color bill and feet orange with darker markings.

Make coat any color with white buttons.

Finish by going over lines heavily with pencil.

Jess J. Cleveland

Trace the upper figure on a sheet of thin paper. Transfer to cardboard. Then let the card be passed around for the children to trace from, unless you prefer to do the work yourself or let some special pupil do it. The cutting and coloring will be done by the children.



# Busy Work with a Purpose

By Eleanor G. Leary

## Manual Training

### I. DUTCH BOATS

(First and Second Years.)

Correlating with the good work the wind does, the children get another use to which man puts the elements.

*Teacher's Work.*—A chart is made according to the following directions, for the picture of Dutch boats.

*Material Required.*—The shades and tints of blue in 4 by 4-inch papers. Have the water of the light blue paper. The sky is shown with a little darker tint. From very dark blue the sailboat and rowboat are drawn and then cut. These are pasted in the best position. Posts and tie-ropes are marked upon the papers when the whole is pasted. To add to the value of this work the children may be required to write an original sentence explaining each scene as depicted by them. So that the spelling may be correctly done the sentence ought to be written upon scratch paper, then transferred to the picture.

### II. DUTCH WINDMILL AND TREES

(First and Second Years.)

To show what good, useful work the wind does.

*Teacher's Preparation.*—Try to have the children see some views of Holland before beginning this work. Talk on the country and the necessity of having the wind do the work in this flat country.

*Material.*—Colored papers 4 by 4 inches, in the shades and tints of blue.

*Teacher's Work.*—Prepare a chart like the picture of the Dutch windmill and tree.

Let a light blue paper with its torn edge

show the sky line. For the middle use a lighter blue, with a grayish blue for the earth.

Upon a dark blue paper draw the picture of a windmill and, in the empty space left, any number of trees, as may be desired. These are pasted in the most advisable position.

*Child's Work.*—From direction, he is to tear and cut papers, and then place them as he thinks most artistic. With a black crayon or in pen and ink, the child may complete the road to the mill and the windows and doors.

### III. KITES

(First and Second Years.)

*Aim.*—Paper tearing and cutting to correlate with the conversation work for March.

*Teacher's Preparation and Work.*—Prepare a chart to correspond with picture of kites. Have it large enough to be seen from all parts of the room.

*Material.*—Square of colored papers 4 by 4 inches.



For this illustration use green for earth, blue for sky and black for trees and kites.

*Child's Work.*—In order to provide for the individuality of each child tell them to send up their kites from any position they choose, and place their trees where they think best. The tails and strings of the kites are put in at the completion of the pasting.

### IV. MARCH WIND

The work can be done by the children after their conversation lessons have preceded the manual work.

*Teacher's Work.*—During the month of March the conversation lessons may be followed along lines to develop the idea of what disagreeable things the wind does; blows trees over, blows dress about, blows hats off, etc.







*Material.*—Colored papers, 4 by 4 inches, in the tints and shades of green, will be required for this exercise.

*Child's Work.*—From the teacher's chart, which will look like the picture of "March Wind," the children will note the bent condition of the trees, etc.

Make the sky by tearing a light green paper, thus making a ragged edge. Paste the straight edge to the square. Paste the ground at its straight edge and its ragged edge for the horizon.

Draw the trees, girl and hat, and cut out from the dark green square. Children may use their own individuality in placing the last-named.

#### V. SAILBOAT.

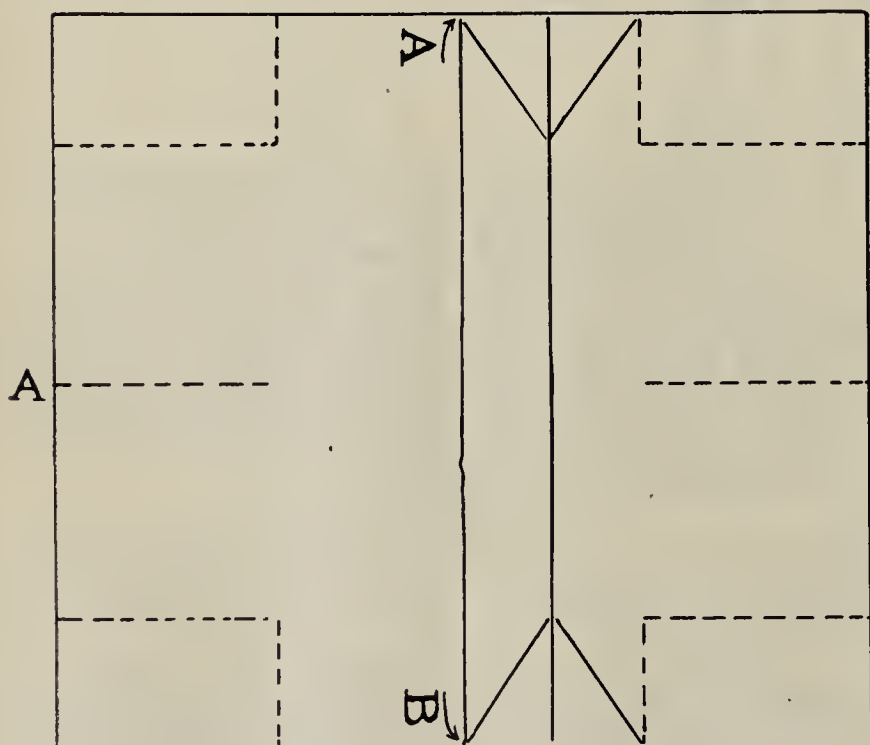
(First to Third Years.)

(See illustration of sailboat chart.)

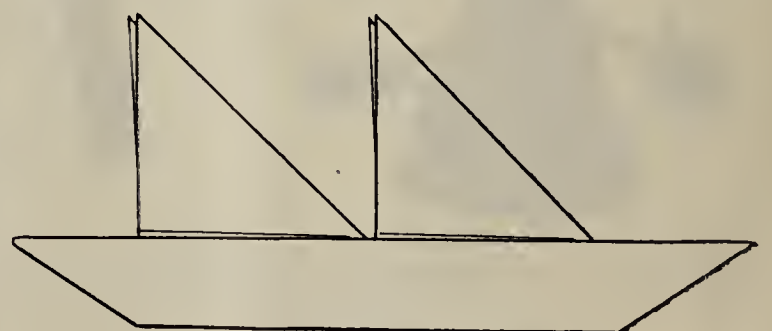
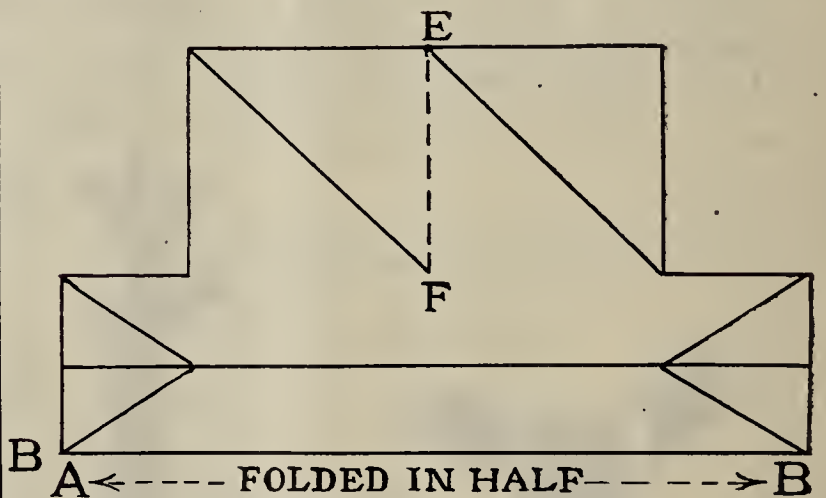
*Material.*—One sheet of cartridge paper 9 by 9, scissors and glue.

The second step may need explanation, in order that the children may understand the diagram. The square, 9 by 9 inches, is folded thru the middle at A, B. Then the fold, A, B, is turned back so as to fall upon the folded line above. By cutting on the line E F and turning one-half of the sails back and the other half forward, the effect is a boat in full sail.

A small quantity of glue will suffice to hold the body of the boat.



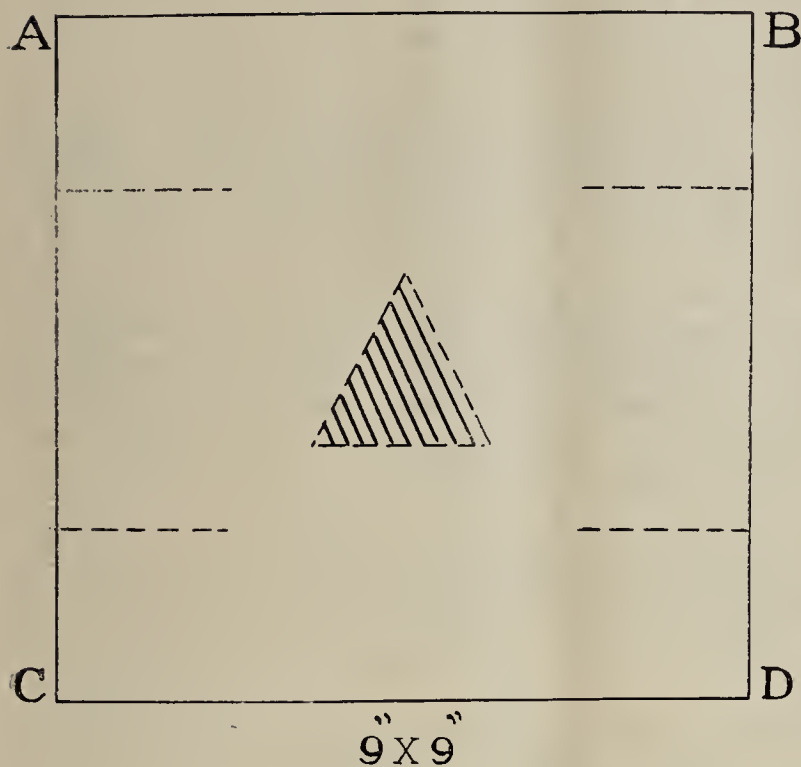
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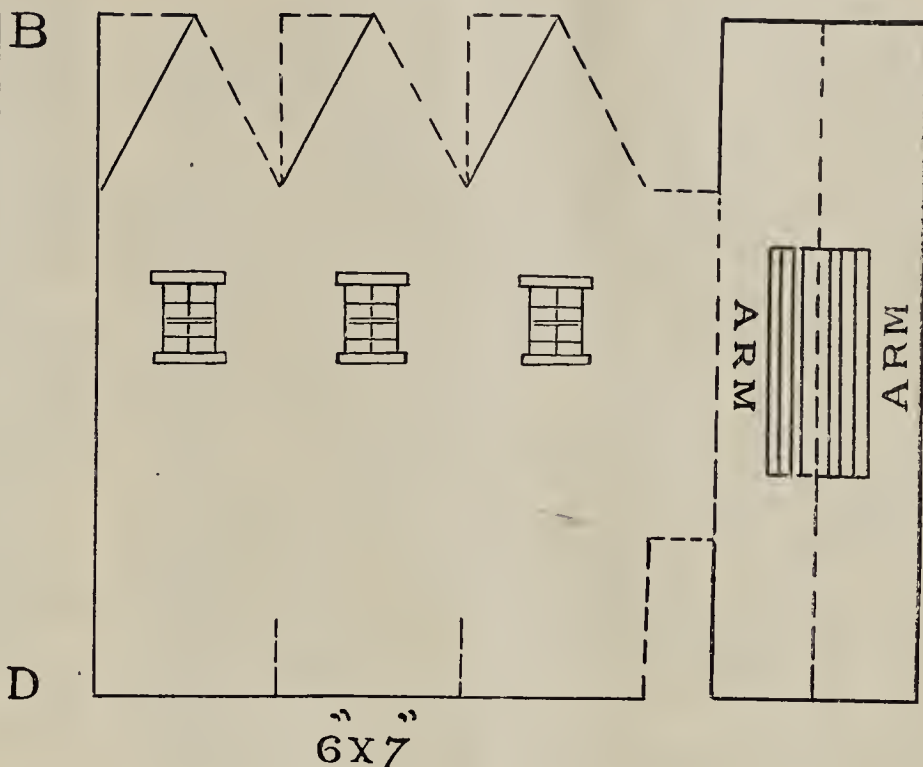


## THE FOUNDATION



## THE TOWER

## ARMS



Windmill Diagram

## VI. A WINDMILL

(First to Third Years.)

*Aim.*—Manual training to correlate with the conversation lessons for the month of March.

*Teacher's Preparation and Work.*—Upon a large chart, or upon a place reserved on the blackboard, the following diagram with explanatory notes may be drawn.

(See windmill diagram.)

*Child's Work.*—In order to perform the work the child will need the following material:

1 sheet of cartridge paper 9 by 9 inches, scissors.

1 sheet of cartridge paper 6 by 7 inches, paste, ruler.

The arms may be cut from the strip that is marked according to the diagram.

After completing the foundation and the tower, the tower may be set into the triangular cutting in the foundation, and the laps pasted underneath.

## English

(First Year.)

*Aim.*—Original sentence-building, using the suggested words as a guide for the sentence. The sentence work to be correlated with the nature work.

*Teacher's Work.*—The picture of a cow and the annexed words are to be duplicated by means of a hektograph. (See illustration.)

The picture is to be cut from the sentences and left with the words to be used as cues. The sentences are cut into separate words. Both cut-up sentences and picture are placed in an envelope. One set should be given to each child.

*Child's Work.*—Before giving the seat work the teacher may with profit read to her class Stevenson's poem, "The Cow."

It would be well to place extra words in the envelope, so as not to restrict the child to a certain set form.

My cow is named Bess.

Bess is very gentle.

She likes to eat grass.

She stands in the shade.

Bess gives me sweet milk to drink.

I carry the pail of milk.

I give her some salt from my hand.

We love Bess very much.

## English

(Second and Third Years.)

*Aim.*—Correction of error. The children are given drill in the "I saw" instead of the "I seen."

*Teacher's Work.*—Two sets of papers are prepared for this exercise. Upon the first paper the teacher writes in hektograph ink the following sentences. Duplicate copies of the same are furnished by running off as many as will be required to give one to each child in the group working at seats.

Mary saw a horse on the street.

I saw a little bird go hop, hop, hop.

Yesterday I saw a white dog.

I looked from the window and saw mother.

Willie said he saw a squirrel.

When I looked I saw baby.

I saw an old man crossing the road.

Can you guess what I saw yesterday?

No one ever saw so funny a picture.

Ask your brother what he saw.

The children read and study the above sentences during the conversation period.



They make comments on the same.

They may ask questions and call on their comrades to give answers: What did you see yesterday? Last Saturday what did you see at the park? Last night what did you see in the sky? Where did you see Mary?

The second paper to be hektographed by the teacher is a set of questions and the answers. Aim to have from fifteen to twenty of these in a set. Sometimes the questions that the children have given serve as a cue to this work.

Beneath the questions the teacher writes the answers in complete sentence form. These sentences are cut up and together with the questions are put into an envelope.

*Child's Work.*—(a) At first the children will be required to build upon the desk the sentence that answers the first question. The cut-up words serve this purpose. (b) After sufficient drill the questions only may be given to the child and he writes the sentence which answers each question. (c) From the envelope containing the cut-up words the child may make entirely original sentences.

### Composition

(Third Year.)

Reproduction of a fable by means of the picture and suggestive words.

*Teacher's Work.*—Upon a large sheet of oak-tag the following picture and words are hektographed.

One for each child in the group is obtained



Bess  
Gentle  
Grass  
Shade

by running off a sufficient number by means of the hektograph.

*Method.*—The fable may be told to the entire class.

For the children of one group that can spell, the words are given as a spelling lesson. Then they are required to write the story, following the sequence by means of the words on the picture.

For the younger children the teacher may hektograph the story and get copies for each child. These are cut into separate words, and the child builds upon his desk the story, following the cue words found on the picture.

*Child's Work.*

A dog made his bed in a manger.

The horse was driven in after a hard day's work.

The dog lay growling and snarling at him.

He would not let the horse get near the hay.

The dog could not eat this food.

He would not let the poor horse eat it.

"Ugly, old cur," said the horse, "you can not eat hay yourself."

"Neither will you let a poor, tired horse eat it."

### Reading

(Second and Third Years Upward.)

*Aim.*—Reading and later for Spelling.

Building up syllables to form words. In reading, this exercise is most valuable, for when the children meet long words they soon gain facility in looking at them in syllables and often recognize old friends (small words) in new and long words.

Milk  
Pail  
Give salt  
Love



*Teacher's Work.*—In order that this exercise may have the most value, each teacher should make up her own list of words. The words selected are written with hektograph ink upon a sheet of oak-tag. The words should be arranged upon this sheet in syllables. The hektographed sheet is then placed upon the hektograph pad and duplicate copies run off. The lists are cut up into their separate syllables and placed in an envelope.

*Child's Work.*—By combining the syllables the child forms his words. By frequent use of this exercise the child soon learns to form many new words.

Suppose the list to consist of the following syllables:

ten, short, ness, times, ways, by, cap, day, tain, wed, care, tion, sum, ful, her, nes, ed, mer, ing, self, al, etc.

Child's desk:

care	ful	her	self
------	-----	-----	------

al	ways	short	ness
----	------	-------	------

cap	tain	Wed	nes	day
-----	------	-----	-----	-----

sum	mer	cold	ness
-----	-----	------	------

After completing five words the child may be required to write upon paper, in syllables, the words formed. By writing several times the form is well perceived.

Names of Months

(Second Year and Upwards.)

*Aim.*—Reading names of the months and teaching the same in their proper order by means of a poem.

*Teacher's Work.*—With hektograph ink the poem is written upon a sheet of oak-tag. By means of the hektograph the teacher runs off as many copies as are needed to give each child a copy. These hektographed copies are then cut up into separate lines, but not into the separate words, as before.

The teacher will note in the poem that each couplet is made up of rhyming lines.

*Presentation.*—The children must be taught the names of the months and their proper places in the order of naming.

*Child's Work.*—Upon their desk they will place the lines containing the months, and directly beneath each the line which rhymes with it.

When completed the work should look like the following:

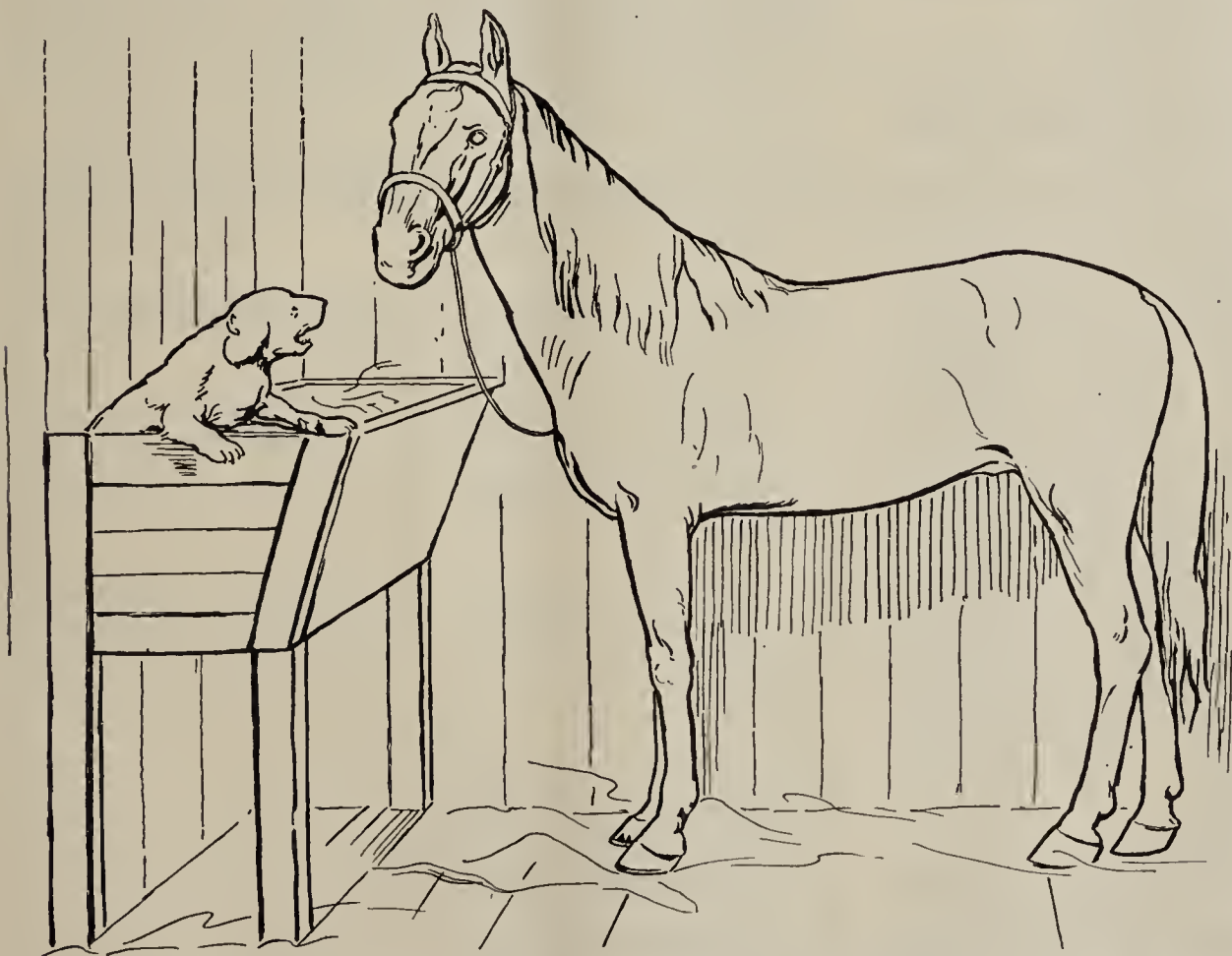
January brings the snow,  
Makes our feet and fingers glow.

February brings the rain,  
Thaws the frozen lake again.

March brings breezes loud and shrill,  
Stirs the dancing daffodil.

April brings the flowers sweet,  
Scatters daisies at our feet.

dog  
manger  
snarling  
food  
miserable  
moral



The Dog in the Manger



May brings flocks of pretty lambs  
Skipping by their fleecy dams.

June brings tulips, lilies, roses,  
Fills the children's hands with posies.

Hot July brings cooling showers,  
Apricots and gillyflowers.

August brings the sheaves of corn,  
Then the harvest home is borne.

Warm September brings the fruit,  
Sportsmen then begin to shoot.

Fresh October brings the pheasant,  
Then to gather nuts is pleasant.

Dull November brings the blast,  
Then the leaves are whirling fast.

Chill December brings the sleet,  
Blazing fire and Christmas treat.

*Note.*—The teacher may supply simpler words wherever a word too difficult is found.

Sentences for Thought

(Second Year and Upwards.)

*Aim.*—Sentences for thought may be correlated with the above poem, thus inciting the child to a more intensive study of it.

*Teacher's Work.*—Upon a sheet of oak-tag the following questions should be written in hektograph ink. By running off enough copies

for the group, work will be supplied for several lessons.

- What is the first month of the year?
- This month brings what to us?
- What are the winter months?
- How does February behave?
- Which month is the windy month?
- Who likes it best of all?
- What games are played in this month?
- What does April bring?
- Of what benefit is April's work?
- What holiday comes in May?
- Why does every school boy love June?
- What noisy time comes in July?
- August brings what?
- Tell why you grow anxious as September comes.
- October is the month for what things?
- Why is November called dull?
- What is the last month of the year?
- Who will visit us this month?

*Child's Work.*—The child writes the answer in full statements. Do not accept work that is carelessly done. All the answers may be obtained from the poem excepting those which will call for original thought which every American boy or girl should know.

Reading

(Second Year Upwards.)

*Aim.*—Reading abbreviations which will serve the child when he comes to writing abbreviations in later grade work.

*Teacher's Work.*—Hektographed copies are made of the following:

1	January	Jan.	New Year's Day.
2	February	Feb.	Washington and Lincoln's Birthdays.
3	March	Mar.	St. Patrick's Day.
4	April	Apr.	April Fools' Day.
5	May	May	Decoration Day.
6	June	June	
7	July	July	Fourth of July or Independence Day.
8	August	Aug.	
9	September	Sept.	
10	October	Oct.	Columbus Day.
11	November	Nov.	Thanksgiving Day.
12	December	Dec.	Christmas Day.



The above hektographed copies are cut into separate portions. All are then placed in an envelope.

*Child's Work.*—The teacher may ask the child to arrange the work: 1st. In regular order, abbreviations and holidays. 2nd. Arrange so that the months, abbreviations and holidays are placed according to seasons.

Phonics

(First Year and Upwards.)

*Aim.*—Phonics and word study.

*Preparation.*—During the oral phonic work the children are lead to discover the following rule: When a final "e" is added to a word of one syllable the vowel in the middle of the word speaks its own name. This should be applied to the word from the teacher's chart.

*Teacher's Work.*—Upon a large chart of oak-tag that may be read by all the children in the group the following is printed.

The pictures serve as a guide for the vowel sounds. (See illustration of pin, hat, etc.)

Upon large sheets of oak-tag the teacher prints with hektograph ink the above lists of words plus the final "e." By means of the hektograph duplicate copies are obtained from this original sheet. Then the hektographed sheets are cut up into separate words and separate "e." Words and letters are placed in envelopes ready for use.

*Child's Work.*—The teacher's chart is placed upon the wall before the working group and furnishes the guide for them to follow. From the envelopes the child takes the cut-up slip corresponding to the word on the teacher's chart. To the right of it he attaches the ending, "e," and pronounces the new word thus formed. He continues thus until the entire list is completed.

Any word which the child cannot pronounce he must place at the top of his desk to be learned later. The child's completed work may look like this:

pin	e	hat	e	tub	e	rod	e
fin	e	slat	e	mut	e	slop	e
win	e	nam	e	cut	e	rob	e
spin	e	cap	e	cur	e	dot	e
kit	e	car	e	us	e	rot	e
rid	e	at	e	cub	e	hop	e
hid	e	par	e	tun	e	ton	e
sit	e	fac	e	rud	e	for	e

Later, for spelling, the chart may be hung before the children and the lists may be written upon papers.

Spelling

*Teacher's Method.*—During the time assigned for the phonic lesson the teacher should develop the lists of words containing "ou." The children enjoy the work if the teacher tells them that these are the words which contain the sound every boy and girl says when a finger is pinched in the door.

*Teacher's Work.*—Upon a large sheet of oak-tag words containing the phonograms ound, outh, out, oud, ouse, our, ount, etc., are printed in hektograph ink.

Upon this sheet no attempt is made to arrange the words, mixed thoroly, upon the paper something like the following:

out	bound	sound	rout
flour	grouse	sour	hour
found	shout	mouse	proud
mouth	house	cloud	ground

Duplicate copies are then run off on the hektograph. One copy is provided for each child in the section. The hektographed sheets are not to be cut into separate lists of words, but are to be used as whole sheets.

*Child's Work.*—The children are to write the words in families as the teacher designates the list on the board: ound, our, outh, ount.

In this work the children are furnished with the words and need only to look thru the words before them to arrange their lists. Thus they see only the correctly spelled words and are not left to guess at the spelling.

Spelling

(First Year Upwards.)

*Teacher's Work.*—The children may be encouraged to bring in magazines, papers, etc. From these the large headlines are cut. They are cut into the separate letters. A good share may be given to each child.

The teacher writes upon the blackboard, in a legible hand, about three words taken from the child's reading vocabulary. These words are to be the work in spelling for a day.

*Child's Work.*—From the letters given him he is to arrange the letters to form the words upon the blackboard. When the last has been completed the child is told to build each word three times from the letters. Thus the child, during the preparation of his spelling work, is required to use eye, hand and lips.

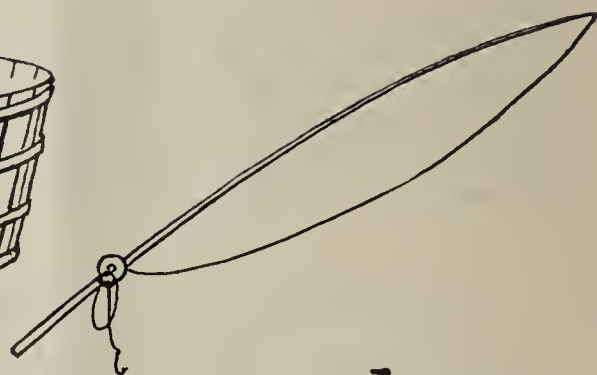
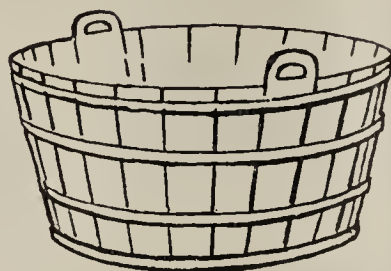
As a last preparation he may be told to write each word once.

Phonics

(First Year.)

*Teacher's Work.*—From a large sheet of oak-tag cut bell-shaped figures. Upon each bell print a word containing the phonetic ending, "ing." Upon the reverse side print all the





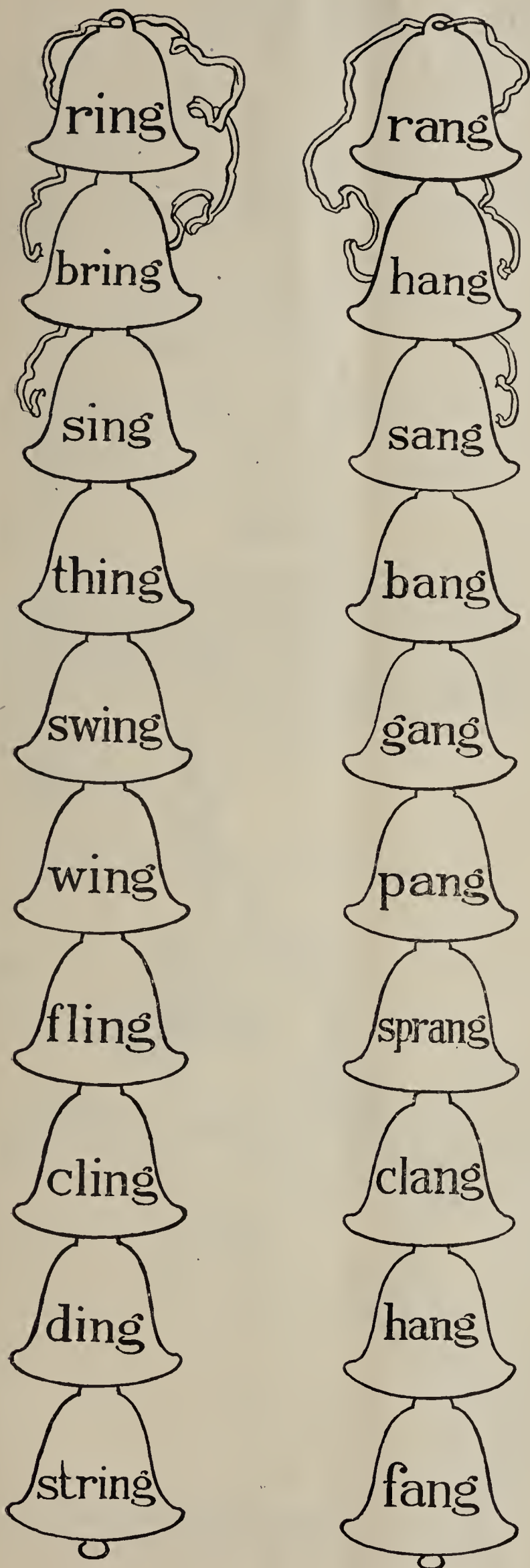
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words containing the phonogram "ang." By coloring the phonetic endings, the child's interest is aroused and the percept of the word is more clearly defined in his consciousness.

Upon a sheet of oak-tag the teacher prints the accompanying words. (See illustration of bells.) By means of the hektograph duplicate copies are obtained. These are cut into separate words and placed in an envelope.

*Teacher's Preparation.*—Fasten the strip of bells to the wall. Then draw (as a pendulum) to the right and let them swing freely. Ask the children what you have made the bells do.

The answer may be, "You made the bells ring."

Then write upon the blackboard the word "ring," using the same colors as you used upon the first bell. Where have we a word that looks like this one?

Let some child point out the first word upon the bell. Call attention to the "ing" ending of the words.

The remaining words in the series may be drilled with special stress upon the endings.

*Child's Seat Work.*—From the envelopes he will be required to build up the words as he sees them upon the teacher's bells. At the close of the work the children should be given an opportunity to read their lists of words.

To use the reverse side several days must intervene. Then the teacher may ask the following question: "What did I do with the bells last week?"

Answer, "You rang the bells."

The teacher proceeds as above in developing the phonetic ending, "ang."

*Child's Work.*—From the envelope he builds the column of words, "ang." Later the children may be asked to build both columns of words without the teacher's string of bells.

## Reproduction Stories

A dragon-fly once flew into a schoolroom by mistake. The foolish children cried and tried to hide under the desks. The poor dragon-fly was as much frightened as they were. Soon it found its way out of the window again, and was glad to get back to the fields.

A baby woodpecker saw his mother pecking at the bark of the tree and getting nice fat grubs out of it. "I can do that," said he, and as soon as he was strong enough to struggle up on the edge of the nest, he tried it. But he found a piece of bark instead of a grub, and it stuck in his throat and choked him.

Dean Swift was a man who wrote books. He wrote a story about some very little people. He gave them an island to live on. He called the island Liliput and the little people Liliputians.

One rainy day Frances played she was Dean Swift. She made an island on her sand board. Then she made some Liliputians with soaked peas and wires.



# Busy Work with a Purpose

By Agnes E. Quish

## A Legend of the Pussy Willow

(Adapted)

One bright day in spring, a little gray kitten ran away from her mother.

She was lost and did not know where to go.

She ran on and on until she came to a stream. It was getting dark and the kitten was hungry and tired. So she sat down under a willow and began to cry.

A fairy loved this willow very much. The willow was sorry for the kitten. She bent over it and said, "Do not cry. I will keep you safe.

"Oh, how soft and warm your fur is!"

"I am sorry I ran away from home," said the kitten. Then she began to cry again.

"Do not cry any more," said the willow, "I will bend over you and keep you safe all night. I like you. Now sleep."

The willow liked the kitten's soft fur. "I wish I had fur like that," she said.

Just then the fairy came. She heard what the willow said.

"You are a kind willow," said the fairy, "and I will give you what you wish. You shall have fur every spring, and all people shall love you. Good night, Pussy Willow."

Next morning the kitten awoke in her own bed. The willow found herself covered with soft balls of fur.

The people love her and call her Pussy Willow.

In the second year this may be used for story telling, oral reproduction and reading. Tell the story two or three times, using the same words each time. Have the children tell it, using your words.

Hektograph two copies of the story for each child. Use one for a reading lesson. Cut the second copy into separate *sentences*. Using these cut-up sentences, the children are to build the story on their desks.

## Recognition of Sight Words

As a test in recognition of sight words, hektograph the following. Give a copy to each child, with several copies of each word required in the blank space.

The child is to place the correct word in the space left for it.

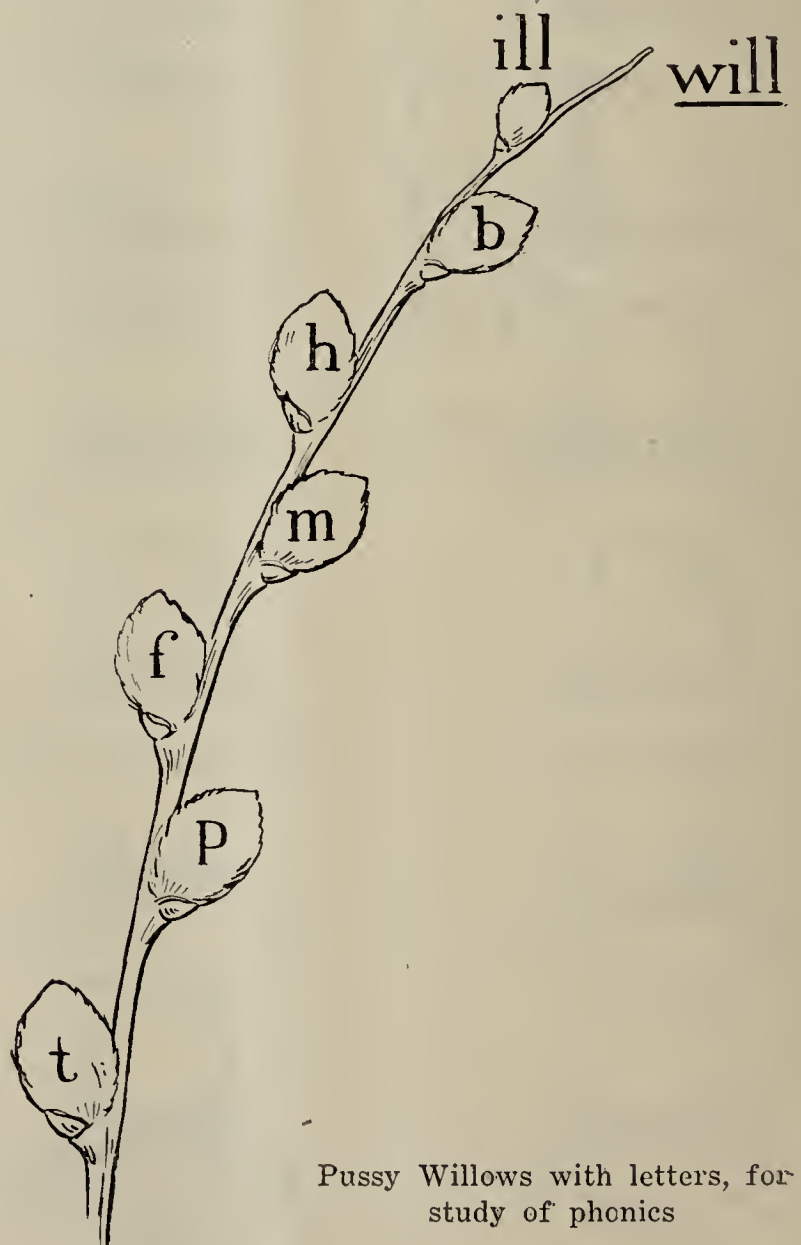
1. A little.....ran away.
2. The kitten was.....and did not know.....to go.
3. She sat.....and began to.....
4. She sat.....a willow.
5. The willow.....kind to the.....
6. A.....loved the willow.
7. The.....took the.....home.
8. The fairy.....the willow what she wanted.
9. People love the.....and call her.....

## Phonetics

(First Year.)

*Will* has been taught as a phonetic word.

Be sure the children see that the word is made up of two parts, *w* and *ill*, and that they understand how to blend these parts without giving the sounds.



Pussy Willows with letters, for study of phonics



Then take up bill, hill, mill, till, fill, pill in the same way.

We are now ready to strengthen the child's mental image of the word by the physical act of putting it together. Arrange a chart somewhat after this model.

Give each child a box of letters and have him build the words indicated on the chart.

At the end of the period, call on several children to read their lists. (See illustration of pussy willows with letters.)

Ahern

Supplementary Reading

(First and Second Year.)

It is spring now.  
The sun is bright. The air is soft.  
The leaf babies are waking up.  
They have been asleep all winter.  
Pussy Willow is out.  
She wears her fur hood.  
Soon Mother Nature will have a new spring dress.

Develop and teach the unfamiliar words as sight or phonetic words.

After the reading lesson cut the story into the separate words.

Write the following questions on a chart and hang it where the children can see it. The children are to answer the questions from the cut-up stories in their envelopes.

Is it spring now?  
Is the sun bright?  
Is the air soft?  
Are the leaf babies waking up?

Have they been asleep all winter?  
Is Pussy Willow out?  
Does she wear her fur hood?  
Will Mother Earth soon have a new spring dress?

Later the children may write their answers without help from the cut-up story.

The following simplified version of the "Wind and the Sun" might also be taken this month. Treat the story as in Legend of the Pussy Willow.

The Wind and the Sun had a quarrel.  
The Wind said, "I am stronger than you are."  
The Sun said, "I am stronger than you are."

"See that man with the big coat," said the Sun, "let us have a race. The one who can make him take his coat off is the stronger."

"All right," said the wind, "I can do that." So he blew and blew.

The man was so cold he would not take his coat off.

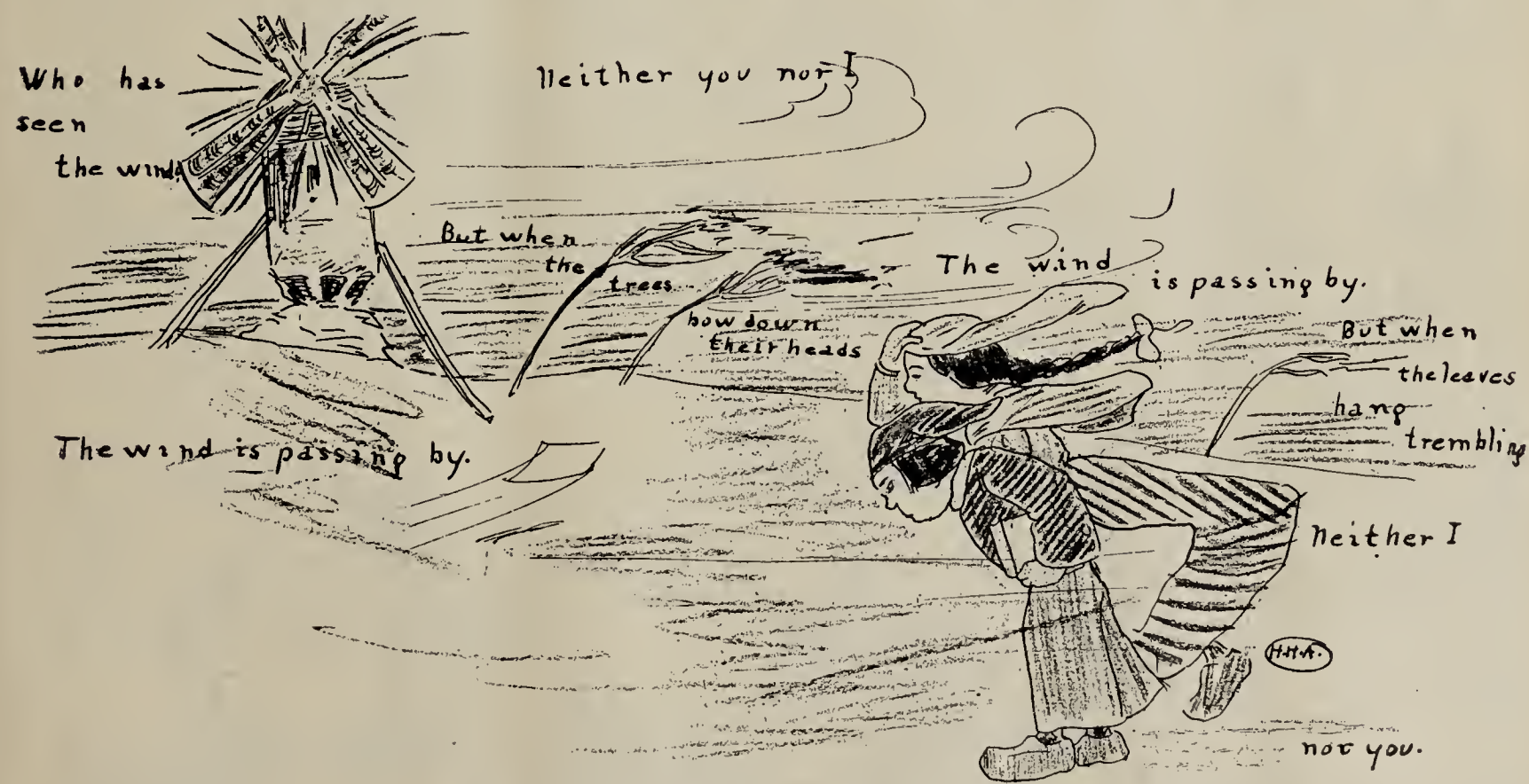
Then the sun smiled at the man. He was soon so warm he took his coat off.

Memory and Reading

(First and Second Year.)

THE WIND

Who has seen the wind?  
Neither I nor you.  
But when the leaves hang trembling,  
The wind is passing thru.



Who has seen the wind?

Suggestion for a March Blackboard Sketch by H. H.







# Exercises and Games for the Little Ones

By Lottie Lappart, Nebraska

(Continued from last month)

19. Make circle. Blindfold one in the middle. Circle goes around. Center one stamps or taps ruler on floor for children to stand still. He points at some one with ruler or long stick and says, "Who is it?" That one responds, "It is I." Guess by tone of voice who it is. Instead of always asking the question, the center one may sometimes sing or make squeaking tone and the responding one does same.

20. Cuckoo: One child goes out in hall, another hides somewhere in room. When ready all say, "Cuckoo." The former calls "Cuckoo" all the time he is walking about the room hunting the latter. The latter responds softly, "Cuckoo," until found, when he chooses another to hide and he goes to the hall.

21. Acting-out trades: One goes out in hall with teacher, who shows him how to act out trade, as a carpenter. He comes in and acts out his trade, the pupils guessing what he is. The woodchopper, blacksmith, dressmaker, housekeeper (ironing, sweeping, working dough on table, turning wash-machine, etc.), doctor (feel pulse), dentist (pull teeth).

22. Make sound on piano or organ, like thunder. Children make noise with feet on floor. They tap on floor or desk to represent rain. Hold arms in circle to represent sun after the rain. The children then hold up their heads as the flowers do after rain.

## SPRING GAMES

23. Wind game. Let some pupils be the north, south, east, and west winds. Others may represent trees, flowers, and birds. The trees (children with arms raised) sway in the breeze. Those representing the winds blow with breath, and fan with hands. When rain comes, the flowers droop their heads, and the birds, flying, and whistling among the trees, go under the trees for shelter. When the sun comes out, all wake.

24. Gardening—ploughing—arms forward, fingers touching. Plow around room or across top of desk. Plow again, holding handles of plow and driving. *Sowing grain*, walk around room and make movements at the commands. *Swing, back*, etc. Spading: Commands—down, up, back. Throwing stones from the garden: commands stoop, stand, throw.

## OTHER LANDS

25. Japanese and Chinese activities: (a) Japanese school. Have only boys in the school. They hold up hands for books, and make a big noise—a sort of jabber—as if studying. The teacher, with long stick, taps them on the head, saying, "Louder, louder." (b) Several girls

sit on floor under Japanese parasol and fan. Paper screens are placed around them. Other pupils form a circle around them, sit, fan, and sing a Japanese song. The center ones have Japanese doll, paper screens, and fans to sell. (c) All march with the American, Japanese, and Chinese flags at the head, pupils carrying small paper parasols and fans they have made from wall paper. (d) Run out in hall or around room like little Chinese girls (short steps, wiggling body). Fan in time to the music. Sit down in circle and fan all to the music. Lay down fans. Each put table in front of you (imaginary), make fire in charcoal lamp. Set on the teakettle. Pour hot water from this into the teapot. Talk to neighbor and fan while waiting for it to steep. See if done. Sip the tea. Clap, and maid picks up table and carries it away. (e) The boys may march to war, fly kites, fire off firecrackers, throw torpedoes on the ground, eat with chopsticks, etc.

## KEEPING STORE

26. Store: (a) Let one pupil be storekeeper, and several others may represent the things he has to sell. One pupil comes to buy, and the storekeeper says, "Good-morning. What would you like to buy?" "A lion, sir." All the pupils representing things may stand in line on the recitation seat. The one representing the lion steps down and goes on all-fours across the floor and roars, so that the purchaser may see whether he is a good lion. He is bought and paid for. Other things he has for sale are a kitty that mews, a sleeping doll, a bear, etc. Different pupils come up and buy.

## CHRISTMAS

27. Form a circle. Put a pupil in the center to represent a Christmas tree. The children put imaginary presents on the tree. Then the teacher takes them off and reads the names of the children for whom intended. Two pupils assist her in carrying the presents around. After each one has his present they sit in the circle and play with their presents. Ask each one, "What have you?" One will say, "A ball." He will bounce or throw his balls. All sing a ball song. There will be dolls that can sit, stand, go to sleep, air guns to shoot, footballs to blow up and kick, a dog to push and make say, "Bow-wow," a trunk to put dolly's things in, a clock that can go, a piano to play, a horn to blow, a drum to beat, a hammer with which to pound, a rocking-horse, skates with which to skate, etc. Songs about the dolly, clock, drum, horse, etc., may be sung.

28. Play there are presents on a tree. Reach up-jump for them. What did you get? They play with their toy, and sing about it.



# Nature Lessons from the Garden

## Colors in Flowers

What flaming, gay banners our garden geraniums hang out!

The petals, the gay parts of the flowers, are banners signalling to Bee to come and taste the goodies, for the flowers advertise with colored flags just as much as with guide-post signs and perfumes.

How do plants manage to color their pretty silks? We have seen that they are cooks and chemists, restaurant-keepers, merchants of sweets; now we find they make their own dye, color their own flags!

Everything a plant makes has to be made out of earth. How can a geranium make scarlet, a violet make blue, a daffodil yellow, out of the same earth?

Nobody, not even the wisest man, knows all about this, for the flowers keep their secrets well. But if you could look inside a plant and into the sap which goes creeping up from its roots into all its parts we should find wee bits of color floating in the sap, and stored in various parts of the plant.

In the leaves we should find thousands of wee granules of green. In the flowers and sap we should find wee bits or granules of bright colors on little colored crystals shaped like snowflakes, only so very much smaller that it would take a thousand color granules or a thousand color crystals to make one snowflake crystal.

In the sap we should also find that some of the color grains had been dissolved as sugar is dissolved in water.

All these coloring matters are made by the plant out of soil!

Now, in the soil there are different acids and salts. These make great changes in the colors when they are taken up into the sap, and, strange to say, each plant seems to know just which one of the acids or salts to take up with her roots and pour thru the sap upon these granules and crystals to make the color she wants to wear.

If a plant wants a violet-colored flower she does not need acids or salts. If she wants a blue flower she takes salts (like saltpeter) into her sap, and if she wants red or rose color she uses acid.

Some blossoms change their color, and you may know when you see them doing this that they are changing from salts to acids or from acids to salts in what they are taking up from the soil.

There is, besides these color grains, a queer blue flower-sap which nobody quite understands, but which some people say takes its color from having sugars instead of acids or salts mixed with plant-sap.

Soil, then, to give flowers all they need to make beautiful colors, must have acids and salts in it.

You know the little wild geranium that grows in waste places and has only such food as happens to be in the soil is very pale lavender in color. It would take years of feeding to bring a bright red color into her pale little petals, but she is the great-great-grandmother of our brilliant garden geranium, for all that.

If you doubt it look at the way she makes her seeds and seed-pods.

If you want to see for yourself how much acids and salts have to do with the color of



Geranium (Wild)—The Grandmamma of our Garden Geraniums. Notice how she makes seed pods.

flowers dissolve a little salsoda in water and pour it on a geranium blossom. A little potash in water will turn a purple crocus to green, a scarlet geranium to yellow.

Water alone will take the purple from violets and leave them white.

Sunbeams, by acting in the plant sap, have a great deal to do with the coloring of flowers.

Can you guess now the reason why we plant our garden flowers in ashes, or phosphates, or in barn or stable offal, or in meal made of old bones?

You will soon learn another reason.



## Arbor Day Drill

(The following may be given by six girls. Each wears a crown made of colored leaves cut from paper. Around her waist she wears a bright scarf (of the color of the crown). In her hand she carries a branch of laurel.

### FIRST PUPIL

(Green crown and sash.)  
Stately elm with leaves of green  
O'erspreading far on high  
Its canopy of fresh spring  
leaves,  
All hail the elm! I cry.

### SECOND PUPIL

(Pink crown and sash.)  
I'd crown the peach with blossoms pink  
And fruits so luscious sweet;  
Bending low the pale pink buds  
Of the peach tree, I would greet.

### THIRD PUPIL

(White crown and sash.)  
A crown for the cherry blossoms pure,  
With its little petals white;  
A pure white carpet nature dons;  
'Tis a rare and happy sight.

### FOURTH PUPIL

(Red crown and sash.)  
The early maples in the swamp,  
So bright, so red are they.  
My eye delights to gaze on these  
Thruout the bright spring day.

### FIFTH PUPIL

(Gray crown and sash.)  
And I the catkins seek and love,  
With early buds of gray;  
Each silvery bud, this new-born spring  
Seems dearer every day.

### SIXTH PUPIL

( Yellow crown and sash.)  
The leaves of yellow birch I like,  
All fluttering in the breeze,  
Turning, twisting, chasing fast  
And quivering as they please.

### ALL REPEAT

We have a crown for every tree,  
And beg each tree to stay;  
Our boughs, unchanging as our hearts,  
All wave this Arbor Day.

Music, "Marching Thru Georgia." Branches wave and the six girls march around in a circle, each depositing her bough on a rustic flower stand. Sashes (which have been tied around the waist but loosely) are untied and grasped in the hands about six inches from the ends. All stand in line. Music changes to "Hail, Columbia." 1. Sash held in front horizontally, arm's length. 2. Sash held against waist horizontally. Repeat four times. 3. Sash held above the head at arm's length horizontally. 4. Sash resting on head, held horizontally. Repeat four times. 5. Hold sash perpendicularly at right side. 6. Sash

raised horizontally at left side. Repeat four times. 6. Sash raised horizontally above head. Repeat four times. 7. Sash held perpendicularly at left side. 8. Sash raised horizontally at left side. Repeat four times.

Repeat the same motions while kneeling. Repeat first movement, followed by the third, four times. Repeat second movement, followed by fourth. Repeat fifth movement, followed by seventh, four times. Repeat sixth movement, followed by the eighth, four times. All rise, passing out to music.

—*Nebraska Special Days.*

## Somebody's Knocking

There's somebody knocking.  
Hark! who can it be?  
It's not at the door! no, it's in the elm tree.  
I hear it again; it goes rat-a-tat-tat!  
Now, what in the world is the meaning of that?

I think I can tell you. Ah, yes! it is he:  
It's young Master Woodpecker, gallant and free.  
He's dressed very handsomely (rat-a-tat-tat),  
Just like a young dandy, so comely and fat.

He's making his visits this morning, you see:  
Some friends of his live in that elm tree;  
And, as trees have no doorbells (rat-a-tat-tat),  
Of course he must knock: what is plainer than that?

Now old Madam Bug hears him rap at her door:  
Why doesn't she come? Does she think him a bore?  
She stays in her chamber, and keeps very still.  
I guess she's afraid that he's bringing a bill.

"I've seen you before, my good master," says she:  
"Altho I'm a bug, sir, you can't humbug me.  
Rap on, if you please! at your rapping I laugh,  
I'm too old a bug to be caught with your chaff."

—*The Nursery.*

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And cuckoo-buds of yellow hue,  
Do paint the meadows with delight;  
The cuckoo now on every tree,  
Sings cuckoo! cuckoo!

—SHAKESPEARE.

Easy to Guess

Sometimes I'm fast,  
Sometimes I'm slow.  
I have a round face,  
And two hands—and so  
You'll guess I'm a watch,  
With a key to lock it.  
But I'm not. I'm a b-y  
With two hands in my po—et.

—ADELBERT F. CALDWELL—*The Youth's Companion.*

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# Busy Work with a Purpose

## Reading

(Second Year)

*Aim.*—Reading and original sentence-building. "Where things sleep in winter."  
*Teacher's Work.*—Prepare a large sheet of oak tag with the pictures and sentences.  
Cut up the sentences into separate words. Allow the pictures to remain intact, as they serve as a guide to the children.

- The bear sleeps in a cave in the winter.
- The birds fly South in the winter.
- The chipmunk sleeps in a hole in the tree.
- The fox sleeps in a den in the winter.
- The seeds sleep in the ground in winter.
- The frog sleeps in the mud in the pond.
- The squirrel sleeps in a hole in the tree.
- The caterpillar sleeps in a cocoon.
- The turtle sleeps in the mud.

The slip containing the pictures and the cut-up words are placed in envelopes, a set for each child.

*Child's Work.*—After a conversation lesson on "Where things sleep during the winter," the bags are distributed and the children are told to arrange the slips into sentences. Their sentences should follow the order of the pictures.

At the close of the seat work different children in the section should read their sentences.

(Second Year and Up)

*Aim.*—Original sentences without using pencils and paper, thus preventing bad habits in writing and spelling.

*Teacher's Work.*—The pictures in the preced-

ing may be used, thus lessening the work for the teacher.

Hektograph and cut up the sentences which tell several things about each object in the set of pictures. Allow one envelope for each child in the group.

The sentence may include the following: What it eats; where it lives; how it gets its food. These are only suggestive; others applicable to one's own needs may be substituted.

- The squirrel lives in the trees.
- He eats nuts, grain and seeds.
- The squirrel gathers these nuts in October.
- The fox lives in the woods.
- He eats chickens, ducks, birds, etc.
- The fox steals chickens from the farmer.
- The birds love to live in the country.
- Birds eat grain, seeds, fruit, etc.

The birds get their food from the wild things.

*Child's Work.*—Tell the children to build three sentences about each picture, following the suggested arrangement the teacher places on the board.

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## Be Ready!

The branches are gray and the hillside is barren;  
The leaves are asleep in their blankets so warm;  
But the song-sparrow tilts on a rail by the roadside,  
And sings with a will to the gathering storm:  
"The clover is coming, I know it, I know it;  
The grasshoppers chirp and the honeybees hum;  
There's a nest to be built in the apple tree branches.  
Be ready for summer, and summer will come."

The green grass is creeping along by the brookside,  
Nor ventures to spread o'er the desolate hill.  
The corn-field is covered with stubble of autumn;  
The plow in the farmyard is idle and still;  
The crow in his flight is blown over the tree tops,  
But blithely he caws in the forest so sere;  
"The good time is coming, I feel it, I feel it,  
Be ready for plenty, and soon 'twill be here."

The brooklet is laughing its way thru the pebbles,  
Tho dark the reflection its gray pool receives,  
The frog shrilly chirping, the woodpecker tapping,  
The bluebirds are flashing thru pale, withered leaves:  
"The message is here, and it never has failed us.  
When joy comes at last shall the woodland be dumb?  
Let us welcome the violets, soon to be blooming.  
Be ready for sunshine and sunshine will come."  
—JESSIE WALLACE HUGHAN, in *St. Nicholas*.

## The Tax Gatherer

"And pray, who are you?"  
Said the violet blue  
To the Bee, with surprise  
At his wonderful size,  
In her eye-glass of dew.

"I, madam," quoth he,  
"Am a publican Bee,  
Collecting the tax  
On honey and wax.  
Have you nothing for me?"  
—J. B. TABB.

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## Chinese Kites

The Chinese boys, so far away,  
Of all their games like best to  
play  
At flying kites of monstrous  
size,  
That look like bats or butter-  
flies,  
Or fierce striped tigers, staring  
owls,  
Or yellow dragons, fish or fowls.  
With tiny lanterns some are  
hung,  
And others have long tassels  
strung  
With little bells that tinkling go  
So merrily, when high winds  
blow.  
And fancy this! I hear them  
tell  
That grown folks like the game  
as well,  
And fathers and grandfathers,  
too,  
Along with little lads like you,  
Go out when gusty spring in-  
vites,  
And play together, flying kites.  
—ROSE MILLS POWERS, in *The  
Youth's Companion*.

## Grown-Up Folks

Grown-up folks say such funny  
things!  
I guess they think they're  
true;  
So I politely let them think  
That I believe them, too.

My teacher says if I'd not watch  
The slow hands make their  
rounds  
Upon the clock, but study hard,  
They'd move with leaps and  
bounds.

And then, Oh! how I'd like to  
say—

If it would be polite—  
"I've tried it and it does not  
work,"

But I shut my lips up tight.

My music teacher's just as  
queer;

She says I'll wish some day  
I'd practised when I was a boy  
And really learned to play.

And sometimes this might  
worry me,

For fear it might be so;  
But daddy never learned to  
play,

And is he sorry? No!

—Selected.



## 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.

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## The Suffragette

Though some may differ from her views in the matter of the franchise, we must admire the vigor and vim she displays for her cause. They are associated with the energy of perfect health. Woman, whether she toils or follows the whims of society, whether she be engaged in earning a pittance or guiding the destinies of a household, is the most powerful factor in the world of to-day. The hand that rocks the cradle rules the world. The prime necessity of every woman, therefore, is Health. We need robust, active, energetic women, not physical wrecks that suffer torture with every change of wind or weather.

How may this health be acquired? By keeping the digestion perfect, the bowels active, the liver well regulated—in short, by keeping the body in the best physical condition. The remedy is right at hand. No matter how the suffragette feels on political questions, if she is wise she

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the remedy that has performed more cures, set more women firmly on their feet, relieved more headaches and heartaches of the overburdened and weakly, brought more happiness into the lives of women, than any other medicine. Beecham's Pills—before all, are a woman's remedy. They banish the causes of ill-health and substitute the foundations of good health instead. If perfect health is the basis of a woman's usefulness in this busy world, then there is no greater benefactor than

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Send for our Free Book "Help to Scholars," containing Weights and Measures  
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## The Sower

"Come, wild Wind," said the  
Catkin folks,  
"Loiter not on the way.  
It is time for us to plant our  
seeds;  
We need your help to-day."

The jolly wild Wind whisked  
merrily by,  
And never a word did he say;  
But birch and willow and alder  
trees  
He planted by scores that day.  
—MARY F. BUTTS.

## First Days

When first I went into the  
school  
It was so very still,  
I was afraid to speak or move,  
I sat and shook, until  
The teacher counted, "One, two,  
three,"  
And then it was recess;  
And then it was so noisy  
I was 'fraider yet, I guess.  
I wanted mamma dreadfully.  
I didn't want to cry;  
I hid my head in teacher's lap,  
I felt so scared and shy.  
She smoothed my hair as mam-  
ma does,  
And called another girl,—  
The prettiest girl, — "Come,  
Kate," she said,  
"Take care of little Pearl."  
I peeped out, then, from teach-  
er's lap—  
Her little dress was pink,  
Pink ribbons, too—she took my  
hand,  
And then — what do you  
think?  
I wasn't a single bit afraid  
Of stillness or of noise;  
And now I love to go to school  
And all the girls and boys.  
—BERTHA E. BUSH.

Our readers will note in the advertisement of Beecham's Pills, in this page, that their New York Agency, B. F. Allen & Co., 367 Canal Street, will send them on request a book entitled "Help the Scholars," containing weights and measures and other valuable information. The book was gotten up at a very large expense and is given free by simply sending a postal to the firm at the address above given.



## The Return of the Birds

I hear from many a little throat  
A warble interrupted long;  
I hear the robin's flute-like note,  
The bluebird's slender song.

Brown meadows and the russet  
hill,  
Not yet the haunt of grazing  
herds,  
And thickets by the glimmer-  
ing rill  
Are all alive with birds.

—BRYANT.

## Compassion

In a dreary pond imprisoned,  
Bounded aye by muddy walls,  
Silent live the patient fishes,  
Deaf to Nature's joyous calls

Seeing not the graceful swallows  
Lightly skim the prison pond;  
Hearing not the daybreak con-  
certs

In the grand old grove be-  
yond.

Heeding not the beckoning  
clover,  
Nor the waving of the corn;  
Seeing not the jeweled grass  
blades  
Sparkling in the radiant  
morn.

Missing all the summer roses,  
And the fragrant lilies fair;  
Not a gleam of golden sunshine  
Penetrates the darkness there.

For these luckless little crea-  
tures

I can see no helping hand;  
And I'll get a line and fish-pole,  
And assist a few to land.

—MAY ELIZABETH WHITE,  
*In The Youth's Companion.*

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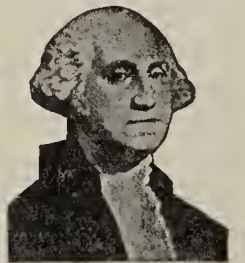
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## The Spring Shower

A host of merry workmen,  
With clatter and with din,  
Have come to mend my old gray  
roof  
And tinker on the tin.

Tap, tap, I hear them up above,  
Tink, tink, now down below,  
Tum, tum, deep down the water-  
spout,  
Bang, on the board window.

And ev'ry workman strikes but  
once,  
He ends as he begins,  
While working on my old gray  
roof  
And mending up the tins.

But soon the taps grow fainter  
Upon the roof and tin,  
The bustling of the workmen,  
Their clatter and their din.

And when I go to greet them,  
To show my heart's delight,  
The April sun is shining,  
And clouds are blue and  
bright.

The tiny blades are springing,  
Buds swell on every tree,  
Sweet birds are lightly winging  
And piping cheerily.

And tiny folds of velvet  
Hang on each bush and bower,  
And then I know my workmen,  
And praise the sweet spring  
shower.

—CLARENCE MANNING FALT, in  
*The Youth's Companion.*

## He Didn't Think

Once there was a robin  
Lived outside the door,  
Who wanted to go inside  
And hop upon the floor.

"No, no," said the mother.  
"You must stay with me;  
Little birds are safest  
Sitting in a tree."

"I don't care," said Robin,  
And he gave his tail a fling,  
"I don't think the old folks  
Know quite everything."

Down he flew and kitty seized  
him  
Before he'd time to blink;  
"Oh," he cried, "I'm sorry,  
But I didn't think."

—PHOEBE CARY.

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STUART'S CALCIUM WAFERS FREE

The secret of firm, strong, supple flesh is—good, rich, constant flowing, blood. When hollow cheeks appear and hidden pigments make the eyes look like burnt holes in a blanket, the blood is sick and out of tune.



The effect of impure and pure blood is seen at once on the face

Impurities fill it with poisons, the flesh harbors these poisons, and the lungs cannot eliminate them as they should.

It needs a purifier. Stuart's Calcium Wafers give to the blood through the same channels as food all the strength and stimulus necessary to remove the impurities and to make rich corpuscles which will feed the body or fight its enemies.

Time was when poor blood purifiers had to be used, such as herbs and roots, powdered minerals, etc., but thanks to latter day achievements the Stuart process gives to the system the full, rich strength of Calcium Sulphide, the greatest blood purifier known to science.

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# TEACHERS MAGAZINE

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NO. 8.

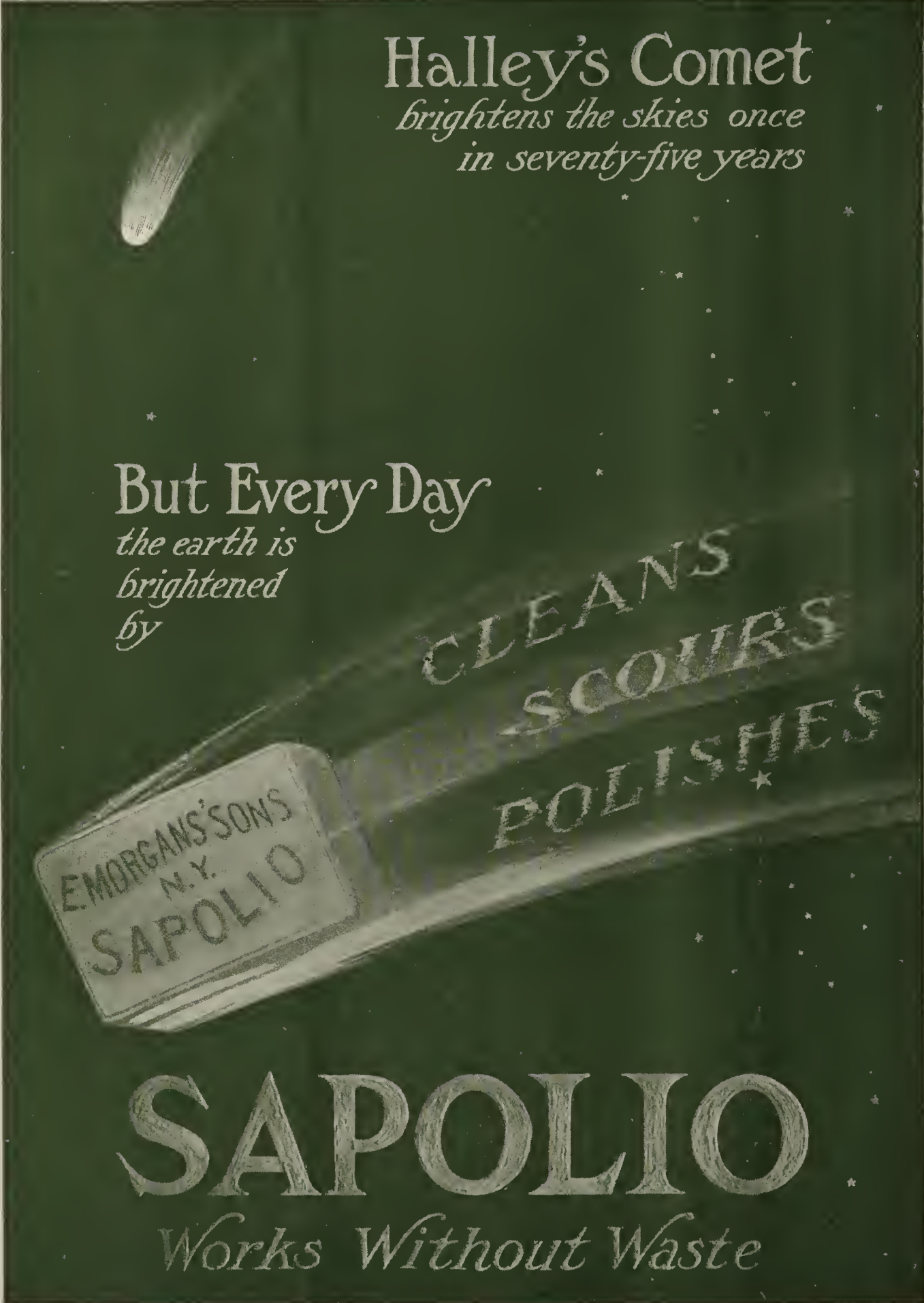


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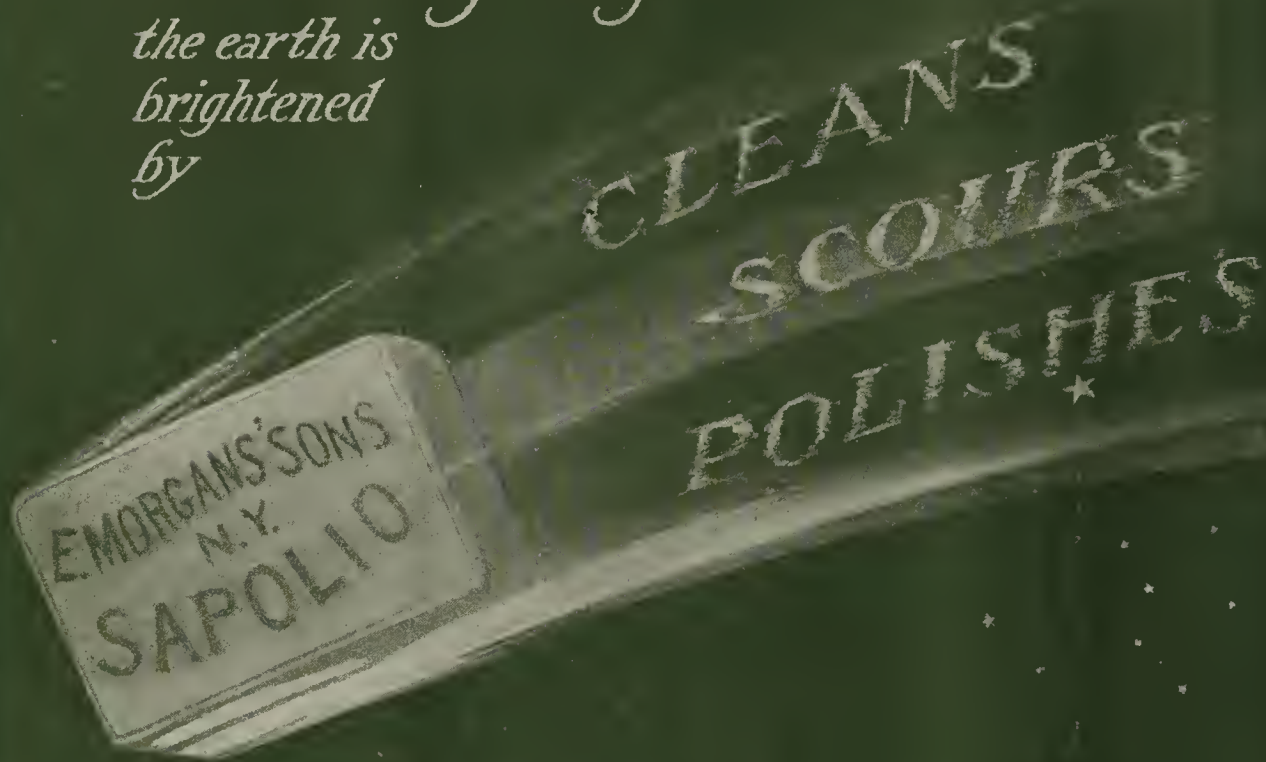
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Halley's Comet  
*brightens the skies once  
in seventy-five years*

But Every Day  
*the earth is  
brightened  
by*



SAPOLIO  
*Works Without Waste*

Halley's comet, with its millions of miles of tail, is sweeping into view in the evening sky on its seventy-five-year trip. Already astronomers have announced its appearance on time, and in April it will be visible to the naked eye. In May it approaches within a few million miles of the earth. It is named after Edmund Halley (1656-1742), who determined its orbit, a new and remarkable accomplishment for that time, risking his reputation with posterity by prophesying its return in seventy-five years.





Vol. XXXII.

April, 1910

No. 8

## Free and Unfree Teachers

The assumption is that teachers teach because they love their work. And most teachers do. There are those who would rather teach school than do anything else. They are the growing ones. They know that each day brings forward new problems with which they must be ready to cope. They are eager for plans and ideas that may be of help to them. They are glad to receive suggestions and glad to give to others.

There are, of course, some teachers who teach because they want the money that is paid for such work. Think of the pitiable condition they are in! With glorious opportunities on every hand, with the sunshine of young lives radiating thru the schoolroom, they drag their miserable existence from vacation to vacation, casting gloom and discouragement around them. They are not necessarily poor teachers, pedagogically. But before the throne of God they are guilty of the slaughter of hopes and ambitions. The young who are in their care are cheated out of the something that makes for enthusiasm. And a young life without enthusiasm is like a bird with a broken wing.

Not a few of the hirelings were at one time astir with noble ideals. They fell from grace and became grinding maids. Perhaps it was not altogether their own fault that they did. System is a terrible taskmaster. The teacher who permits herself to come under its icy sway is doomed to routinism. And routinism is death to spirit. Order there must be. Mechanism there may be. But not the order of the graveyard, nor the mechanism of an automaton. Red lifeblood is wanted, blood that has its center in the heart.

A city teacher is more in danger of falling into lifeless routinism than is the teacher in a rural school. There is no necessity for rigidity even in the largest school system, but considerations of economy often tend to make it such. Wherever the smooth running of the machinery is regarded as of more consequence than the throb of life, where individual self-expression is discouraged, there education is bound in fet-

ters. Superintendents and supervisors who lose sight of the great things have much to answer for.

Supervisors may be a blessing to the schools, and they may be their curse. The stronger they are, the more careful they must be not to impose their personality on the teachers to the crushing out of individualities. The more resourceful they are, the more they should seek to develop originality in others. Freedom is essential to life.

There are supervisors who glory in tyranny. They may be among the most progressive teachers of the country in methods and devices. But uniformity in sand-table work and clay-modeling and other forms of expression may be just as deadly as in teaching multiplication tables and grammatical diagrams. Let them glory rather in the diversity that reveals free self-expression on the part of the teachers. Instead of compelling obedience to their own notions of doing things, let them go about seeking for activities to encourage and commend. A hundred individualities will do greater good than one individuality imprinted upon a hundred. The supervisor who keeps this in mind can be a blessing to her teachers.

The educational periodicals of the country know best how much harm is done by the tyranny of uniformity. Once a teacher bows her head to it, she gives up the search for light. "What is the use of subscribing for an educational magazine?" she argues, "my work is laid out for me, and the more closely I follow the official prescriptions the surer am I of my place." Poor deluded mortals! Is freedom of so little value? Where would we be if the forefathers had thought so little of it!

A large proportion of city teachers do not read educational magazines. These know nothing of the great throbbing world outside of the town gates, and they care nothing for it. They have become the blind servants of their taskmasters. Only the things that pertain to their particular grades have any interest for them. They are provincialism incarnate! Whose fault



is it? Some call it system. Some say that the teachers are supervised to death. And both are probably right.

A teacher who feels that she is a part of that noble body of men and women who have consecrated their lives to the education of the children of America, will not yield up without a struggle the best that is in her for the sake of holding on to a job. She will strive with all her might to keep alive her enthusiasm, to be in touch with what teachers are doing elsewhere, and never to cease growing. When growth ceases, old age sets in. Growing teachers never grow old. God bless them!

## Talk With Subscribers

TEACHERS MAGAZINE is edited with special reference to the needs of primary teachers. There was a time when it was called *Primary School*. The change of name began when the *Primary School Era* and *Teachers Institute* were combined with *Primary School*. The plans have been changed often, the policy has ever remained the same. To bring comfort and good cheer to teachers, to aid them to grow in strength and efficiency, to promote their interchange of thoughts and experiences with other teachers, to make them keep in mind at all times that united in the spirit of service they constitute the most useful body of workers in America.

There is broadening of mind in the realization of the national and international aspects of school teaching. That is why so much good comes from national and international conventions of teachers, tho the formal papers read on those occasions may not always satisfy the listener. The meeting of workers from near and far has in it something of uplift that makes life richer and broader in outlook and opportunity. TEACHERS MAGAZINE is a national magazine. In its pages are brought together the most helpful plans from everywhere for the strengthening and refreshing of the spirits of those who are striving to grow and keep alive.

It is well for a teacher to take an interest in local affairs. Good state papers are worthy of all the support that can be given them. But education is not a local affair. The more it is narrowed down to peculiar conditions the less efficient it will be. The time is past when people cling to their little piece of soil to stay there and die there. And even if some do, they need to go out of themselves to drink in the invigorating breath of the greater world. Whether we are Seattlers or Lewistonians or Houstoners, let us be Americans first, last, and all the time. The teacher who fails to keep in touch with other teachers in other parts of their common country must of necessity grow narrow. If you know of a teacher who does not realize the dangers of self-sufficiency and the fatal effects of localism, arouse her, urge her to subscribe for TEACHERS MAGAZINE, or, if she

be teaching advanced pupils, for *The School Journal*. They will be grateful to you for the suggestion.

There is no small degree of satisfaction in the knowledge that the subscribers are pleased with TEACHERS MAGAZINE. Among the hundreds of letters which pour into the office, not one utters a word of fault-finding. Occasionally a subscriber writes that she has been placed in charge of older pupils and that the magazine no longer answers her needs as fully as before. When such a letter is received we send at once a sample copy of *The School Journal*, which is the best publication to be found for teachers in advanced grades, from the fifth year up.

The change of the subscription price from \$1.00 to \$1.25 does not appear to have made any difference in the support given to TEACHERS MAGAZINE. Many are taking advantage of our offer to accept subscriptions for two years in advance at \$2.00. In order to facilitate payment still more for those who may not be able at this time to forward the \$2.00, we will agree to accept a two years' subscription if accompanied by \$1.00 and a statement that the other dollar will be sent before November 15, 1910.

The offer to make generous allowance for new subscriptions obtained thru the kind offices of present subscribers, which was made last month, will hold good for the next month, too.

For one new subscription sent by a present subscriber and accompanied by \$1.25, the sender's term will be extended three months. For two separate subscriptions, accompanied by \$2.50, or for one two years' subscription with \$2.00, we will give an extension of six months. For three new subscriptions at \$3.75 or one two years' subscription and one for one year, the subscriber's own subscription will be renewed for one year.

Other special rewards for assistance in the expansion of the subscription list will be offered from time to time. We want to do all we can to testify to our appreciation of work of this kind. We realize full well that the satisfied subscriber is the surest factor in promoting the success of the magazine. Will you help? Will you help? We shall be glad to send sample copies to any of your friends who may not now be subscribers. Or we will send such copies to you if you will use them for the increase of subscribers.

Suggestions for the further improvement of TEACHERS MAGAZINE are always welcome. The plans for the new volume are now under way. We want you to feel that our ambition is to serve you. If you have problems that do not appear to receive sufficient attention in these pages, please write us. If there are any features that have been of especial interest to you, we would like to know. This is the kind of help we prize. Do write us a line, won't you?

Please address all letters to TEACHERS MAGAZINE, 11-15 East Twenty-fourth Street, New York City.



# Sweet Daffadown-dilly

Words by Christine Rossetti.

Music by Mary Carmichael.

Andantino. *p*

Grow-ing in the vale, By the up-lands hill-y,

Grow-ing straight and frail, La-dy Daf-fa-down-dill-y. In a gol-den crown, And a

scant green gown, While the spring blows chill-y, blows chill-y. La-dy Daf-fa-down, Sweet

Daf-fa-down-dill-y, La-dy Daf-fa-down, Sweet Daf-fa-down dill-y.

The musical score is written for voice and piano. It consists of four systems of staves. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment. The third system includes a piano solo section. The fourth system concludes the piece with a final vocal phrase and piano accompaniment. The tempo is marked 'Andantino' and the dynamics include 'p' (piano) and 'p' (piano) markings.





# 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

Blackboard Calendar designed by Wood McLean



# Memory Gems for April

(Saturdays and Sundays omitted)

APRIL 1

The snowdrops bowed with a sweet "good-day";  
Then all came nodding their heads so gay.

APRIL 4

Isn't it wonderful when you think  
How a little seed asleep,  
Out of the earth new life will drink,  
And carefully upward creep?

APRIL 5

Listen in the April rain,  
Brother Robin's here again;  
Songs, like showers, come and go,  
He is house-building, I know.  
Chip, chip, cheery, he is singing,  
Lightly on an elm twig swinging.

APRIL 6

The wonderful air is over me,  
And the wonderful wind is shaking the tree,  
It walks on the water, and whirls the mills,  
And talks to itself on the tops of the hills.

APRIL 7

The swallow is a mason,  
And underneath the eaves,  
He builds his nest, and plasters it  
With mud, and hay, and leaves.

APRIL 8

When the little children wake  
Bright the sun is shining;  
Sunshine bids them do their work  
With no vain repining.

APRIL 11

This is the way the sun comes up,  
Gold on brooks and grass and leaves;  
Mists that melt above the sheaves,  
Vine and rose and buttercup—  
This is the way the sun comes up.

APRIL 12

Yellow, and red, and purple skies,—  
This is the way the daylight dies. z

APRIL 13

Hearts, like doors, will ope' with ease,  
To very, very little keys,  
And don't forget that they are these:  
"I thank you, sir," and "If you please."

APRIL 14

Rainbow in the morning,  
Sailors take warning;  
Rainbow at night,  
Sailors' delight.

APRIL 15

If Mother Nature patches the leaves of trees  
and vines,  
I'm sure she does her darning with the needles  
of the pines,

They are so long and slender, and sometimes in  
full view  
They show their thread of cobweb and thimbles  
made of dew.

APRIL 18

I chatter, chatter, as I flow  
To join the brimming river,  
For men may come and men may go,  
But I go on forever.

APRIL 19

Whichever way the wind doth blow,  
Some heart is glad to have it so.

APRIL 20

But the grass knows full well in her secret heart  
How we love her cool, green raiment,  
So she plays in silence her lovely part,  
And cares not at all for payment.

APRIL 21

Like a river down the gutter roars  
The rain, the welcome rain.

APRIL 22

And then the gentle showers come down,  
Showers come down, showers come down;  
And then the gentle showers come down,  
So early in the morning.

APRIL 25

I know blue, modest violets,  
Gleaming with dew of morn.  
I know the place you come from,  
And the way that you were born;  
When God cut holes in heaven,  
The holes the stars look thru,  
He let the scraps fall down to earth;  
The little scraps are you.

APRIL 26

Robert of Lincoln, come back again,  
Chee, chee, chee.

APRIL 27

I'm a pretty little daisy,  
Always coming with the spring.  
In the meadows green I'm found,  
And my stalk is covered flat  
With a white and yellow hat.

APRIL 28

When April steps aside for May,  
Like diamonds all the raindrops glisten,  
Fresh violets open every day,  
To some new bird each hour we listen.

APRIL 29

Beautiful lives are those that bless,  
Silent rivers of happiness,  
Whose hidden fountains but few may guess



# A Little Play for Arbor Day

By Bertha E. Bush, Iowa

*Characters.*—Maple, Oak, Poplar, Elm, Apple-tree, Willow, and other trees; Spring; Robin, Woodpecker, Wild Canary, Oriole, Wren, Song-sparrow, and other birds.

The trees stand in the front of the schoolroom. They lift up their arms for branches and bend and sway in time to the music.

Tune: "Little Bopeep."

## SONG OF THE TREES (Tune: "Little Bopeep.")

We are the trees;  
In April's breeze  
Our buds are softly swelling.  
We nod and sway  
This Arbor Day,  
Longing for what we're telling.

Longing for spring,  
For birds to sing,  
To flit, and fly, and chatter,  
For flowers to bloom,  
For spring's perfume,  
For raindrops' merry patter.

All brown and bare,  
In winter air,  
We've waited such a long time;  
Oh, come, dear Spring!  
Sweet flowers bring,  
And birds and bees and song-time.

Enter Spring.

*Spring.*—Well, dear trees, I heard you calling, and I came as quickly as I could. You have been so brave and patient all winter long, that I feel that you ought to have some reward. Now tell me, each of you, what you want, and I will try to give it to you. Maple, will you speak first?

*Maple.*—

I am the tall maple,  
Down beside the gate.  
For the birds' returning,  
Eagerly I wait.  
I want them to come flying  
To me to build their nest.  
Then I'll spread a crown of leaves;  
That will hide it best.

*Spring.*—Some birds shall surely come and build in you, and you shall hide the nest as only you can. Oak-tree, what do you want?

*Oak.*—

I'm the oak-tree in the wood,  
Standing sturdy, sound, and good.  
I want birds to come to me;  
I'll keep them safe as birds can be.

*Spring.*—Yes, I know you will keep them safely. I'll send some birds to you. Poplar, what would you like?

*Poplar.*—

I'm a poplar straight and tall,  
But, alas! not sound at all.  
'Tis no matter! Rotten wood  
Is a thing some birds think good.  
Tap, tap, tap, they go all day;  
Jolly woodpeckers are they,  
And the hollow in my breast  
Is the place they like the best.

*Spring.*—You shall have your woodpeckers. Elm, what do you want?

*Elm.*—

I'm the elm with drooping boughs.  
Every seeking bird I house.  
If they'll come here they shall find  
Never host more strong and kind.

*Spring.*—They shall come. Apple-tree, what have you to say?

*Apple-tree.*—

I'm a happy apple-tree;  
Many things will come to me.  
Wreaths of blossoms pink and white,  
Fruit for every heart's delight;  
But the thing I love the best  
Is the oriole's hanging nest.

*Spring.*—You shall certainly have your oriole. Willow, what would you like?

*Willow.*—

I'm the willow, willow, willow,  
Swaying softly by the brook.  
Many birds come to my branches;  
Each one finds a cozy nook.  
Sweetest guest of all, I ween,  
Gleaming golden thru the green,  
Wild canaries build their nest;  
They're the birds I love the best.

All the trees sing together with arms stretched out toward Spring. Tune: Chorus of "My Bonny."

Bring back, bring back,  
Bring back the birdies, oh, bid them come.  
Dear Spring, send them;  
Tell them we'll give them a home.

*Spring.*—I will bring them back right away, if you want them so much. (Goes to the south and calls.) Birds! birds! Come here. (Birds fly in from the south.) These trees would like to have you come and build your nests in them.

*The Birds.*—We are coming! We are coming! We are glad to come!

*Robin.*—I had a beautiful nest in the maple tree last year. Not a drop of rain could get to it, the leaves were so thick over it. I'm going back there to build another. (Flies to the maple.)

*Woodpecker.*—I'm going to the poplar with the hole in its trunk. There are breakfasts and dinners and suppers waiting for me there every day. (Flies to the poplar.)



*Oriole*.—A nest in the apple-tree just suits me. (Flies to the apple-tree.)

*Wren* (The smallest child looking up to the elm, with little head cocked to one side).—I think I'll build in the elm. It is so strong and big. It can bear my weight.

*Wild Canary*.—I am going to the willow tree. It is beckoning to me.

*Song Sparrow*.—The oak for me! The oak for me! The oak in the deep woods for me! (Flies to the oak.)

#### SONG BY THE TREES

Tune: "Onward, Christian Soldiers."

Welcome, little wanderers!

We're so glad you've come.

We've been longing for you;

Welcome to your home.

Shelter, love, protection,

We will give to you.

Welcome, and please stay here

All the season thru.

*The Birds* (With a great twittering and chirping).—We will! We will! We love our Northern tree homes. Let us all sing a spring song together.

All join in a spring song.

### Salute to the Flag

By E. P. MENDES, New York

Oh, Flag of our country, the red, white and blue,  
The emblem of all that is noble and true.  
America! Land of the brave and the free,  
Our solemn allegiance we swear unto thee.

### Reproduction Stories

Mary caught a little yellow chicken. She took it into the house to show it to her mother. Her mother said she ought not to frighten the poor little chicken by catching it. So Mary let it go, and said she would not catch it again.

George found a five-cent piece. Just then he saw a little girl crying. He asked her what was the matter. She said, "I have lost two cents." George changed the five-cent piece and gave the little girl two cents. He spent the other three for candy.

What do you think little Alice said when she saw her shadow on the wall? She said to herself, "Why, there's another I!"

Daisy had two cents in her hand, but one belonged to her brother Rob. Rob was away at school. Daisy lost one of the cents. At first she said that the lost cent was Rob's. That was so that she could keep the other one. Then she thought how mean that was, and changed her mind. She took care of the cent and gave it to Rob when he came home. Rob helped to look for the lost one, but they couldn't find it. Then Rob said, "I guess the lost cent was half mine and half yours, and this one was half yours and half mine, too. We'll buy some candy with it and each take half." This made both the children happy.





# Games and Exercises for the Little Ones

By Lottie Lappart, Nebraska

## For Arms, Hands and Fingers

1. Hands on shoulders, hips, head, knees, nose, ears, etc. Shake arms, arms behind, out to side, fingers twirl, arms out to front, arms up, arms down.

2. To rest hands after doing cutting or occupation work of any kind have the following exercises: Hands flat on desk or table, under. One finger on desk, two, three, thumb on desk, on head, under chin, etc.

3. To music, shake the arms from the side, swing both, make motions as if leading the band or swinging Indian clubs, or use any other movement to bring out the rhythm.

4. Slide downhill. Let the children use one arm for the hill, the other hand sliding down this hill from the shoulder.

5. Stretch arms up, up, up. See who can reach the moon. Grab a piece. Is it made of green cheese? Have the same exercise, rising on toes also if desired, using this count. Up, 2, 3. Down, 2, 3. This exercise should be done slowly. In the upward movement of the arms the hands should hang loosely downward, the wrists leading. In the downward movement the hands should have a backward turn. This exercise is good to cultivate grace of movement also.

6. Clap with the teacher at sides, in front, behind, over head, etc., to the count—1, 2, 3, 4.

7. Place clenched fists on the breast. To the count 1, swing out the right arm until it is at right angles to the side of the body. At count 2 bring it back to breast. Do this three times, counting—1, 2, 3, 4, 5, 6. Do the same exercise with the left arm, then alternately with both, then simultaneously with both. Have the same exercise as above, only moving the arms in different directions, as outward from the front of the body, upward, obliquely upward, obliquely backward. Be sure that the arm in all these exercises does not bend at the elbow after it has been swung out. The movement should not be made in a half-hearted way, but vigorously.

8. Arms down at sides—hands open and hanging down. To count, lift up arm until it is in a horizontal position, then down. The back of the hand should be on top in this exercise. Do this in the different directions, with each arm and both together.

## For the Lower Limbs

1. Do everything with your feet that the leader, or teacher, does. Tap with feet—1, 2, 3, 4 (the teacher counting). Slide same foot out and in—1, 2, 3, 4. Alternate feet—1, 2, 3, 4. Both feet together—1, 2, 3, 4. Set feet on

heels, then on toes to the count—1, 2, 3, 4. All these exercises may be done while sitting.

2. Stand on toes—count 10—down.

3. See who can stand on one foot the longest. Count to 20.

4. Rise on toes. Command—up, down, up, down, etc.

5. Hop on one foot. Then hop on the other foot. Alternate.

6. (a) Count—1, 2, 3—over and over while pupils jump up and down lightly on their toes. (b) Play there are apples, grapes, cherries, blossoms, or Christmas presents on a tree. Pupils reach up for them, jumping lightly up and down, landing on toes.

7. Run about the room like Indians or soldiers, so as to learn how to run quietly.

8. Run around the room, kicking imaginary football.

9. Skate—slide one foot forward, then the other.

10. Hold a stick for pupils to jump over—1, 2, 3, jump!

11. Have a circle marked on the floor. Toes on the line, jump to the center at the command 1, 2, 1, 2, 3 (a chosen individual jumping at the count 3).

12. Have an inner and an outer circle marked on the floor. Jump to inner circle, then backwards to outer circle.

13. Toes on circle, hands on head or shoulder, cross legs, sit. Hands on head or shoulders, get up without assistance of hands.

14. Put right foot out a step in front to the count 1, then back again to the count 2. Do this three times to the count—1, 2, 3, 4, 5, 6. Have the same exercise in different directions, as stepping obliquely out, out to the side, obliquely back, straight back. Give the left foot the same exercises.

15. Count 1—place the right foot forward a step.

“ 2—bend right knee, kneeling on left knee.

“ 3—fire an imaginary gun (arm).

“ 4—arise.

“ 5—bring feet together.

## Ball and Bean Bag Games

1. Children form a circle. The one in the center tosses the ball to some one in the circle who tosses it back, the center one tossing it to the next pupil, and so on around the circle. Pupils may sit in the circle and roll the ball thus, instead of tossing it.

2. Have one pupil cover his eyes. Place the ball in the hands of someone in the circle. Let



the first pupil walk around the circle to see if he can find it. Play softly on the piano when he is far from it, loudly when near it, until he has found it.

3. Place several colored balls in the center of the circle. Some pupil is chosen to close his eyes. One of the balls is taken away, or the position of the balls is changed. Wake up. What ball is gone, or what change has been made? Close eyes. Add another ball. Now what change?

4. Pupils lay hands down on desks, close eyes, hands behind them. Place a ball in someone's hand. Guess who has it when they wake up.

5. Pupils sit in a circle, one in the center. Those in the circle keep the ball rolling from one to another, being careful that the one in the center does not get it. When, however, he

does get it he exchanges places with the one in the circle who rolled the ball. A celluloid ball is good for this game.

6. Blindfold a child in the center of the circle. He rolls the ball to someone in the circle, who says, "I have the ball, John." John is to guess by the tone of voice who has it. Whoever has it must then be blindfolded and go to the center.

7. Place a ball in the center. Each one in turn tries to strike the center ball by rolling another ball toward the center. If one is successful he gets a second chance to roll the ball. Clap for successful ones. Have one pupil stay inside the circle to place the ball where it belongs when it has been struck, and to give the other ball each time to the child whose turn it is to roll it.

*(To be continued.)*





# Concrete Material in Primary Arithmetic\*

By Harriet E. Peet, State Normal School, Salem, Mass.

Work with concrete objects in primary arithmetic is a matter of necessity for two reasons. In the first place, a child does not know a fact until it is registered in his nervous system thru the sense of touch, sight or hearing. He can learn a fact, parrot-like, but it has no reality and no significance until he has experienced it thru his senses and in that way made it a part of himself. In the second place an abstract fact is of little advantage to a child unless he carries with it the power to use the fact. He must be able, therefore, not only to grasp facts thru objects, but to turn around and similarly apply the facts to them. After learning from objects that  $2 + 2 = 4$  he must be able to use that fact in such ways as measuring lines, computing postage in building with his blocks, or in using the pint or quart measures.

These two ways of using objects may be made most profitable if a caution is observed. It has been found from experience that altho sense-training is a matter of necessity, an excess of it leads the children to a dependence upon objects to the detriment of their work with abstract numbers. A combination of concrete work with the abstract work, in close relation to each other, is the best way of gaining the advantage of the first without its danger. Such an order as the following is found to be a natural one: (1) Concrete experience; (2) abstraction of facts gained; (3) application of facts to new concrete material; (4) drill in abstract facts. The following exercise illustrates how this may be done:

## FACTS IN THE TABLES OF TWOS

### I.

• *Concrete Experience.*—The children are to discover from rectangles of cardboard or from drawings on the board as many facts as they can in the table of twos. They make such statements as these: 2 twos are 4; in 4 there are 2 twos.

### II.

*Abstraction of Facts.*—After the children have made as many discoveries as possible, the facts are written with blanks at the board and the answers given without referring to the objects.

1 2 is	In 4 there are — 2's
4 2's are	In 6 there are — 2's
2 2's are	In 8 there are — 2's
3 2's are	In 2 there is — 2
5 2's are	In 10 there are — 2's

These facts are repeated until the children are familiar with them.

### III.

*Application of Facts.*—The teacher uses old stamped envelopes to hold up before the children, and she and the children ask such questions as:

\*All rights reserved by the author.

What is the postage on 2 letters?

What is the postage on 5 letters?

Ten cents will buy how many 2-cent stamps?

Eight cents will buy how many 2-cent stamps?

The application is carried farther. The children play they are making such purchases as:

At 2c. each—

3 balls

5 tops

4 puzzles

2 pencils

They further make such statements as:

With 8c. 4 pencils can be bought at 2c. each.

With 10c. 5 balls can be bought at 2c. each.

With 6c. 3 tops can be bought at 2c. each.

### IV.

*Representation of Facts.*—The facts are made still more familiar by the drawing of lines or figures to show what is meant by facts. A child shows that 2 2's are 4 by drawing 2 two-inch lines and a four-inch line; or by drawing two squares twice, making four squares, or by getting toothpicks, or blocks, and proving the facts by them.

*Abstract Drill.*—A repetition of facts thru problems and representations is not always sufficient to fix the number facts which must be learned. An abstract drill is often necessary. This final drill may be conducted by the teacher's pointing to numbers and asking for facts, or it may be in the form of a game.

### A DRILL GAME

Four circles are drawn on the floor, and labelled in order, 3, 4, 2, 5. The children take turns throwing a bean bag. When the bean bag strikes a circle the child has to give the product of the number written in the circle and 2. If he calls it quickly he is given a counter. The game is to see who will get the most counters.

The first of these exercises, the one with concrete material, is one of discovery. The children are to observe and freely express the facts which they can discover. The teacher says very little. The second exercise, abstraction of facts, is to lead the children away from a dependence upon objects. The third exercise, the application of facts, familiarizes the children with the facts, while at the same time it does that which is of more importance, teaches them how to use the facts which they have learned. The representation of facts, the fourth step, makes the facts clearer to the children. The abstract drill, the fifth step, makes the facts so familiar to the children that they are in command of them.

In working with a class it is not wise to keep these steps distinct. Problems may be used with the abstraction of facts, thus: 2 twos are—? At 2c. each how much will 2 balls cost? The representation of facts may be made part of the



first step, concrete experience in such a way as this: After the children have made their discoveries the teacher asks the children to show at the blackboard with lines, or at their seats with blocks, what 2 two's are, etc.

#### ADDING TWO TO A NUMBER

##### I. Concrete Experience

The children discover from blocks, lines, rectangles, or pictures, how much 2 more than 4 equals; 2 more than 3; 2 more than 5; and so on to 8 and 2.

##### II. Abstraction of Facts

The children write what they have discovered and repeat the facts until they are familiar with them:

$2 + 2 = 4$	$8 + 2 = 10$
$3 + 2 = 5$	$7 + 2 = 9$
$4 + 2 = 6$	$6 + 2 = 8$
$5 + 2 = 7$	$1 + 2 = 3$

##### III. Application

Such questions as these are asked:

How many are 3 squirrels and 2 squirrels?

How many are 4 birds and 2 birds?

How many are 6 trees and 2 trees?

How many are 5 roses and 2 roses?

How many are 7 men and 2 men?

#### IV. Representation

Lines of different lengths are drawn at the blackboard. Lines 2 inches longer are drawn, just below each line such and such facts, as  $5 + 2 = 7$ , written.

#### V.

The children either play some game which requires them to add two to a number, such as spinning an arrow, or they go rapidly over the combinations written at the board out of order, giving the answers as the teacher points to them:

$2 + 2 = ?$	$1 + 2 = ?$	$4 + 2 = ?$
$3 + 2 = ?$	$6 + 2 = ?$	$8 + 2 = ?$
$5 + 2 = ?$	$7 + 2 = ?$	$9 + 2 = ?$

Spinning the arrow is played in a circular cardboard upon which the numbers 2, 3, 4, 5, 6, 7, 8, and 9 are written near the circumference. An arrow of cardboard is fastened loosely to the center of the cardboard by a nail driven into a block of wood underneath the cardboard. This is set on the chalk trough, where all the children can see it. The pupils take turns spinning the arrow. Each child has to add 2 (or whatever the game calls for) to the number nearest which the arrow stops.

## Primary Lessons in American History

By Anna Wildman, Pennsylvania

### Henry Hudson

There is a peculiar fascination about the story of Henry Hudson. The time and the place of his birth are unknown, and the exact time and place of death are also unknown. At the last, like certain heroes of Norse legend, he went faring over the waters to meet his doom—only with this difference: that they, old and ready to die, entered willingly upon the voyage, while he, in the vigor of life and hope, was cruelly overmastered and compelled thus to end his life.

To history remains the record of his four bold voyages, to legend the story immortalized by Irving, of the solemn revels of himself and his crew in the Catskill mountains.

If the teacher herself feel the fascination of this brave life she can communicate it even to little children; for they are quick to respond to the appeal of the heroic and the mysterious.

Henry Hudson was a Londoner. In 1607-8 he made himself famous by two expeditions in search of an Arctic route to the Pacific. Naturally he did not succeed in either expedition, but he approached nearer to the North Pole than any man had been before him, and he proved himself a great navigator. On the second of these voyages he and two of his sailors saw what they believed was a mermaid. It came close to the ship and was partly like a woman, partly like a fish, they said. Men tell us it must have been a seal.

The Dutch East India Company now engaged Hudson to go once more in search of a northern passage to Asia. They put him in charge of a small vessel, no bigger than a yacht, and gave him a crew of sixteen or eighteen men, English and Dutch. His vessel was named the *Half Moon*.

It was near the beginning of spring, the 4th of April, 1609, when the little *Half Moon* set sail from Amsterdam. On the 5th of May the North Cape was doubled, and Hudson steered for Nova Zembla. But the ocean was so full of ice that to go farther seemed out of the question, so the commander yielded to his crew and turned back.

Henry Hudson had been directed, if he could not get thru the Arctic ocean, to come back to Amsterdam. He was determined, however, to try another route. He had never yet visited the New World. It might be that he could find the passage he was seeking to the north of North America, or thru some part of it. His friend John Smith had written him that there was no such passage near the Jamestown settlement in Virginia, but he could not say how it was farther up the coast. Henry Hudson had kept this in mind. Now the time had come when he would see for himself.

On May 21 he doubled the North Cape, westward bound. Nine days later he stopped at the Faroe Islands and had his casks filled with fresh water.

On July 18 the small company reached Penob-



scot Bay. They had lost their foremast and their sails were in bad condition. They went ashore, cut down a pine tree for a mast, and set to work making repairs. For a week they were kept busy. During this time they feasted on codfish, lobsters, and halibut. One day they were visited by two French shallops full of Indians, who offered them beaver skins in exchange for red cloth.

A sail of nine days from Penobscot Bay brought them to Cape Cod. On the 18th of August they were off the Accomac peninsula, which is east of Chesapeake Bay. Turning northward, Henry Hudson entered Delaware Bay on the 28th of August and took soundings. He found so much sand and so rapid an outward current that he knew this must be the mouth of a large river, and not a strait leading to the Pacific as he had hoped. So he quitted the bay and once more sailed north. On September 3 he anchored between Sandy Hook and Staten Island. When the *Half Moon* entered New York Bay, as it was later named, Indians came aboard her. They were dressed in deer skins. They had green tobacco to sell and were paid for it with knives and beads.

"The country is full of great and tall oakes," wrote the mate in his journal.

The Indians at first seemed very polite, but Hudson was cautious about trusting them far, and soon indeed they began to prove troublesome. A boat containing five men was sent out to take observations. Suddenly it was surrounded by canoes bearing twenty or more Indians, who shot at the white strangers with bows and arrows. One Englishman was killed. As the *Half Moon* made her way up the river, several times a flight of arrows came whizzing thru the air. Some of these attacks were answered by musket shots, which killed a number of the dark-skinned warriors.

On the 14th of September the little company passed between Stony and Verplanck's Points, and now the grand mountain scenery of the Catskills was on their left. A little above the site of Troy the water became too shallow for the ship and they had to turn back. Once more Henry Hudson was disappointed.

On the trip down there was more trouble with the Indians. One of them came alongside in his canoe and stole a pillow and other things, for which he was shot. This naturally brought friends to take revenge. At some places, however, the red men were friendly, and once they gave Hudson a royal entertainment.

If the Indian skirmishes, with their bloodshed, had been left out, and if Henry Hudson could have seen things as they really were instead of suffering from disappointment because he had not performed an impossibility, this trip would have been a delightful one. Beauty was all about them, in the rolling river, the September sky, the stately forest and the lofty mountains.

On October 4 Hudson sailed out of the great bay and began his homeward journey. On the

7th of November he arrived at Dartmouth, England, and the Englishmen in his crew insisted upon his landing there. He at once sent report of his explorations to Amsterdam, asking for more money and half a dozen men to take the place of the Englishmen who had made him land at Dartmouth.

The people of England thought he was too valuable a man to be working for foreigners, so he was forbidden to engage himself again to the Dutch. The *Half Moon* was returned to Holland, and an English ship, the *Discovery*, was given into Hudson's charge.

On this he made his last voyage. He entered the bay that has been named for him and there his ship was locked in ice from the 3rd of November, 1610, till the 18th of June, 1611. His food supply ran short and the crew rebelled against the idea of trying to explore farther. Hudson could not give up his cherished plans. Soon after the breaking up of the ice a mutiny developed. A boat was lowered, and into it were placed Henry Hudson, his son John, and seven sick men. They were left to drift over the wide, cold waters, while the ship returned to England. There the faithless crew were thrown into jail, and men were sent in search of the lost commander, but he was never again seen.

The river that Henry Hudson visited he called the River of the Mountains. We call it, in his honor, the Hudson. He was not the first white man to see it, but he was the first to explore it with care, and to make it well known to Europeans.

### That Little Happy Thought

A cheerful little Happy Thought went hastening on its way,

All in the early morning of a long and busy day.

"I've neither hands nor feet nor tongue," it mused, "but I'll not sorrow,

For boys and girls are plentiful, and so I'll merely borrow."

Now little Nell was skipping by, to visit little Jane.

Presto! the little Happy Thought was beaming in her brain.

And so she turned, and hurried back, and stayed at home instead,

Reading, with merry, tripping tongue, to poor blind Cousin Ned.

Off went the little Happy Thought, and saw some idle feet

Drumming their heels against the steps, upon a quiet street.

And soon those feet were carrying, upon an errand hot, Their smiling owner, who had whined, and said he'd "rather not."

If "Satan finds some mischief still for idle hands to do," Why, then, a little Happy Thought can set them working, too.

And, judging from a-many things I notice every day, That helpful little Happy Thought is still upon its way.

—MINNIE LEON UPTON, in *St. Nicholas*.



# Nature Lessons from the Garden

By Annie Chase, Massachusetts

## Asleep in the Dark

Long before the winds began to grow cold last autumn, some of the plants had carried away their juices and foods and stored them underground.

These plants made nice little waterproof wrappers, and inside of these they folded a lot of leaf-like parts, one above another, pulling them down and tucking them in as tightly as mother does your blankets when the winter night winds come howling around your bed.

Inside these wrappers, cuddled down in the center, were the precious flower-buds.

With the flower-bud in the middle of the bundle and so many wrappers around it, and

*move!* The parts which must go down to make roots went creeping down in the darkness without a murmur, while the parts which must make leaves and stems and blossoms went just as gladly up into the sunshine. The leafy wrappers fed the bud, the stem and the leaves with the good things from their pockets; while the waterproof coverings, finding their work over, crumbled into dust that they might help to make soil for the whole plant.



Bulb Beginning to Sprout

with a strong, thick, fleshy knot at the top to make a stem when stems should be needed, the plant's storehouse was one of the prettiest and daintiest storehouses you ever saw, a bulb storehouse. All the leaves and blossoms which belonged to these plants, and which had once shown themselves above the ground, turned brown and dead, because their good things had all been carried down and hidden away in the bulb storehouses.

In the ground or out of it, in their snug storehouses, these little plants slept while the snows and frosts were making things uncomfortable outside.

May put one of these bulbs into a flower-pot with earth in it and set it in a sunny window long before the outdoor airs grew warm and soft.

Then what do you think happened? The sleeping plant began to wake up in the bulb storehouse, and *began slowly but surely to*



Daffodil Blossom

But what taught some parts of the plant to reach up into the sunshine, while others went down into the soil? No one knows. The wise men have puzzled and puzzled and puzzled over this, and they cannot find out.

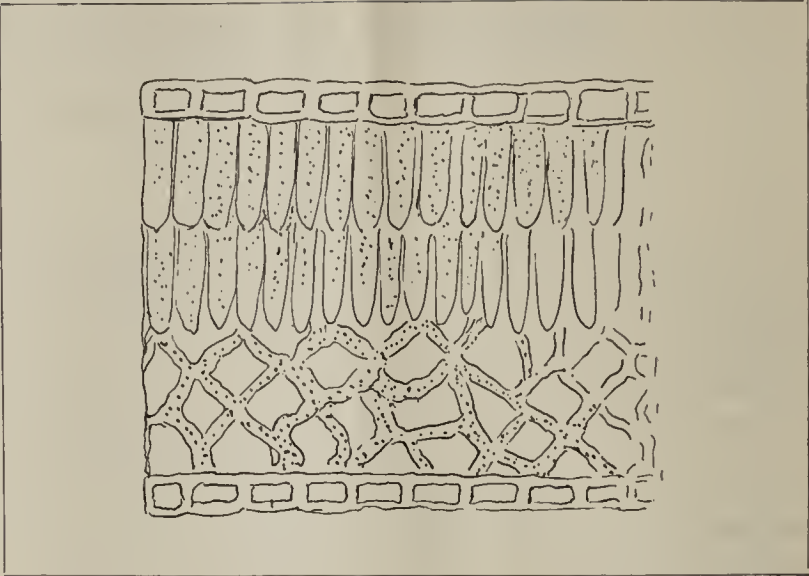


May shouted when at last the beautiful blossom unfolded, the blossom which had lain asleep in the middle of the storehouse all winter. "Do see it!" she cried. "It looks as tho it had some of last year's sunbeams shut up in it."

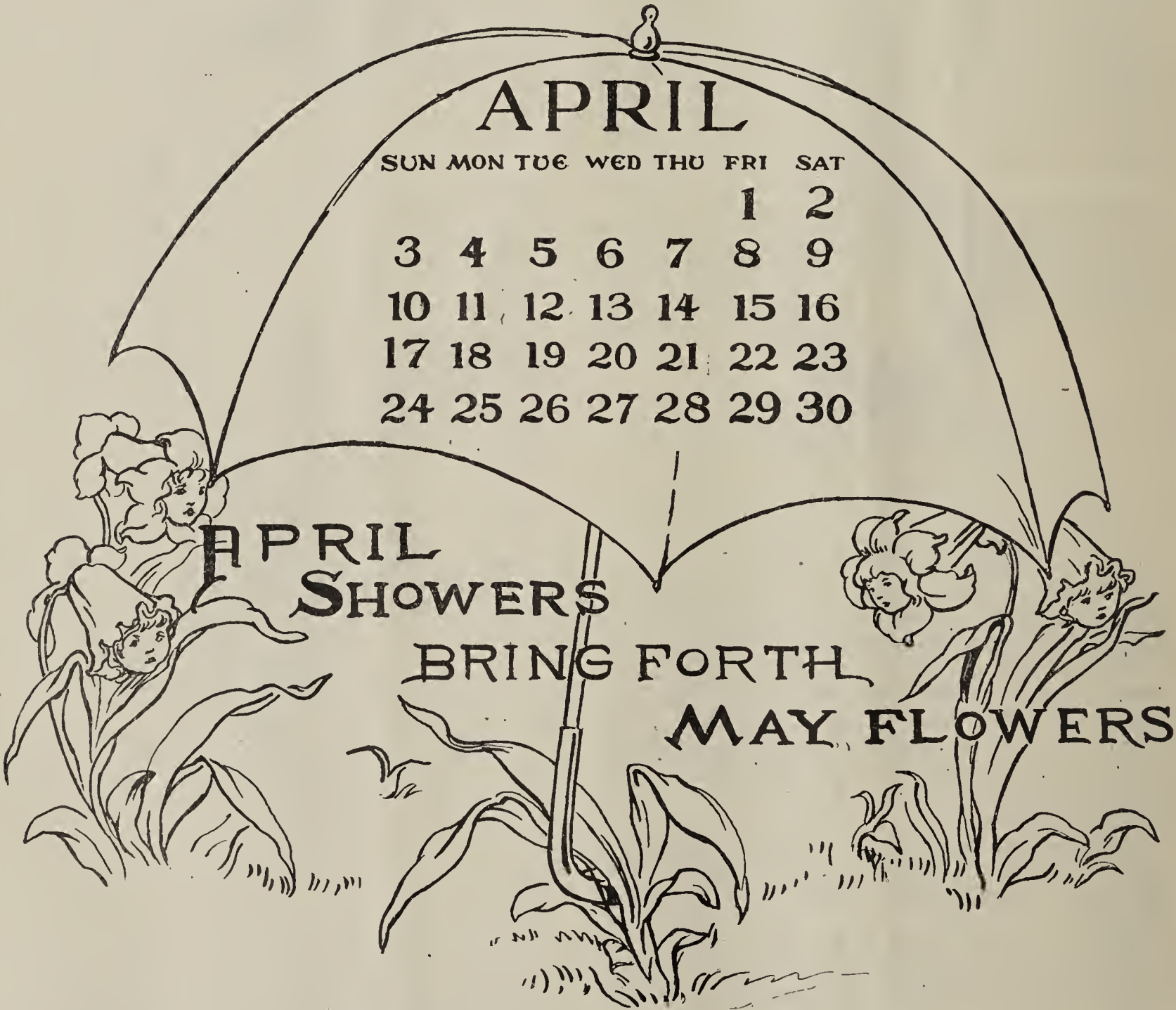
The cup part of May's jonquil is the corolla. You can see the stamens and pistil inside the cup, while the outside yellow parts make up the calyx. Just where the stem bends, the jonquil wears, as the narcissus does, the old waterproof which wrapped her when she was a bud pushing up for the first time into the out-of-doors.

The material to make this gossamer was in the storehouse and was all nicely woven and fitted by the time it was needed. It makes a capital umbrella now for the bent stem.

"Oh," said May, "I would sleep all winter, too, if I could wake up to be as beautiful as Jonquil."



Slice of Leaf Under Microscope, Showing Different Kinds of Plant Cells



Blackboard Calendar Designed by U. G. Wilson



# Dolls in Education

By Elizabeth Ellis Scantlebury

I once had a dear little doll, dears,  
The prettiest doll in the world;  
Her cheeks were so red and so white, dears,  
And her hair was so charmingly curled.

sang Mrs. Doasyouwouldbedoneby to the "Water Babies" who had begged her for their favorite song of the lost doll. Found with hair uncurled, the red gone from the lovely cheeks and her arm trodden off by the cows, she was still for old sakes' sake, dears,

The prettiest doll in the world.

Wherever children have lived, there have been dolls. They have been found clasped in loving arms in the long-buried homes of Pompeii and Herculaneum, and lying beside their little owners in Egyptian mummy case and Babylonian tomb. The child heart remains the same thru the passing centuries, and to that heart the doll is a thing most precious,—it appeals to something elemental in the child of all time. Whether it be a bisque beauty with curled hair, or a draped clothes-pin, the child, living in a world of imagination, endows it with life and the charming qualities of the "truly" baby.

In the little book, "A Study of Dolls," by G. Stanley Hall, he says: "The educational value of dolls is enormous, and the protest of this paper is against longer neglect of it. It educates the heart and will even more than the intellect, and to learn how to control and apply it will be to discover a new instrument in education of the very highest potency. . . . To make them (dolls) represent heroes in fiction, to have collections illustrating costumes of different countries, the Eskimo hut, the Indian tepee, the cowboys' log-cabin, to take them on imaginary journeys with foreign money, is not only to keep children young, cheerful, out of bad company, but it is to teach geography, history, morals, etc., in the most objective way."

While this idea was being advocated by psychologists, and a few teachers—too busy really to make much of a study of costumes—were trying to utilize the idea, for my own amusement I was collecting information on the dress and care of children, especially babies, of the different countries, in contrast with one another. It did not occur to me that the special knowledge gained would be of value to educators, until an item in one of the daily papers mentioned the fact that in some of the schools of France history was taught by having "puppets" reproduce great events that had occurred in that country; also that in the Children's Museum in Brooklyn, in its historical exhibit, models, in miniature, were used to represent the types of first settlers, and that children came again and again to look at these groups, which, with the help of childish imagination, took them back into past centuries.

Then, with some trepidation, but remembering my own early struggles in studying "joggerfy," when the only oasis in the book was the page on which the wild animals of the different countries were pictured, I asked our school superintendent what he thought of the idea of putting dolls, dressed as the children of different countries, in the primary schools as a help in interesting little ones in the study of geography. The answer was prompt and reassuring, "A very valuable and interesting idea." After consultation with the supervisor of primary schools, who also gave unqualified approval, a "visiting set" was dressed for the primary schools of Springfield, Mass.

Then the real work began. That every detail of costume might be absolutely correct, natives of the different countries were, whenever possible, visited; and books—piles of them—by reliable writers, were searched. The little mummy-like bundle in swaddling clothes was unwrapped for our benefit, and the pretty pillow in which successive little Germans had been pocketed was displayed. The great difficulty of getting suitable, well-proportioned dolls, with proper facial characteristics, made necessary a two-days' search in New York, and the right materials for dressing took much longer. Even then "Gemila's" face had to be tinted to give her the real sun-kissed complexion of the desert maiden, and "Little Bear," the papoose, had to have his hair changed from brown to glossy black, while the "sporrán" of the "Hieland Laddie" nearly proved a Waterloo. At the request of a number of teachers the little Pilgrims, "Thankful and Peregrine," were added to the set of thirteen originally planned to give reality to the story of the long ago, first Thanksgiving in New England.

This is the history, in brief, of the inception and working out of the idea of having Geographical Dolls for use in schools—that is, a special set; teachers had before this used rough dolls gotten up for the occasion.

The enthusiastic approval of the scheme by educators was a revelation. The dolls seemed to fill a "long-felt want." From England and from many States all over this country came letters asking for description of the dolls, where to get suitable ones for dressing, etc.—information very hard to give when so much had to be adapted. From other sources came requests for their use as exhibits in store windows. A letter from one "promoter," who wished to act as their agent, was addressed to "Originator of Geographical Dolls, Springfield, Mass.," and reached me thru the school board. A certain paper anticipated their appearance at an N. E. A. Convention in the West (to which they didn't go) as follows: "Dollies, to represent the people of the different sections of the globe, and

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each automatically performing some work of the different people, will do stunts. The dolls are the invention of a Boston woman, and having been reared in the classic atmosphere of the Hub, will, of course, show the best of training."

The real aim and use of the doll in education is in helping the child into a knowledge of the unknown thru the known. He contrasts the dress of the child represented with his own and learns thru that of the environment to which that dress is adapted. In other words, the dolls develop the human side of the subject. They secure close attention from the pupils, and what the children learn when closely attentive will be retained much longer than something studied but bringing no definite picture to the child's mind.

There are great possibilities of association of other things in the pupil's mind with the doll people, which are real, and teachers who have used them see that the interest is many times greater than that added by pictures to a child's

book. One of the most gratifying expressions of approval came from the principal of a large grammar school, who said that outside of geography (in the teaching of which he is an expert), he could use three of the doll set acceptably in the literature class of the ninth grade, as illustrations in "The Lady of the Lake" ("Donald" is dressed in the real Stuart tartan), in "The Talisman," and in the history of the early settlers.

Mrs. Scantlebury has written this article as an answer to the oft-expressed question, "How did you come to dress these dolls for school use? What made you think of it?"

Ernesto Nelson, Special Commissioner of Education to the Argentine Republic, saw these dolls exhibited at a teachers' convention and ordered a set to be sent to Buenos Aires. An instructor in one of the colleges for women, while traveling in Japan last year, was requested to look them up when she returned, and a set has been sent to Tokyo to be used in a kindergarten there.



Some of Mrs. Scantlebury's Geography Dolls



# Hints and Helps

Plans, Methods, Devices, Suggestions, and Good Cheer

## From Many Schoolrooms

### Helpful Plans from Wisconsin

I just received the new number of the *TEACHERS MAGAZINE* and am delighted as ever with it. It offers so much helpful material suitable to a semi-graded school in which I am teaching.

My Principal and I worked out a plan with which we have met with great success. May I contribute it for the benefit of the other readers?

We planned to make our morning exercises as interesting as possible and to conduct them in common, in the Principal's room. We are fortunate to be in the possession of a piano which I play for the singing, which is conducted by the Principal.

The time allotted for opening exercises is fifteen minutes, during the first half of which we sing, the other half being devoted to other exercises. Poems learned by the children are recited either individually or in concert, and memory gems are given. Those reading well, render selections. This gives added interest to the reading-classes, for all desire the honor. To add variety, a certain grade has a reading contest, the Principal being the judge of the decisions. Furthermore, language stories are told and acted out. We are also favored with violin and piano duets by pupils of the school.

The Principal and I furnish materials for these extra exercises on alternate mornings, so each one can plan in advance for the morning allotted to him. On alternate Monday mornings the Principal or I prepare a talk, which is always enjoyed by the school.

As a language incentive I let my fourth-grade pupils take part in inter-class debates. It is very helpful and since they are assigned subjects within the range of their understanding they always look forward with pleasure to one. Sometimes I appoint three ninth-grade pupils as judges.

And here is a successful spelling device: When my first graders begin to learn to spell by letter, I let them make out their own spelling. This they do by selecting five words and learning their spelling for phonics class. Each vies with the others to see who can spell best. In this way they learn the spelling of more words than they would if they all spelled the same. To add variety the child will sometimes only spell the word and let the other members of the class pronounce it in place of himself. This is a good promoter in visualizing words.

*Wisconsin.*

PAULINE LIEBIG.

### Memory Gems for Language Work

I cut the "Memory Gems" from *TEACHERS MAGAZINE*, mount each selection on a bit of

cardboard, and distribute them to be copied for language work.

In January I allowed the children to mount these selections upon colored paper, and paste below a calendar. A hole was punched at the top of the mount, thru which to thread a cord in color corresponding to that of the background.

*Massachusetts.*

A. M. PAXSON.

### Stories Dramatized

One device I have found very helpful in my room is having the children dramatize the stories told during story hour or for language work.

In order to act it is necessary for the children to listen carefully to the telling of the story. This calls for good expression, correct pronunciation and clear, distinct enunciation.

One story the children are particularly fond of is "Chicken Little." The story is told, the children choose the parts they wish to play, and they arrange just where they wish to stand, when poor, scared Chicken Little comes running to tell them of her misfortune.

*Connecticut.*

HELEN HALL.

### Arithmetic

As *TEACHERS MAGAZINE* invites its readers to contribute anything regarding methods of teaching that might be of some benefit to others, I herewith submit the following story that I use in teaching subtraction. Have found it to be very helpful in making clear the idea of ones, tens and hundreds. For illustration I will take the following example:

$$\begin{array}{r} \text{H. T. O.} \\ 3 \quad 0 \quad 2 \\ -1 \quad 7 \quad 8 \\ \hline \end{array}$$

The H. T. O. represent Mr. Hundred, Mr. Ten and Mr. One, respectively.

Now Mr. One wishes to give eight ones away, which of course is impossible, as he has but seven, so Mr. One calls upon his next-door neighbor, Mr. Ten, and tries to borrow a bundle. Mr. Ten has none, so Mr. One finds it necessary to call upon the next neighbor, Mr. Hundred, who has three big hundred bundles. Mr. Hundred is willing to give Mr. One a hundred bundle. Now, this is more than Mr. One needs, so on his way back he stops at Mr. Ten's (here draw a picture of Mr. One returning with his hundred bundle), opens the bundle and out falls ten smaller bundles known as "ten bundles." Now Mr. Ten has ten bundles in his house, but Mr. One needs one of them, so he



leaves Mr. Ten the other nine. Mr. One returns home, breaks open his ten-bundle and out fall ten ones, making with what he had at home seventeen ones. He is now ready to give eight ones away.

For convenience the bundles are represented by the following signs:

H. T. O.  
2 9  
3 10 17  
—1 7 8

\* = hundred bundle  
x = ten bundle  
| = one

Hoping that others may find this method useful,

New Jersey.

ETHEL E. FARWELL.

Using Post Cards

Every night I gave the children who were on time, who studied well, and who obtained 100 in spelling, a "ticket," as they call it. On one side I write the word *good* and on the other side I write the name of the good boy or girl. They are very proud of these tickets. The owner of ten tickets gets a picture postal. I vary the postals with the season. Before the holidays I give Thanksgiving, Christmas or New Year postals, now I have Easter postals. Some keep them for their own collection and some send them to their friends or relatives. This has practically stopped tardiness and poor spelling.

I have some small pupils who come to school without knowing a word of English. I find pictures a great help in starting them. I gather pictures from old magazines and catalogs, paste them on cardboard, print the name above and write the name below. I also use objects a great deal.

Important facts or dates that I wish my older pupils never to forget are put on the top of the boards, or even on the stove-pipe when board room is scarce. For example, 1492 I put in yellow chalk, because the Spanish hunted for gold. I use red for the English dates, green for the Dutch, and blue for the French.

California.

MARY C. GARROD.

Multiplication and Division

(Second Year.)

*Aim.*—To test and drill in the work previously taught in multiplication and division.

	4	4 3 2	3 2	4 6	8	4 2	4 5	4 6	4
÷									
X	32	24	30	48	64	16	20	36	28
	8	6 8 12	10 15	12 8	8	4 8	5 4	9 6	7

Oak-Tag Chart for Number Work

*Material and Teacher's Work.*—A large oak-tag chart is prepared like the accompanying. Explain before the lesson that each number is to be divided and then multiplied.

*Child's Work.*—The work, when completed, should look like the following:

32 ÷ 4 = 8  
32 ÷ 8 = 4  
24 ÷ 4 = 6  
24 ÷ 3 = 8  
24 ÷ 2 = 12  
etc.

4 × 8 = 32  
× 4 = 32  
4 × 6 = 24  
3 × 8 = 24  
12 × 2 = 24  
etc.

Drill in Addition

(Second Year.)

When a child learns one combination, 6 + 5, the sum remains the same in the unit place, even tho the tens place be increased.

*Material.*—Hektographed numbers and signs (cut up) are placed in an envelope. These must be the combinations taught and drilled by the teacher, as 6 + 5 = 11; 5 + 6 = 11.

*Teacher's Work.*—A large chart is made of oak tag, coloring the unit number on the first row blue, on the second row red. This is hung before the group working.

15  
5  
45  
65  
25  
35  
75  
85  
55

+ 6 =

6  
16  
46  
56  
36  
86  
26  
46  
76  
66

+ 5 =

*Child's Work.*—From the envelopes distributed the children construct the entire combination with their answers. Later the teacher calls on several to give the results of certain combinations.

Later in the term this device may be used by having the children write the combinations.

What a child ought to know after a certain period spent at school can be determined only by expert investigators. Opinions as to what people could do "in the good old days" are not reliable. This has been proved repeatedly.



# THE CHILD WORLD

Supplementary Reading for Primary Grades

## The Tale of Tiny Tadpole

By Mildred Merrill, New Jersey, with Illustrations by Mary Tucker Merrill

It was August and the sun shone warm and bright on the frog pond.

The water-spiders skimmed across the still water.

The dragonflies darted from flower to flower on the sunny bank.

Tiny Tadpole wiggled away from his tadpole brothers and sisters, and watched the water-spiders' game of tag.





The water-spiders did not ask him to play with them, so he wiggled under a broad, green lily pad and thought about being a frog.

When a tadpole wiggles his tail and feels that it is growing shorter, and sees his legs growing longer, he knows he is going to be a frog.

Tiny Tadpole felt that his tail was a wee bit shorter. He saw that his legs were a wee bit longer than they had ever been before. And he wiggled happily, and thought how he would sing and sing when he grew to be a frog.

So the long summer days passed. One beautiful day in late September, when Tiny Tadpole wiggled his tail he found it was very short. And his legs were very long.

"I am a frog," said Tiny Tadpole, and he wiggled happily and thought how he would sing and sing, now he had grown to be a frog.

Then he swam through the quiet water with his very long legs, and hopped upon a lily pad.





He looked up at the blue sky and opened his mouth. His throat swelled and swelled, but not a note could he sing.

“Ka dump! Ka dump!” said a bullfrog, in his deep bass voice. “Ka dump! Ka dump! Bullfrogs never sing the first season. You are a bullfrog. Ka dump! Ka dump!”

Tiny Tadpole, who was only a baby bullfrog, wiped the tears from his baby bullfrog eyes. He hopped back into the pond and crawled under a rock.

The water-spiders skimmed lazily over the water.

The dragon-flies rested on the drooping Cardinal flowers.

The water lilies nodded in the Autumn breeze, and down under the rock Baby Bullfrog fell asleep.

If you listen well in June time,  
Or the last warm days of Spring,  
I'm sure, oh, yes, I'm very sure,  
You'll hear that bullfrog sing.

---

One, two, three, now please listen to me,  
A minute is sixty seconds long,  
Sixty minutes to an hour belong.  
One, two, three, learning is easy, you see.

Four, five, six, easy as picking up sticks,  
Twenty-four hours make one long day,  
Seven days in a week, we say.  
One, two, three, learning is easy, you see.

Seven, eight, nine, never cry or whine,  
The years are only twelve months long,  
There is no time for doing wrong.  
One, two, three, learning is easy, you see.



# Arbor Day

## Keep Arbor Day

Plant a tree with loving care,  
Eager little boy;  
From its boughs in some glad  
spring  
Tiny feathered friends will sing  
A serenade of joy.

Plant a tree with loving care,  
Kindly little maid;  
Often on a summer day  
Tired travelers by the way  
Will bless its friendly shade.  
—ANNA M. PRATT, in *The Youth's Companion*.

## Three Trees

The pine tree grew in the wood,  
Tapering, straight, and high;  
Stately and proud it stood,  
Black-green against the sky.  
Crowded so close, it sought the  
blue,  
And ever upward it reached and  
grew.

The oak tree stood in the field,  
Beneath it dozed the herds;  
It gave to the mower a shield,  
It gave a home to the birds.  
Sturdy and broad, it guarded  
the farms,  
With its brawny trunk and  
knotted arms.

The apple tree grew by the wall,  
Ugly and crooked and black;  
But it knew the gardener's call,  
And the children rode on its  
back.

It scattered its blossoms upon  
the air,  
It covered the ground with  
fruitage fair.

"Now, hey," said the pine, "for  
the wood!

Come live with the forest  
band.  
Our comrades will do you good,  
And tall and straight you will  
stand."

And he swung his boughs to a  
witching sound,  
And flung his cones like coins  
around.

"Oho!" laughed the sturdy oak;  
"The life of the field for me.  
I weather the lightning stroke;

My branches are broad and  
free,  
Grow straight and slim in the  
wood if you will,  
Give me the sun and a wind-  
swept hill."

And the apple tree murmured  
low:

"I am neither straight nor  
strong;  
Crooked my back doth grow  
With bearing my burdens  
long."

And it dropped its fruit, as it  
dropped a tear  
And reddened the ground with  
fragrant cheer.

And the Lord of the Harvest  
heard,

And he said: "I have use for  
all;  
For the bough that shelters a  
bird,

For the beam that pillars a  
hall;

And grow they tall, or grow  
they ill,

They grow but to wait their  
master's will."

So a ship of oak was sent  
Far over the ocean blue;  
And the pine was the mast that  
bent,

As over the waves it flew;  
And the ruddy fruit of the ap-  
ple tree

Was borne to a starving isle of  
the sea.

—SELECTED.

## Celebrate the Arbor Day

*Air, "Marching Thru Georgia"*

Celebrate the Arbor Day  
With march, and song, and  
cheer,

For the season comes to us  
But once in every year;  
Should we not remember it  
And make the memory dear—  
Memories sweet for this May  
day?

CHORUS

Hurrah! Hurrah! the Arbor  
Day is here;  
Hurrah! Hurrah! it gladdens  
every year;  
So we plant a young tree on

this blithesome Arbor Day,  
While we are singing for glad-  
ness.

Flowers are blooming all  
around—

Are blooming on this day,  
And the trees with verdure clad  
Welcome the month of May,  
Making earth a garden fair  
To hail the Arbor Day,  
Clothing all Nature with glad-  
ness.

Chorus.

—ELLEN BEAUCHAMP.

## Wild Thorn Blossoms

Deep within the tangled wild-  
wood,

Where the tuneful thrushes  
sing,

And the dreaming pine trees  
whisper

In their sleep a tale of spring,  
Where the laughing brook goes  
leaping

Down the mountain's mossy  
stair,

There the wild white thorn is  
flinging

Its sweet fragrance every-  
where.

Rough and rugged are its  
branches,

But its bloom is white as  
snow;

And the roaming bees have  
found it,

In their wanderings to and  
fro;

And they gather from its sweet-  
ness

Heavy freights the livelong  
day,

And go sailing homeward, sing-  
ing

Their thanksgiving all the  
way.

All unheeded fall the blossoms,  
Like sweet snowflakes thru the  
air,

And the summer marches on-  
ward

With its fragrance rich and  
rare;

But the grateful bee remembers,  
As he winds his mellow horn,

That the springtime was made  
sweeter

By the blossoms of the thorn.

—JULIAN S. CUTLER.



## The A.B.C. of Success in Teaching

This "sermonette" is for the eyes of the inexperienced teacher—the chart class type in the profession. Others already know it by heart, having learned it from the big book of Experience.

You have said good-bye to your own school days, earned the coveted diploma from high or normal school, which qualifies you to pass your store of knowledge on, and have been handed the key to the Little Red Schoolhouse.

The importance attached may make you feel as helpless as a rudderless ship or as potent as a Czar; all depends on your disposition. If the former feeling predominate, and you shrinkingly appeal to a teacher of experience for advice, be sure that it comes from a reputed successful one; better by far depend on your own feeling of helplessness, coupled with good sense and a desire to do the best, than to attempt to pattern after a teacher of years' experience who has not been most successful in every way. Above all, do not lose your own individuality or originality.

If the feeling of over-confidence in your ability prevail—beware! You want to "stop, look, and listen!"

Mix your assurance with the best common-sense, apply it with caution, always respecting others' wishes in preference to your own, and last but not least, do not be above admitting your ignorance of a subject, but rather share an eagerness to learn.

Let the little things in your teaching be the big things—a paradox that will work both ways. Work for detail in every line of attack; never allow the smallest task to be performed in a slipshod manner. Your own work must be the example to pupils first, theirs to follow with the same accurate precision.

Be punctual to the minute in ringing bells, be sure to carry out the smallest promises, keep your desk in "apple-pie" order, the schoolroom tidy to a fault, blackboards immaculate, with never a show of useless "scribbling." These, and numerous other "little things," make up the "big things" of your profession.

Don't, yes, doubly emphasized, don't have company manners! If you do, your little family will act like starched puppets to imitate you, and what a sham school! Endeavor at all times to preserve an atmosphere in the schoolroom that would not disappoint the most critical visitor, and when he comes no reserve manners are needed.

These little accuracies may have a tendency to make you appear cranky and cross according to the schoolboys' vocabulary; but not offensively so if conducted with the proper spirit. The wear and tear on your vitality may seem useless, but time will show that little things are the important ones.

These first few lessons that you will have to grapple with as you wave your scepter to command in the Little Red Schoolhouse are only

difficult as you make up your mind. Put your shoulder to the wheel and take encouragement in knowing that there are thousands of others in your A, B, C class, all aiming to be at the head, and when you close your school-door for the last time, hand over the key for summer cold-storage and feel that you are not at the head, but yet have done your very, very best work. Then don't feel discouraged, for you will have been successful. Your best effort is the successful one, and remember that "Success does not lie in never making a mistake, but in never making the same one twice."

Pennsylvania.

E. MAIE SEYFERT.

## Necessary Tools

Many teachers in rural schools say that most busy work is impossible because of the expense involved. In some cases this is true. One teacher told me that she would like to have a hektograph, but could not afford it. I explained to her that she could not afford to be without one. A hektograph can be purchased for a dollar and a quarter (legal cap paper size), and is invaluable. Think of the time it saves and of its great value in all lines and grades of school work!

There is such a thing as false economy. Every laborer must have tools with which to work, and since ours is the greatest of all work, we ought not to neglect the little things.

The majority of school boards will supply the essential tools if the teacher has courage enough to ask for them and can back her request with reason. If they refuse, why not spend some of your "social" money in this way?

Minnesota.

MABEL M. MARGET.

## Making Sewing Cards.

May I tell you how we make our sewing cards? If a design is chosen in which two or more varieties of sewing cotton are required, we draw the lines in ink of corresponding shades.

To illustrate. Our pattern is a wild rose. The leaves and stem are drawn in green hektograph ink, the petals in pink, and the center in yellow. This is applied to the hektograph, and the required number of copies taken off. Thus the little ones have no trouble in using the right shade of thread in the right place.

They prick the holes in the card themselves. While making the copy I place dots with the pen point at the places where the holes ought to be. This shows plainly on all copies, and thus the children can easily prick the holes correctly. I frequently use colored cardboard on the hektograph, as the little ones are very fond of colored sewing cards.

If the surface of the hektograph is wiped off with a damp sponge when it becomes coated, all copies will come off very clear.

Minnesota. . .

MABEL M. MARGET.



# Busy Work with a Purpose

By Eleanor G. Leary

## Paper Tearing and Cutting

The work should be correlated with the language work for April.

*Teacher's Work.*—Upon colored papers the figures should be hektographed upon the side opposite to the one that is to be shown in the picture. If the children are capable of doing the work without hektographing, then let them draw the figures.

*Child's Work.*—The figures are to be cut carefully from the colored papers. Allow the children to place the papers which serve as the sky, ground, trees, etc., as they think best adapted to the picture they are to make.

Fig. 1. After completing the pasting of the child with rake, the children may write the following from the blackboard copy under their picture.

This is the way the farmer rakes his ground.

Under Fig. 2,

April showers bring May flowers.

Under Fig. 3,

Jack Rabbit hurries to us at Easter time.

## Phonics and Spelling

(Second Year and Upward)

*Teacher's Work.*—A chart is made, upon which is represented a tree with a ladder leading up to it. (See illustration.) Leaves containing the initial phonograms are attached to the branches.

*Child's Work.*—The teacher tells the children to climb the ladder and pluck each leaf. Upon papers given to them they are to join their leaf with the (ee) and pronounce each word as they write it. This list should be called for at the close of the lesson.

## A Poem for Phonics and Spelling

(Second Year and Upward.)

*Teacher's Work.*—Hektograph copies of the following poem are made with a blank in the place of the word that is omitted at the end of the rhyming line.

One copy should be given to each child, at their seats.

"I love you, mother," said little John.  
Then forgetting his work his cap went——  
——, (on)



This is the way the farmer rakes the ground



April showers bring May flowers



Jack Rabbit hurries to us at Easter time







*Child's Work.*—In the above blank spaces the children are to write the omitted words that sound like the preceding line.

*Note.*—For the benefit of the teachers unfamiliar with the poem, the missing words are given in parentheses. But these words do not appear on the copy furnished the child.

In order to do this work the child is compelled to read each line in order to supply the correct word. It is not enough to supply the proper phonetic word, but the thought must be completed by giving the proper word.

### Memory Work

(First and Second Years)

*Aim.*—Reading, and later to be used for memory work.

*Teacher's Work.*—The following poem may be printed in hektograph ink upon a sheet of oak tag:

In the heart of a seed,  
Buried deep, so deep,  
A dear little plant  
Lay fast asleep.

"Wake," said the sunshine,  
"And creep to the light."  
"Wake," said the voice  
Of a raindrop bright.

The little plant heard,  
And it rose to see  
What the wonderful  
Outside world might be.

A large chart is then made, and the difficult words underlined with colored crayon. During the day the teacher may drill on the words found particularly difficult.

*Presentation.*—By means of the hektograph enough copies are obtained so that every child has one from which to have his oral reading lesson. The words found difficult are developed and thoroughly drilled. The children or older members of the class may then cut the poem into separate words.

*Child's Work.*—The teacher's chart is hung before the class and the children are required to build upon their desks the poem, using the cut-up words from the envelope.

### Vizualizing Words

(Second Year Upwards)

*Aim.*—To develop the power of vizualizing words. This exercise trains particularly the power of the child to take in the entire word.

*Teacher's Work.*—This exercise may be called "catch words." The list is to include common words that have silent letters which catch a child if he is not careful.

A large sheet of oak tag has the words

printed upon it. Many copies of this are run off on the hektograph. It is then cut up into separate words and placed in a box or envelope.

On the outside of the envelope the order of words is noted as, freight, right, bought, taught.

*Child's Work.*—From the words on the outside of the envelope the columns may include the following words:

freight	right	bought	taught
weight	night	ought	caught
eight	bright	sought	naught
eighty	sight	wrought	naughty
sleigh	right	thought	haughty
neigh	fright	fought	
neighborhood	fight	brought	
	frighten		
	aright		
	blight		

### Reading

(First Year Upwards)

*Aim.*—Reading, with particular attention to increasing the child's reading vocabulary.

*Teacher's Work.*—Lists of words should be hektographed on a large oak-tag sheet. These are then cut into separate words and placed in envelopes. A sufficient number of envelopes should be provided so that each child may have one containing the entire lists of words. On the outside of the envelopes should be written:

1. Words that are never still (action words).
2. Words that show color.
3. Words that tell the kind (quality) of things.

*Child's Work.*—From the slips containing the hektographed words the child may arrange the work on his desk to look like the following:

running	blue	big
jumping	red	little
hopping	white	hard
sing	green	soft
dance	black	large
laugh	yellow	small
creep	orange	happy
crying	pink	sad
skip	violet	glad
write	brown	sour



talk	tan	sweet
laugh	bronze	tall
slide		good
sleep		bad
working		lazy
love		bright
brought		
flying		

### Sentences

(First and Second Years)

*Aim.*—Original sentences for use in the lower grades where much writing is to be avoided.

*Teacher's Work.*—Cut pages from old books. Paste these upon oak tag to insure strength and longevity. Cut the pages into the separate words and put into boxes or envelopes. The cut-up pages may be used for various forms of busy work during the term.

*Child's Work.*—(a) From the cut-up stories let the children arrange sentences. These may be made into a connected story or just sentences uncorrelated.

(b) Make column of words beginning with certain phonic elements.

(c) Arrange words in columns according to the similarity of the endings.

(d) Arrange the columns of words according to these of two letters, three letters, four letters, etc.

(e) Arrange words so that the opposite is shown; as little, big, white, black, up, down, etc.

(f) Arrange known words in one column and unknown words in a second row.

### Reading

(Second Year Upward)

*Teacher's Work.*—The story must be told several times to the class as a preparation for the work later to come. In the repetition of the story it will be advisable to repeat the same words as nearly as possible. This will serve as a means of increasing the child's vocabulary. Unfamiliar words should be written upon the board each day during the telling of the story.

The second step is to hektograph many copies of the story exactly as the teacher has told it. It is well to put in a few little stock words that the children might possibly use in its reproduction.

All the hektographed words are cut up and put into an envelope and labeled "The Sun and the Wind."

*Child's Work.*—From the outside label on the enveloped the child knows the story is "The Sun and the Wind." He proceeds to build up the story on his desk, using the words of his teacher.

His work will look like this:

The sun | and | the wind | had a quarrel.

"I am | stronger | than | you," | said the  
wind.

"We will see | about that," | said the sun.

Just | then | a man | came | around | the  
corner.

He | had | a cloak | on his back.

"Take | off | his | cloak," | said the wind.

"You | take | it off," | said the sun.

So the wind began.

He | blew | and | blew | and | blew.

But | the man | only | held | the cloak  
closer.

Then | the sun | tried.

He | sent | gentle | rays | down | upon  
the man's | head.

The man | took | off | his | cloak.

He | smiled | back | at the sun.

The wind | felt | ashamed | and | blew  
away.

### Paul Revere's Ride

(Third Year and Upward)

*Aim.*—English reading, and later used in sentence structure.

*Teacher's Work.*—The entire poem, "Paul Revere's Ride," should be printed upon the blackboard. The work should be arranged so that the children note the fact that it occurred on the 18th of April, in 1775.

*Presentation and Method.*—Before the blackboard work is attempted the poem should be read to the children in the teacher's most forceful voice. Let certain portions of it be dramatized by the children. Encourage spontaneous work along this line. Give free play to the child's own interpretation of the work. Let the children feel the patriotic spirit that aroused Revere to undertake such a ride.



With such a treatment of the poem in the young child he will understand much more intelligently the work of memorizing this poem when he meets it in his fifth year, while studying the Revolutionary War.



rainy day



the day the  
first bird was  
seen



first flower  
seen



sunny day



cloudy day



windy day



day seeds  
were planted



first leaf to  
appear



Bird Day



Arbor Day



Paul Revere's  
Day

Weather Symbols

*Child's Work.*—The printed poem may be used by the teacher for an oral reading lesson. If the spirit is there the children will read it with avidity.

*Child's Composition and Sentence Work.*—During the seat-work period the children may write answers to questions which the teacher writes upon the blackboard. The spelling will be provided for from the poem upon the board, which is to remain in full view during this written work.

When did Paul Revere take this ride?  
What soldiers were in Boston?  
What was his friend to do?  
What story was the lantern to tell?  
What was Revere to do when he saw the light?

Why was he to arouse the people?  
What name did the British give their boat?

How did it look in the moonlight?  
How did his friend get up to the belfry?  
What would he see from there?

What was Paul Revere doing on the other side of the river?

What did he see in the belfry?

What did he do?

What did the country folk do?

It will not be necessary for the child to answer all the questions. The teacher may limit the number to the first five, etc.

### Nature Study

(Second Year and Upward)

*Aim.*—To give training in observation of weather.

*Teacher's Work.*—Upon some reserved place on the blackboard a calendar should be designed. This should be simple enough for the children to copy during a busy-work period. Directions and explanation should be given at the beginning so that some uniformity may be followed by the class.

Little booklets of white ruled paper should be fastened by means of ribbon run thru and bowed on the outside. Upon the first page the teacher's calendar is copied, using a scale of half inches in a rectangle 2 by 3 inches, and completing the umbrella design.

*Child's Work.*—Each day the weather is to be noted in the space reserved for it, by some little picture symbolic of conditions existing that day.

The code of signs may be determined by the class and teacher working together.

Upon the pages in the booklet the children may write the interesting facts that have been noted during the month. This information would be obtained during the conversation lessons for the day.

During the oral work the sentences that were particularly good could be written upon the



blackboard. Reasons might then be given by the children, stating why these sentences were good. This would call attention to the excellent quality of the sentences, and the children would remember them later during the written period. At the end of the month the child would have an interesting collection of sentences in his booklets.

Permission might be given to the children having the neatest and most carefully arranged booklets to present these at home.

By forbidding slovenly, careless work to leave the classroom the teacher often furnishes an incentive for the careless child to put forth greater efforts so that his work may reach his parents in the form of a little surprise.

### Composition

(Second Year and Upward)

*Aim.*—Original sentences without the child's being obliged to use pencil and paper.

*Teacher's Work.*—This device allows for much variety in its use. Old pages that have a picture and printing intact are pasted entire upon a stiff cardboard. The larger the printed

word the better for this purpose, as it is more easily handled by the child. The picture, together with the words about the picture, are cut from the sentences. This is to remain as it is, for the words help the children in their sentences.

The sentences are then cut up into phrases and words. Both picture and cut words are put into an envelope.

*Child's Work.*—The child looks at the picture and the words at the top of it. These words suggest certain stories which he immediately arranges on his desk from the cut-up words and phrases. To better understand the method, the following was taken from a child's desk after twenty minutes spent on his sentences.

What a windy day it is!

Tom likes to play with the wind.

The wind blew his cap away.

How it flew over the ground.

Tom ran very fast to get his hat.

But he could not catch it.

He saw the leaves fly round and round.



windy  
Tom  
play  
blew  
flew

ran  
fast  
catch

leaves  
round  
cast  
looked  
birds  
caught



He saw them fly to the east.  
The leaves looked like birds.  
Tom couldn't catch the leaves.  
At last he caught his hat.

(b) The children to reproduce the story without the words suggested by the picture.

(c) For another exercise let the children write several stories, using the words and picture to aid in spelling.

### English

(Second Year and Upward)

*Aim.*—English, writing addresses as a preparation for later work.

*Teacher's Work.*—Upon a chart the teacher will draw a rectangle to represent an envelope. The stamp is colored in red crayon in the upper right-hand corner. Upon this envelope the teacher will write her name, being particularly careful to punctuate carefully. This is to be hung before the working group of children.

The teacher writes carefully upon a slip of paper the address of each child. Since this is to be used as a model the work should be well done.

*Child's Work.*—Previous to the seat work the older members of the class should cut rectangular pieces of white papers 4 by 3 inches to represent envelopes. About five of these cut-up papers may be given to each child.

Using the teacher's model and the chart as a guide, the child is required to write his own name and address upon the rectangular paper. By using both sides the child is compelled to do ten or a dozen of them.

Only excellent work should be accepted. Instead of addressing the envelope each time to himself, he may be told to send one to some brother or sister, thus using the same address.

This work has great value for young children. In case they are lost they can inform intelligently the person who finds them where their home address is.

## Busy Work with a Purpose

By Agnes E. Quish

### Reading

(First Year)

In order to obtain a many-sided development, the lesson must have a many-sided presentation. When possible, therefore, the work should include manual training.

The natural starting point in the reading lesson would be the written or printed symbols of the child's thought content, so begin by teaching a rhyme or jingle. Each child must know it and be able to recite it before attempting to read it.

Print the first line of the rhyme on the blackboard. As the children know the rhyme they will be able to read the line as a whole.

Jack and Jill went up the hill.

Underline the words "Jack," "Jill," "went," "hill." Have the children point to them several times. Print the underlined words on the blackboard. Let the children name them by comparison with the words in the line. Afterwards erase the line and have the children name the words.



A Stencil of Jack and Jill



Continue in this way until the four lines of the rhyme are learned.

Jack and Jill went up the hill  
To fetch a pail of water.  
Jack fell down and broke his crown,  
And Jill came tumbling after.

When all the words in the rhyme have been learned, rearrange the words and have the children read the rearranged sentences. Print these sentences on a large oak-tag chart. Hektograph and cut the sentences into the separate words. Give a set to each child working in the group.

By comparison with the chart the children are to build these sentences on their desks.

When completed the child's work should look as follows:

Jack went up the hill.

Jack went to fetch a pail of water.

Jill went up the hill to fetch a pail of water.

Jack and Jill went up the hill to fetch a pail of water.

Jack came tumbling down the hill.

Jill came tumbling down the hill.

The pail came tumbling after Jack and Jill.

The water came down the hill.

Down the hill came Jack.

Jill came tumbling after Jack.

Down the hill came the pail and water.

### Phonetic Work

The word "hill" has been learned as a sight word.

Be sure that the child sees that the word is made up of two parts, *h*—*ill*, but be sure that these sounds are blended, and not given in a disconnected, jerky manner. Then take up the words bill, fill, Jill, kill, mill, pill, till, will.

The children are now ready to use this material for seat work. To add interest to the lesson, draw, very roughly, a picture of the initial consonants rolling down a hill. (See illustration.)

Give each child a box of letters. Tell her to pick up the little letters rolling down the hill



and make the words she has just learned. She will thus strengthen her mental idea of the formation of the words by the physical act of putting them together.

### Manual Training

Include the manual training in this lesson either by giving each child a cut stencil (as shown in diagram), and have the child draw and color to suit herself, or in the case of older children give the child a drawing of the stencil and a sheet of carbon paper and have her make her own stencil.

#### HOW TO MAKE THE STENCIL

A specially prepared oil-soaked cardboard comes for this purpose, but oak-tag paper and a little shellac will answer the same purpose.

When the design is drawn on the paper use a sharp knife for cutting. It is better to cut on a piece of glass, as marks on a board may deflect the knife at a critical point. When cutting be careful to leave a certain number of "bridges," so that the design will hold together. This is one of the trials of the beginner. She does not plan for bridges, and the solid parts of the design fall out.



## Old Mother Hubbard

Old Mother Hubbard  
Went to the Cupboard  
To get her poor dog a  
bone;  
But when she came there,  
The cupboard was bare,  
And so the poor dog had  
none.

Sentences to suggest drill  
on the Mother Hubbard  
rhyme.

Old Mother Hubbard  
went to get a bone for her  
dog.

She went to the cup-  
board for the bone.

The bone was for her  
poor dog.

The cupboard was bare.

When Mother Hub-  
bard came to the cup-  
board the cupboard was  
bare.

The dog had not a  
bone.



Old Mother Hubbard

## Work with Memory Gems

By Eleanor G. Leary, New York City

(Second Year and Upward)

*Aim.*—To test for the memory gems without  
having them written by the children.

*Teacher's Work.*—The teacher should make  
a list of the maxims and proverbs she wants  
taught during a certain month. This list should  
be printed, and duplicate copies made from the  
hektograph, allowing an entire sheet for each  
envelope.

As each maxim is memorized by the children,  
it may be cut from the large sheet. This is cut  
into separate words and placed in an envelope.

*Child's Work.*—At the end of several weeks  
the child's desk might appear like the fol-  
lowing:

1. We should make the same use of  
books as the bee does of the flowers; he  
gathers honey from them, but does not in-  
jure them.

2. Be strong!  
We are not here to dream, to drift,  
We have hard work to do and loads to lift.  
Shun not the battle, 'tis God's gift.  
Be strong!

3. A beautiful behavior is better than a  
beautiful face.

4. Don't say I can't before you try,  
But try and see what you can do;  
For if you are helped by others, —  
Why should others do the work—  
not you?

5. Keep a watch on your words, my  
darlings,  
For words are wonderful things;  
They are sweet, like the bee's fresh  
honey—  
Like the bees—they have terrible  
stings.

6. Whatever is worth doing at all is  
worth doing well.

7. We should make the same use of the  
books as the bee does of the flowers. He  
sucks sweets from them but does not injure  
them.

8. The work of the world is done by a  
few.  
God asks that a part be done by you.



# Pasquale's Donation

By Mattie Griffith Satterie

There was an "outing" given to a certain number of newsboys and bootblacks. The whole southwest side of the city, in the locality which is inhabited entirely by the children of Italy and their children, was in a state of humming, bubbling delight. Even those boys who were not going were as happily excited as the fortunate ones who were to participate. There is one striking feature in these Italian children that deeply impresses those of us who work among them—their wonderfully unselfish pleasure in the happiness of each other.

Well, as I said, the little world around the school was in a state of ecstasy. The boys came in to see me every afternoon, for a week before the Great Event.

My five boy friends were much in evidence. I have frequently mentioned these boys, but for the uninitiated, permit me to say the musical names of the Quintette are Pasquale, Giovanni, Giuseppi, Luigi and Beppino. I received visits daily from the immortal five. They came collectively, individually, and in small detachments of two and three at a time.

The whole contingent were going, or, as they told me, in breathless eagerness, "de whole bunch." Pasquale, however, apologized for "dat expression," adding, "dey were too excited to be po-lite." I was excited also. Their anticipated joy was as pathetic as it was pretty.

Each boy brought me portions of his wardrobe for inspection. One, his new hat, another a brilliant necktie. Beppino exhibited, with a delight that actually made me tearful, a pair of socks of terrific mixture as to colors, a fearful carmine, orange and blue check. His voice shook with the pleasure of proud possession as he said, "Feel 'em, Capa Maestra, please; ain't they dandy?"

I was also asked to give my opinion as to the excellency of different new bats and balls which were exhibited with solemn pride before my ignorant eyes.

"The Outing" had its brilliant sway, on Saturday. Monday after this grand affair, at half-past four in the afternoon, I was just preparing to leave the school for home, when the door opened and Pasquale entered. He held himself with all the grace of his Southern ancestry, and his bright boy face was wreathed in beaming smiles. However, he was somewhat burdened by a very large but battered old market basket he held proudly before him. Striding forward to my desk, he bowed with his usual ease.

"Ah, Pasquale!" I said, "I am glad to see you. Did you enjoy yourself on Saturday? I was so glad it was such a beautiful day."

Pasquale smiled his brilliant smile, exhibiting to my admiring gaze his fine teeth, then

said very seriously, "Capa Maestra, de outing was grand! We had a first-class time. De grub—excuse me, I mean de food—was out of sight."

"I am so glad," I said. "Your outing has done you good, my boy. You have a nice coating of tan! You look like a healthy country boy."

Pasquale beamed upon me as he replied, "Capa Maestra, we had a fine time, first class! We had dandy swimming, and all we wanted to eat. Yes, we had a lot. Every time it tasted like more we had more all right. You see, I didn't have to spend one cent, no, not one. I had a lot of nickels left this morning, and I spent them for de Kiddies in the Kiddiegarten. I have a dandy spread for dem."

He pointed proudly to the battered old market basket. Pasquale and his friends always designated that department under the beneficent leadership of Froebel as "de Kiddiegarten."

Despite my mild but firm request that they could give our garden of little ones its proper name, these self-willed boys persistently spoke of "de Kiddiegarten" because, they reasoned, "its de place for de Kiddies."

Pasquale unpacked his basket and produced from its venerable depths, first, four bottles of ginger ale, next, half a dozen exceedingly bloated and unhealthy-looking pickles, then a big paper bag of peanuts, followed by a large piece of brown paper containing several spoonfuls of potato salad. The odor absolutely choked one, it was so rank with onions. Five abnormally large ginger cakes finished this royal feast. Pasquale arranged these edibles upon my desk, his face fairly shining, his black eyes radiant as he moved his hand towards his gift and said, "Capa Maestra, all dat is for de Kiddies only, not for de Kids."

Then, remembering my humble efforts for the children's welfare, he considerately added, "You can have some, Capa Maestra, all you want."

"Pasquale, dear," I said, "thank you so much. You are a good, generous boy to think of the little children."

Here Pasquale interrupted me hastily, "Some of it's for you, too, Capa Maestra."

Then I continued, "Thank you, Pasquale, my good Pasquale, for remembering me with the Kindergarten."

Pasquale smiled, the righteous smile of a noble patron.

"How happy you have made me," I proceeded. "You see, dear, it is much sweeter to give than to have things given to one."

At this the boy shook his head and said in dubious accents, "I don't know, Capa Maestra. My old man never gives anybody anything, but



he takes everything himself. And he's happy."

This was somewhat of a damper, as I, alas, had a long and discouraging acquaintance with Pasquale's father, and was in no position to confute the boy's statement. I therefore simply said, "My dear Pasquale, please say 'father,' not 'old man.' However," I added, "the children shall have a nice little festival to-morrow in the Kindergarten, even," (truth compelled me to add this) "tho I may not give them just this food you have so generously brought."

Pasquale was too happy in his exalted state of patron to hear my timid last words. He took up his ancient basket, bade me his usual courtly adieu, and departed.

My conscience, as well as the Argus eyes of the Board of Health, would not permit me to serve the Innocents under my care with potato-salad, pickles and peanuts. I substituted cakes and sandwiches for the above-mentioned dainties. However, the little repast was always known as "Pasquale's Donation."

## Baby Poems

Some twenty-odd years ago, a little baby was given a book called "The Baby's Journal." The book is out of print, but the poems are charming. Here are a few of them:

### Somebody's Come

Where did you come from, baby, dear?  
Out of the everywhere into the here.  
Where did you get your eyes so blue?  
Out of the skies as I came thru.  
What makes the light in them sparkle and spin?  
Some of the starry spikes left in.  
Where did you get that little tear?  
I found it waiting when I got here.  
What makes your forehead so smooth and high?  
A soft hand stroked it as I went by.  
What makes your cheek like a warm white rose?  
Something better than anyone knows.  
Whence that three-cornered smile of bliss?  
Three angels gave me at once a kiss.  
Where did you get this pearly ear?  
God spoke, and it came out to hear.  
Where did you get those arms and hands?  
Love made itself into hooks and bands.  
Feet, whence did you come, you darling things?  
From the same box as the cherub's wings.  
How did they all just come to be you?  
God thought about me, and so I grew.  
But how did you come to us, you dear?  
God thought of you, and so I'm here.

—GEO. McDONALD.

### Weighing the Baby

How many pounds does baby weigh,  
Baby, who came a while ago?  
How many pounds from crowning curl  
To rosy point of the restless toe?  
  
Nobody weighed the baby's smile,  
Or the love that came with the helpless one;  
Nobody weighed the threads of care  
From which a human life is spun.  
  
O mother, sing your merry note;  
O father, laugh, but don't forget;  
From baby's eyes looks out a soul  
To be in Eden's light reset.

Nobody weighed the baby's soul,  
For here on earth no weights there be  
That could avail, God only knows  
Its value thru eternity. —ETHEL LYNN.

### Learning to Walk

Only beginning the journey,  
Many a mile to go;  
Little feet, how they patter,  
Wandering to and fro.

Trying again so bravely,  
Laughing in baby glee;  
Hiding its face in mother's lap,  
Proud as a baby can be.

Tottering now and falling,  
Eyes that are going to cry;  
Kisses and plenty of love words,  
Willing again to try.

Father of all, O guide them,  
The pattering little feet,  
While they are treading the uphill road,  
Braving the dust and heat.

Aid them when they grow weary,  
Keep them in pathway blest,  
And when the journey's ended,  
Saviour, O give them rest.

—GEO. COOPER.

### The Birthday

The bairn that is born on the Sabbath Day  
Is lucky and bonny and blithe and gay.  
Monday's bairn is fair of face;  
Tuesday's bairn is full of grace;  
Wednesday's bairn need fear no foe;  
Thursday's bairn has far to go;  
Friday's bairn is loving and giving,  
But Saturday's bairn must work for his living.

### Little Feet

Two little feet, so small that both may nestle  
In one caressing hand,  
Two tender feet upon the untried border  
Of life's mysterious land.

Oh! who may read the future? For our darling  
We crave all blessings sweet,  
And pray that he who feeds the crying ravens  
Will guide the baby's feet.

—FLORENCE PERCY.



## A Number of Suggestions

Here is one way to promote interest in spelling lessons. Immediately after class, if every pupil receives one hundred on his paper, mark the day of the month red, by drawing a red border on the calendar. Then call it a "Red Letter Day." My pupils are always eager to have every day marked red.

Little patriotic songs and marches work like charms. Try them. I give each pupil a small flag. They then march around the room singing, "Soldier Boy" or "Flag Song."

Children are always delighted with stories of other lands.

A book of sample wall paper will serve for numerous purposes. Give a sheet of it to small children, with a pair of scissors. Tell them to cut out the leaves or flowers. Paste these together to form a string. They make a pretty decoration to place above the blackboard.

A teacher will never know the real value of picture study until she tries it. I use it for language work, and it is certainly interesting to me as well as to the children. I have several pictures that I have collected in my three years of teaching, then we use picture catalogs, which help a great deal as they name the picture and the painter of it.

The furnishing of houses is amusing as well as instructive for the little tots. Make a book of several pages of plain paper, then let each page represent a room and furnish accordingly, with pictures cut from catalogs and magazines.

We use the pretty poems found in the *TEACHERS MAGAZINE* for opening exercises, having each pupil memorize a different one.

*Nebraska.* ELIZABETH DAUGHERTY.

### Only a Baby Small

Only a baby small,  
Dropt from the skies;  
Only a laughing face,  
Two sunny eyes.

Only two cherry lips,  
One chubby nose;  
Only two little hands,  
Ten little toes.

Only a golden head,  
Curly and soft;  
Only a tongue that wags,  
Loudly and oft;

Only a little brain,  
Empty of thought;  
Only a little heart,  
Troubled with naught.

Only a tender flower,  
Sent us to rear;  
Only a life to love  
While we are here.

Only a baby small,  
Never at rest;  
Small, but how dear to us,  
God knoweth best.

—MATHIAS BARR.

### The Prayer

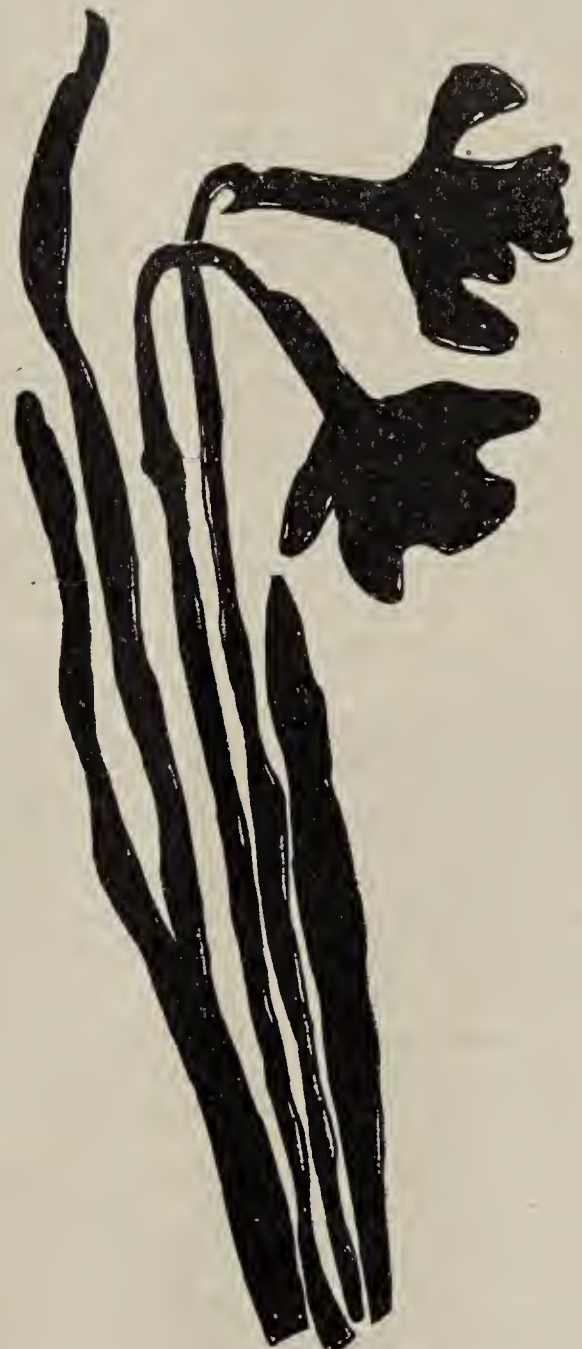
Hush, my dear, lie still and slumber,  
Holy angels guard thy bed;  
Heavenly blessings without number  
Gently falling on thy head.

### The Baby I Love

The baby that lies on my knee,  
While I strip it, and bathe it, and kiss it—oh!  
Till with bathing and kissing 'tis all aglow;  
Yes, this is the baby for me.

### Baby's Breath

No index tells the mighty worth  
Of a little baby's quiet breath!  
A soft, unceasing metronome,  
Patient and faithful unto death.



Daffodil Outline  
[For reproduction on the Hektograph]



# Tree Stories

To be Read Arbor Day or Used for Reproduction. They Were Collected from Various Sources

## The Kind Old Oak

It was almost time for winter to come. The little birds had all gone far away, for they were afraid of the cold. There was no green grass in the fields, and there were no pretty flowers in the gardens. Many of the trees had dropped all their leaves. Cold winter, with its snow and ice, was coming.

At the foot of an old oak tree some sweet little violets were still in blossom. "Dear old oak," said they, "winter is coming; we are afraid that we shall die of the cold."

"Do not be afraid, little ones," said the oak; "close your yellow eyes in sleep, and trust to me. You have made me glad many a time with your sweetness. Now I will take care that the winter shall do you no harm."

So the violets closed their pretty eyes and went to sleep; they knew that they could trust the kind old oak. And the great tree softly dropped red leaf after red leaf upon them, until they were all covered over.

The cold winter came, with its snow and ice, but it could not harm the little violets. Safe under the friendly leaves of the old oak they slept and dreamed happy dreams until the warm rains of spring came and waked them again.

## The Twig That Became a Tree

The tree of which I am about to tell you was once a little twig. There were many others like it, and the farmer came to look at them every day, to see if they were all doing well.

By and by he began to take away the older and stronger twigs, and one day he dug up this little tree and carried it away to an open field.

There its roots were again put into the soft, warm ground, and it held its pretty head up as if looking into the blue sky. Just at sunset the farmer's wife came out to look at the new tree.

"I wonder if I shall ever see apples growing on these twigs," she said.

The little tree heard it, and said softly, "We shall see! Come, gentle rain and warm sun, and let me be the first to give a fine red apple to the farmer's wife!"

And the rain and the sun did come, and the branches grew, and the roots dug deep into the soft ground, and at last, one bright spring day, the farmer's wife cried:

"Just see! One of our little trees has some blossoms on it! I believe that, small as it is, it will give me an apple this autumn."

But the farmer laughed and said, "Oh, it is not old enough to bear apples yet."

The little tree said nothing, but all to itself it

thought, "The good woman shall have an apple this very year."

And she did. When the cool days of autumn came, and the leaves began to fade and grow yellow, two red apples hung upon one of the branches of the tree.

## The Family Trees

A great many years ago Polly and Amy Ann went to school together. School "kept" all summer, with just one holiday on the Fourth of July. The schoolhouse looked like a square black box. There were no trees round it, and no grass, for the children's feet, playing tag and leap-frog, had worn the ground as hard as a floor.

The other children ate their luncheon in a little crowd on the doorstep, but Polly and Amy Ann knew a pleasanter place. It was a secret; they never told anybody. Just behind the schoolhouse was a beautiful meadow, belonging to Amy Ann's father. Thru the meadow ran a brook, with little fishes in the bottom and blue flag along the edge, and by the brook grew an elder-bush. Polly and Amy Ann called this bush their house, and under it they always ate their dinner. There was only one trouble. The bush was just a little bit too small to shade them both. If Polly's head was in the shadow Amy Ann's pink sunbonnet was in the sun.

"Wish we could build a wing to our house!" said Polly.

"Why, so we can!" cried Amy Ann, nodding her bonnet excitedly. "Let's we do it! Two of 'em!"

The little bonnets bent close together while they planned it all out. After school Amy Ann borrowed her father's spade, and they set off for the woods. There they found two baby elm-trees, and they dug them up with the wee, tiny roots and all. They planted the little trees by their playhouse—Amy Ann's on one side of the brook and Polly's on the other. They did not know that they were keeping Arbor Day, for it had never been heard of then. So they had no singing nor speeches; only the little wren that lived in the elder-bush kept saying, "Chirp! Chirp!" And her nine children poked their little brown heads over the edge of the nest, and said, "Chirp!" all in concert.

The little trees grew and grew; so did Polly and Amy Ann. They got to be young ladies, then middle-aged ladies, and then old ladies. Nobody called them Polly and Amy Ann now; they were Grandma White and Grandma Grant.

Grandma White lived a long way from Grandma Grant and the meadow and the old



schoolhouse. But she did not forget them, and there was no story that her little Amy liked so well as the story of the two little elm-trees and the nine little wrens. So when Grandma White went to visit Grandma Grant she had to take Amy with her.

You should have seen how happy the two grandmothers were! And you should have seen what fun little Amy and little Polly had together! And how the first thing they all did was to go down into the meadow to look at the little elms.

But they were not little elms any longer! They were tall, beautiful trees, and they held out their long green arms to each other over the little brook.

"What is it that says 'Chirp, chirp'?" asked the little girls. They looked up, and saw a little wren's nest in the tree.

"Perhaps these are the grandchildren of the wren that lived in the elder-bush," said the grandmothers. "This must be their family tree."—E. H. THOMAS, in *The Youth's Companion*.

## The Little Tree

In the middle of the wood stood a great pine tree, with a baby pine at its foot. The mother pine was so tall that she could look over the heads of all the other trees, but the little one was not larger than the ferns and yellow violets that grew around it.

"Stand up straight, my dear," said the old tree.

"Yes, mamma," said the baby pine, "you always say that."

"Of course," said the mother pine. "How I should feel if you grew up with a crook in your stem! I knew a little tree once that was not careful to stand straight, and so all its life it bent to one side. One night there came a great wind, and the crooked tree went down with a dreadful crash, and it carried with it an owl's nest that was built in its top, and broke all the eggs. Just think of that! Now, if you will do as I say, you will grow up a tall, straight pine, and the jolly little sunbeams will call on you first in the morning and stay with you longest at night."

"I will try my best, mamma," said the good little tree; and it drew itself up. Now, it happened to be Arbor Day, and the children were hunting for a tree to transplant.

"Oh, look here!" called Violet. "Here is a dear little pine, and it is just as straight as an arrow!"

"So it is!" said the other children. "This is just the one for us."

Then they dug up the tiny tree, and planted it beside the schoolhouse with due honors.—*The Youth's Companion*.

## The Vine and the Oak

A vine was growing beside a thrifty oak, and had just reached that height at which it required support. "Oak," said the vine, "bend your trunk so that you may be a support to me."

"My support," replied the oak, "is naturally yours, and you may rely on my strength to bear you up; but I am too large and too solid to bend. Put your arms around me, my pretty vine, and I will manfully support and cherish you, if you have an ambition to climb as high as the clouds.

"While I thus hold you up you will ornament my rough trunk with your pretty green leaves and shining scarlet berries. We were made by the Master of Life to grow together, that by our union the weak may be made strong, and the strong render aid to the weak."

"But I wish to grow independently," said the vine; "why cannot you twine around me, and let me grow up straight, and not be a mere dependent on you?"

"Nature," answered the oak, "did not so design it. It is impossible that you should grow to any height alone; and if you try it the winds and the rain, if not your own weight, will bring you to the ground.

"Neither is it proper for you to run your arms hither and thither among the trees. They will say, 'It is not my vine—it is a stranger—get thee gone; I will not cherish thee!' By this time thou wilt be so entangled among the different branches that thou canst not get back to the oak, and nobody will then admire thee or pity thee."

"Ah, me," said the vine "let me escape from such a destiny"; and she twined herself around the oak, and they grew and flourished happily together.—*Selected*.

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Where the pools are bright and deep,  
Where the gray trout lies asleep,  
Up the river and o'er the lea,  
That's the way for Billy and me.  
  
Where the blackbird sings the latest,  
Where the hawthorn blooms the sweetest,  
Where the nestlings chirp and flee,  
That's the way for Billy and me.

Where the mowers mow the cleanest,  
Where the hay lies thick and greenest,  
There to trace the homeward bee,  
That's the way for Billy and me.  
  
Where the hazel bank is steep-est,  
Where the shadow falls the deepest,  
Where the clustering chestnuts fall free,  
That's the way for Billy and me.  
  
—JAMES HOGG.

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Sixty for sun and shower.  
  
How many hours in a day?  
Twenty-four for work and play.  
  
How many days in a week?  
Seven both to hear and speak.  
  
How many weeks in a month?  
Four, as the swift moon run-n'th.  
  
How many months in a year?  
Twelve, the almanac makes clear.  
  
How many years in an age?

One hundred, says the sage.  
How many ages in time?  
No one knows the rhyme.  
—CHRISTINA ROSETTI.

To know every detail, to gain an insight into each secret, to learn every method, to secure every kind of skill, are the prime necessities of success in any art, craft, or trade. No time is too long; no study too hard, no discipline too severe for the attainment of complete familiarity with one's work and complete ease and skill in doing of it. As a man values his working life, he must be willing to pay the highest price of success in it—the price which severe training exacts.  
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Why not now?

**The Gypsy Daises**  
(Song for little girls sitting in semi-circle on stage, holding daises.)  
*Air, "Comin' Thru the Rye"*  
(Holding up flowers.)  
Have you seen the gypsy daises  
Camping on the hills—  
All in little grass-green dresses  
And such pretty frills?

(Spring up with bow and courtesy.)  
Each one drops her little curtsy,  
Says bright-eyed and bold,  
"As you're comin' thru the daises,  
Have your fortune told."

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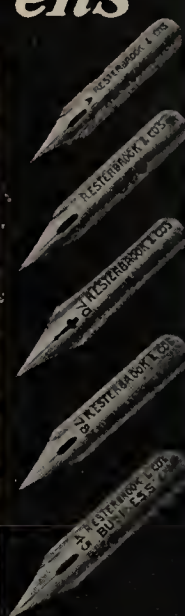
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Picks a little flower,  
Pulls its pretty petals slowly,  
Drops them in a shower.  
Pulls the petals slowly—slowly—  
From its heart of gold,  
(Look up smiling)  
And, a-comin' thru the daises,  
Has her fortune told.

—Selected.

**A Child's Prayer**  
God make my life a little light,  
Within the world to glow;  
A tiny flame that burneth bright,  
Wherever I may go.


God make my life a little flower,  
That giveth joy to all,  
Content to bloom in native bower,

Altho its place be small.  
God make my life a little song,  
That comforteth the sad,  
That helpeth others to be strong,  
And makes the singer glad.

God make my life a little staff,  
Whereon the weak may rest,  
That so what health and strength I have  
May serve my neighbor best.

—M. BETHAM-EDWARDS.

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I'm a little Robin Redbreast;  
My nest is in a tree;  
If you look up in yonder elm,  
My pleasant home you'll see.  
We made it very soft and nice,—  
My pretty mate and I,—  
And all the time we worked at it  
We sang most merrily.

The green leaves shade our lovely home  
From the hot, scorching sun;  
So many birds live in the tree,  
We do not want for fun.  
The light breeze gently rocks our nest,  
And hushes us to sleep;  
We're up betimes to sing our song,  
And the first daylight greet.

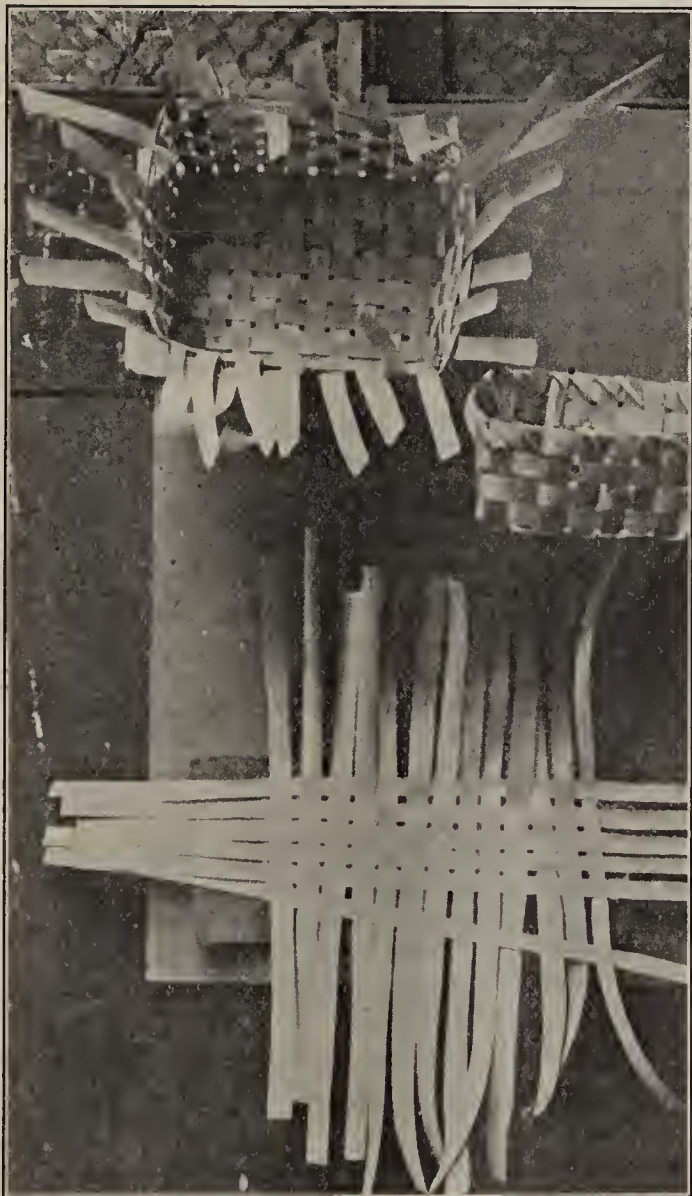
I have a secret I would like  
The little girls to know;  
But I won't tell a single boy—  
They rob the poor birds so!  
We have four pretty little eggs;  
We watch them with great care;

Full twenty nests are in this wood—  
Don't tell the boys they're there!

Joe Thomson robbed my nest last year,  
And year before,—Tom Brown;  
I'll tell it loud as I can sing  
To every one in town.  
Swallow and sparrow, lark and thrush,  
Will tell you just the same;  
To make us all so sorrowful,  
Is just a wicked shame.

O, did you hear the concert  
This morning from our tree?  
We give it every morning  
Just as the clock strikes three.  
We praise our great Creator,  
Whose holy love we share;  
Dear children, learn to praise  
Him, too,  
For all His tender care.

—SELECTED.



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A STORK NEST

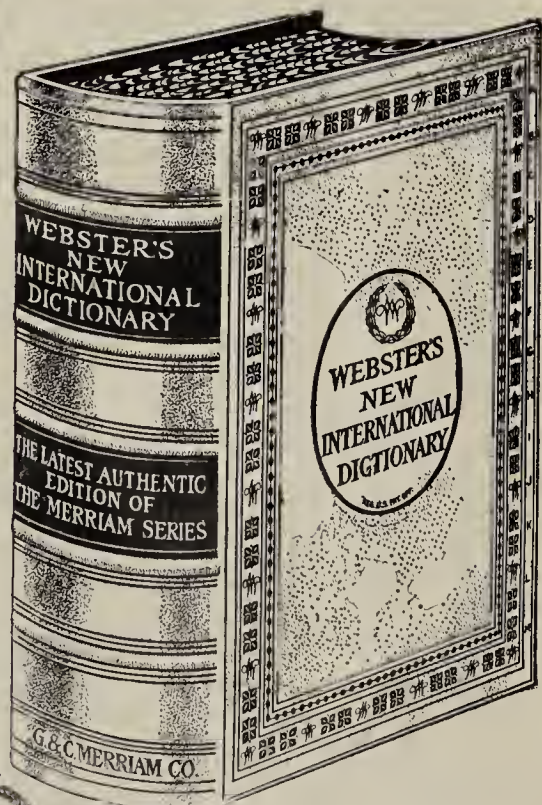
The children will be glad to see this fine photograph of a stork family. The nest was found on the chimney of a German village house. No one would think of disturbing a bird home of this kind. The people are very fond of these pompous red-legged storks.



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We read and play together;  
We tramp across the hills and fields,  
When it is pleasant weather.

And when from school with eager haste

I come along the street,  
He hurries on with bounding step,  
My glad return to greet.

Then how he frisks along the road,

And jumps up in my face!  
And if I let him steal a kiss,  
I'm sure it's no disgrace.

Oh, had he but the gift of speech

But for a single day,  
How dearly should I love to hear

The funny things he'd say!

And what he knows, and thinks,  
and feels

Is written in his eye;  
My faithful dog cannot deceive,  
And never told a lie.

Yet, tho he cannot say a word  
As human beings can,

He knows and thinks as much  
as I,

Or any other man.

Come here, good fellow, while I read

What other dogs can do;  
And if I live when you have gone,

I'll write your history too.

—SUSAN JEWETT.

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## Answers to Questions

### RELIGION IN THE SCHOOL

In most of the public schools some religious exercises are maintained, such as reading in the Bible and prayer. If there is plain opposition they should be omitted. Only general advice can be given here; a letter will be written if requested, but this will not govern the teacher; he must act under the advice of the school board. (1) The time employed should not be over fifteen minutes. (2) Open with singing something known to all, at all events the tune should be familiar, then a short selection from the Psalms or the Gospels, then the prayer (which in very many schools is the Lord's Prayer chanted), then a secular piece of music like "America." The whole exercise should be bright and cheerful; the effort must be constantly made to associate enjoyment with it. But do not make the mistake of concluding that this is all the teacher can do in a religious way. Even if religious exercises are prohibited there must be a religious atmosphere. Each pupil must be taught to aim personally at purity, forbearance, self-control, etc., and (collectively) at order, co-operation, kindness, courtesy, justice, service, etc. The school is a good-doing institution; it must not be restricted to simply good-getting. The propriety of holding a Christian Endeavor meeting after school hours can only be decided by local circumstances; certainly not if it tends to create or strengthen sectarianism.

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# TEACHERS MAGAZINE

VOL XXXII.

MAY

1910

NO. 9.



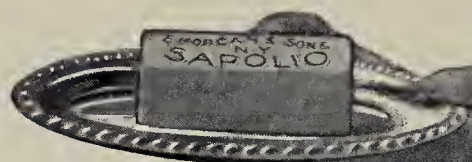
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Vol. XXXII.

May, 1910

No. 9

## Traditions and Sweet Reasonableness

May Day, Arbor Day, Bird Day, Memorial Day—this is the month of outdoor celebrations in the kingdom of schools. There is no danger of having too many of them. I wish every teacher were so situated that she could be out-of-doors with her pupils every pleasant hour of every pleasant day this month. What an advance this would mean! How much happier everybody would be! How much more alert!

If education were taken as seriously as schooling is, there would be more fun in teaching and learning. What particular virtue is there in not whispering or stirring for an hour or more at a time? The principal may commend the teacher whose pupils sit at their desks like so many wooden idols. The Lord of Heaven and Earth will not.

Once we realize that the traditional school regulations are not the laws of life, we can regulate our daily programs more in accordance with what is reasonable and desirable at different times and seasons. We would have school out-of-doors when that seems best, and indoors when that is the most appropriate thing to do.

Tradition is a tyrant. It is not easy to convert people to even the most reasonable procedure, if a fixed program has been handed on from past generations. To fly in the face of tradition is a pastime that not every teacher can indulge in. It is better to do some missionarying, and then wait.

Why would it not be a good idea to attract the parents to the schoolhouse on some warm day, late in May or June, and after entertaining them pleasantly speak to them convincingly upon the desirability of out-of-door teaching. The warmer the day, the easier the convincing will be. On the river bank, in the shade of a spreading chestnut tree, on the border of the woods, reading, writing and arithmetic may be well enough taught, and most other things better than they can be taught indoors. If there is no ink, we will let the inky occupations go till the next time the weather necessitates our being at our regular desks. School programs are not

part of the Decalog. We do admit, however, and even affirm, that it is very convenient to lay down a time-table for the whole school year, hot or cold, rain or shine.

We are inclined, as teachers, to exact of little children tingling with motor-energy a staidness and sedateness that would try grown-ups. The excuse that children are thereby acquiring discipline is flimsy. Of course a certain amount of order and quiet seems necessary for carrying on class instruction. This, however, is best obtained as the result of interest. If the teacher has won the attention of the class and made the large majority, if not all, eager to do the required work, there need be no worry about disturbing factors. Wise disregard of youthful exuberances and other minor happenings unrelated to the work at hand is to be commended to teachers. It saves time, promotes good-fellowship, and reduces worry. Money refunded if it does not do all that is claimed for it.

Teachers do worry more than is necessary. In their anxiety to transform human beings into angels they take too little comfort in the fruits of their daily labors. It is well enough to aim high, but the task set for each day should be within the bounds of possible attainment. Remember that school is derived from *schola*, and means leisure. It is a place where things grow, and growth is leisurely and gradual, tho continuous. Something there should be to show for every day's work. Advancing by fits and starts is not growth. But not everything must be done in one day. Here is where daily planning is of help. After school note down what has been accomplished. Then forget school until after supper. One hour or less given to plans for the following day, and given daily, will do wonders for a teacher's efficiency and reasonableness. And there are no more reliable props for happiness than efficiency and reasonableness.

With little children the needs of the body make themselves more definitely felt than with older people. The mind has not yet obtained



the mastery. That is one reason why children are sent to school. If children are restless it is well to look for some physical cause, rather than diabolical obsession. Let someone pass water around. This ought to be done anyway, and with regularity, say once in every half hour. Open the windows, and have the children march around the room singing. This, too, might be done every half hour.

Another device commended to teachers of little folks is to interrupt the succession of tasks by a five- or ten-minute snooze. Let the desks be cleared, that the arms may rest upon them, and the heads upon the arms. Let there be absolute silence, and then proceed anew. The relaxation will be good for teacher and pupils

alike. School work is wearing enough at best. Let us concede some rights to the nerves.

Tradition likes to give itself the appearance of law eternal. But justice is greater. It is the supreme law tempered by charity. The law judges abstractly; justice has regard for individuals and circumstances. The less laws and regulations there are, the more chance there is for justice. The seventy per cent composition of one child may be worth higher praise than the ninety-nine per cent one of another child. Let the law mark the papers, but let the teacher mark the children. A word of commendation to the honest struggler is the sort of justice pupils have a right to expect at school.

Come, let us be reasonable!

## Business Talk with Subscribers

### Plans for the Thirty-third Volume, 1910-11

TEACHERS MAGAZINE is the primary teachers' own. The work of the first four years in school is its particular case. Publishers and editor are one in their endeavor to make this the most attractive, the most helpful and the most satisfying magazine that teachers can wish for. The plans for the new volume are now taking shape. Here are some special treats that have been already made sure of:

#### REAL DOLLS AND PAPER DOLLS AND OTHER DOLLS

No more delightful and no more effective plan has yet been discovered for teaching the beginnings of geography than that of introducing the pupils to the life of children in other lands. TEACHERS MAGAZINE will continue to publish interesting descriptions to help on the good work. And here is the most attractive plan of all:

Elizabeth E. Scantlebury, whose dolls have become famous the world over, will give us a charming series of illustrated articles, showing how to bring the little folks of other lands into the classroom. We shall have clear and reliable directions for dressing dolls in the costumes of different countries. There will also be suggestions for the use of the sand-table in making vivid the life of peoples. Every number of the magazine will have large outlines of paper dolls with paper costumes to fit. The outlines can be transferred to stiff cardboard and colored by the children if desired. At the end of the year each subscriber will have a most valuable set of helps for geography, color and constructive work, worth considerably more than twice the subscription price.

The doll series begins with the June number, or rather with the introductory article on dolls which we printed last month. Mothers will be glad to know of this especial feature. Why not tell them about it? Each subscription you send us will pay for three months of your own magazine. For three new subscriptions, accompa-

nied by \$3.75, your own subscription will be renewed for a year.

#### A SONG A MONTH

Singing may be made the most educational of all the activities in the schoolroom. If rightly taught it will do great things for the children's health. It will fill the day with joy. It will give meaning to patriotism. Who will tell all the wealth that flows from the springs of music! The children in the primary schools will appreciate the beauty of a great song, and their lives will be the richer for having learned it. TEACHERS MAGAZINE will publish twelve song classics suitable for little children. They will be the sort of songs that the children love to sing and never grow tired of.

#### COMPOSITION PICTURES

During the next twelve months TEACHERS MAGAZINE will publish full-page reproductions of twelve famous pictures, aside from their artistic value, for oral or written composition. Each month three prizes will be offered, to the schools sending the best reproductions, either in paper-cutting, drawing or stories. No better plan can be asked for to rouse the interest of the children.

#### GAMES

TEACHERS MAGAZINE has published hundreds of dances and games in the last few years, every one of them interesting and good. Our plan is to add to these descriptions of group and mass games in which all the children can take part and none is left out. There will be games for rainy days, and outdoor games for sunshiny days.

#### TESTED AND APPROVED

All the features that proved particularly popular last year will be continued in the new volume. The day-by-day problems of school routine will be fully taken care of. Suggestions,



devices and methods for attaining the most satisfactory results are supplied in abundance by successful teachers in town and country schools.

Every month there are entertainment programs for celebrating the various special days. Blackboard calendars, memory gems, and reproduction stories are regular features.

Miss E. Fern Hague is an artist at the dramatization of stories. Furthermore, she is herself a successful teacher of little children. Every one of her little plays has been tested before publication. Her plays for primary schools appear exclusively in *TEACHERS MAGAZINE*.

Eleanor G. Leary and Agnes E. Quish seem to have an inexhaustible supply of devices for keeping children profitably employed. Teachers using the Group System will find just the help they need. There is no work just for keeping the children busy, but there is a purpose in every exercise. Pupils receive training in working and studying for themselves, and are given opportunities for practice and drill.

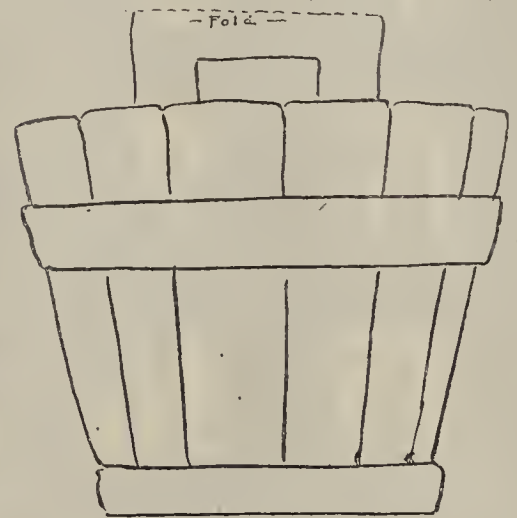
*The Child World* has been a regular feature of *TEACHERS MAGAZINE* for so long that our readers have learned to depend upon it as much as they do on their reading-books and charts. The large-print stories to be given in this department in the new volume will be fully up to the standard of the past. Besides there will be many short reproduction stories, and pages of cut-up number work.

And pieces to speak! No one knows so well as the primary teacher how difficult it is to find pieces suitable for little children to speak. It is easy enough to fill pages with "rhymes" that rhyme more or less, but poems worth learning and reciting by children are scarce. *TEACHERS MAGAZINE* spares no effort to supply the choicest collection of such pieces to be found anywhere. The many hours of labor spent in searching for them we consider well invested. Teachers want the best to be had, for their children, and they shall have it if it is in our power to give it.



### Spelling Booklet.

Heckelograph landscape on 6"x9" paper and color, leaving stone wall white. Make well D.B.C.E. of separate paper with flaps at bottom and sides and paste in place.



Make bucket and inner leaves double. Tie with cord, and put end through A. as though tied to sweep. Color bucket brown. Outline all heavily with pencil.





# 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				



# Memory Gems for May

(Saturdays and Sundays omitted)

MAY 2

A bluebell springs upon the ledge,  
A lark sits singing on the hedge;  
Sweet perfumes scent the balmy air,  
And life is brimming everywhere.

MAY 3

And ever in our hearts doth ring  
This song of Spring! Spring!

MAY 4

Look at Boy Buttercup,  
Gay little fellow,  
Out in the meadow grass,  
Dressed all in yellow;  
When the bright sunbeams peep  
Thru the sky's blue,  
"Ho!" cries Boy Buttercup,  
"I'm golden as you."

MAY 5

The daisy's throne is emerald green,  
Her robe is ermine white,  
And on her pretty head she wears  
A crown all golden bright.

MAY 6

Captain Grass Blade now is seen,  
In his uniform of green,  
Followed by his soldiers true,  
Marching woods and meadows thru.

MAY 9

I'm Dandelion! my yellow head  
Is found on hillsides bright:  
And there I stand 'till golden hair  
Has turned to snowy white.

MAY 10

Heigh ho! daisies and buttercups,  
Fair yellow daffodils, stately and tall!

MAY 11

Of all the flowers that come and go  
The whole twelve months together,  
The little purple pansy brings  
Thoughts of the sweetest and saddest things.

MAY 12

We have a secret, just we three,  
The robin, and I, and the sweet cherry tree;  
The bird told the tree, and the tree told me,  
And nobody knows it but just we three.

MAY 13

Come out, boys and girls, and we'll sing you a  
song;  
Come early: we sing in the morning  
When the spirits of sunrise with colors rare  
Are sky and hilltops adorning.

MAY 16

I'm a jolly crow, I'd have you know,  
I've sung ever since I was born;  
And as for farming, I can beat  
The smartest at hoeing the corn.

MAY 17

I'm brisk little Robert of Lincoln!  
My heart is so full and so gay  
That I sing as fast as ever I can,  
In the meadow-lands all day.

MAY 18

God will send the rain and sunshine,  
Make the gentle breezes blow,  
Our task to do the planting,  
His to make the seedlets grow.

MAY 19

We love the grand old trees,  
The cedar bright above the snow,  
The poplar straight and tall,  
And the willow weeping low.

MAY 20

Lovely spring-time now is here.  
Dance and sing, dance and sing;  
Happiest time of all the year  
Is the lovely spring.

MAY 23

When the flowers bloom so fair,  
When the larks and robins sing,  
When their fragrance fills the air,  
Oh, how fair is lovely spring.

MAY 24

Three little children across the way  
Were hard at work on Arbor Day.  
Their spade was sharp and the soil was fine,  
The tree was a dear little baby pine,  
But it never will grow, for oh, dear me,  
They have planted the top where the roots ought  
to be.

MAY 25

Lambs are playing in the meadow,  
And the woods ring out with song.  
Children seek with joyous laughter  
For the early flowers of spring.

MAY 26

"Oh, the tree loves me," sang the little child,  
"For he gives me blossoms sweet,  
Then the sun shines warm on his laden boughs,  
Till the ripe fruit drops at his feet."

MAY 27

We birds are very little folks,  
And busy workers, too;  
With pleasure we perform the tasks  
You've given us to do.

MAY 31

But, blossoms on the trees,  
With your breath upon the breeze,  
There's nothing all the world around  
Half as sweet as you!



# Primary Entertainment

By Bertha E. Bush, Iowa

## A Bird Play

This was not originally an exercise for "speaking pieces day" with set verses to recite. It was merely a number of familiar songs joined and acted out to form a delightful game for every-day mornings. The teacher would say, "Now, let me see, who would like to play 'How do robins build their nests?'" Instantly every little back would straighten and every little hand be folded, for the ones who sat in the best "bazition" were most likely to be chosen.

Half a dozen were sent to the front of the room to be trees. Then the father bird and mother bird were chosen, but it was a foregone conclusion that Gifford should be chosen the father bird because he sang so well. Oh, the majestic delight with which he would mount a seat, wave his chubby arms and trill, warms my heart yet! The two chose their baby birds from the "baby class," and then all that was left to choose was the children who should represent the various materials of which the nest was made.

"Teacher, may I be straw for the nest?" "Teacher, may I be a piece of string?" "Teacher, may I be some moss?" "Teacher, may I be some mud? Robins use mud." (That was Shirley.) When these weighty affairs were settled the play began. The father and mother-bird duly made their nest by arranging the children, who represented straws, feathers and so on, "in a pretty round," and intertwining their arms. The baby-birds were brooded, fed, and taught to fly; and then they flew away and their parents followed them.

"Now make a wind, children," the teacher would say; and fifty little palms were rubbed together with a rustle and swish. The quondam straws and sticks blew lightly to their seats, and the play was over.

Wasn't it fun? If the children of to-day get half as much pleasure out of it as those little folks who are now growing so tall did, it will be well worth reporting.

*Characters.*—Trees, as many as desired. A father bird, mother bird, and four baby birds. Other children to represent the materials that go into the nest.

The trees stand in front and make appropriate motions of swaying branches, fluttering leaves and so on, as the fitting words are spoken. The descriptive verses may be given by a number of children singly, or by the whole school.

*To be recited—*

The trees stand stately, green and tall,  
All in the sweet May weather;  
They reach out little leafy hands  
And softly sing together.

SONG OF THE TREES.

Tune: Chorus of "My Bonny."

Swaying, swaying,  
Rocked by each wandering springtime breeze;  
Swaying, swaying,  
We are your friends, the trees.

Birds flutter in and fly about from one tree to another, searching.

*To be recited—*

The birds fly gaily to and fro,  
Seeking a place to build their nest.  
Each friendly tree is beckoning  
And whispering, "My branch is best."

*The Birds* (As they fly from tree to tree).—  
Oh, where shall we build our summer nest?  
Perhaps this oak would suit us best:  
Perhaps this elm. Oh no, see here!  
This is the best place; that is clear.

They choose a tree and fly about the room, gathering in the children who represent the nest materials. They bring them in and arrange them in a circle with hands clasped, while the school sing the first stanza of "What Robin Told," from page 71 of "Songs, Stories and Songs for Children," by Frances Stanton Brewster and Mrs. Emma A. Thomas.

SONG BY SCHOOL—WHAT ROBIN TOLD

(This may be recited.)

How do robins build their nests?  
Robin Red-breast told me:  
First a wisp of amber 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 to me,  
That's what Robin told me.

When the nest is finished the baby birds are placed in it; the mother bird spreads her (arms) wings above them, while the father bird mounts a seat and sings triumphantly.

SONG OF THE FATHER BIRD.

Tune: "My Bonny."

We've built us a nest in the tree-top;  
We've built us a safe, cozy nest;  
We've built us a home for our birdies;  
O, safe and secure they shall rest.

Chorus of trees in which the whole school may join.

Swaying, swaying,  
Hush, little birdies, don't peep! don't peep!  
Swaying, swaying,  
Rocked in the branches to sleep.

Then there is a great stir in the nest, and the baby birds lift their heads and begin to chirp.

*Mother Bird.*—Oh, our baby birds are all hatched out, and they are hungry. Come, you haven't time to sing now. We must feed them.

The father bird hops down, and they fly about, playing bring food and putting it into each open mouth in turn. After this the father and mother bird teach the little birds to fly, coaxing them out of the nest one by one, and fluttering before them to show them how, teaching, persuading them, while the school sing.

SONG BY THE SCHOOL—"LITTLE BIRDIE"

From an old "Nursery."

Jump! you little birdie!  
Hark! the mother sings—  
Fly! you little birdie!  
Spread your little wings!



See! the little birdie  
Jumps from off the bough;  
Darling little birdie,  
Do be careful now.

You're so very little  
And the tree's so tall—  
Oh! I tremble, birdie,  
Lest you get a fall.

Look! he's flying safely,  
He thinks not of fear,  
For the little birdie  
Knows his mother's near.

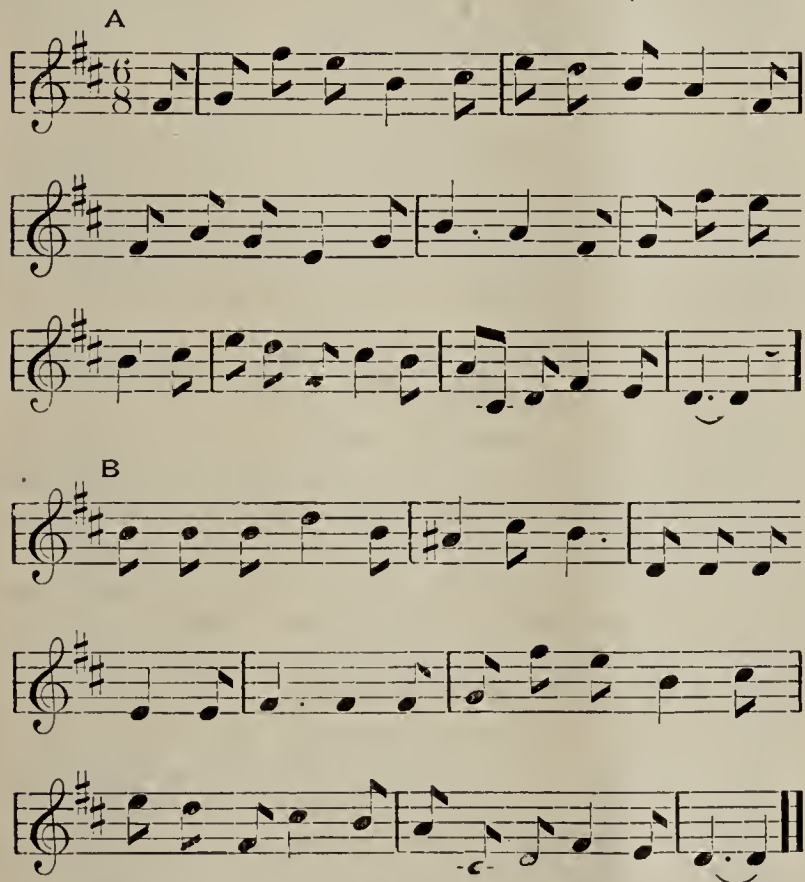
The baby birds are taught at last and follow the father and mother around the room to their seats. Then the wind comes up and blows away the nest, as has been described, and the play is finished.

## Spring Violets: A Flower Dance

By Harriet Wilbur, Minnesota

This flower dance is given by eight small girls. Each one wears a Mother-Hubbard slip of blue cheesecloth or tarletan, made sleeveless and scalloped about the unhemmed lower edge. With this is worn a short-sleeved Eton jacket of leaf-green cambric, the edges of the jacket and of the short coat-sleeves being scalloped to represent leaf-edges. On the head is worn a little gathered cap of the cambric, having a scalloped edge falling over the hair, and a blue bow at the side.

The dance figures are really very simple, and the children will readily learn to follow the music. The pianist plays this adaptation of Lange's "Blumenlied" as given here, playing it thru seven times—once for each change. If there is no piano in the room the children at the seats may sing the tune to the syllable "La."



1. Girls enter by twos, hand in hand, walking with touch-step, thus: Left foot out at side, then ahead, then right placed beside left. Walk thus to places forming square as for quadrille set. They should be in position at close of eighth measure. At ninth (marked B) they bow to each other and begin the right and left figure, thus: Partners face each other, touch right hands, and then pass on, giving left hand to

next girl met. They continue to walk in same direction of starting, meeting at side opposite original position and again at places. Dance thus twice around the circle, halting with bow at last measure. (When bowing, hold skirts out daintily at sides.)

2. Dance the Forward-and-Back movement, thus: Head couples take four touch-steps to center, then four backward to place, for first four measures. Then side couples repeat for next four measures. At B, all dance right-and-left figure as in 1.

3. Head couples walk (with plain marching step) thru center, girls at right passing inside. Partners meet at opposite sides, touch hands, and turn half-way round, then return to original position, turning again when these positions are reached. Side couples repeat during measures 5, 6, 7, 8; then all dance right-and-left figure.

4. Head couples advance to center, turn about opposite girls with back to back, and return to places with backward steps. This takes two measures. Side couples repeat this dos-a-dos figure during measures 3 and 4; head couples repeat it during measures 5 and 6; then side couples for measures 7 and 8. At B, dance right-and-left twice around the circle, as in preceding numbers.

5. Each girl who stands at right of her partner in the two head-couples now leaves her place, walks to center, where the two touch right hands, then give left hand to the girl remaining in position opposite partner. These new partners circle about once, then the two girls return to original partners by walking to center, touching right hands in passing, and turn partners three times with left hands. Side couples repeat during measures 5, 6, 7, 8; then all dance right-and-left figure once more.

6. Each girl standing at right of all four couples walks to center, where the two opposite each other take right hands, crossing arms. Wheel once, stopping in front of partners; turn partners once with left hands, advance to center, cross arms by twos, wheel once again, and turn partners three times. At B, all dance the right-and-left.

7. Girls clasp hands by partners, and walk out with touch-step, as in entering.



# Primary Health Lessons

By Ella B. Hallock, New York—Drawings by Sarah Shafer

## Little Home-Makers

### The Kitchen

A wooden box, about 16 x 12 x 9 inches, was brought by the teacher one spring morning and placed on her desk, the open side toward the pupils. Their gladness was unmistakable when the teacher informed them that the empty box was to be made by them into a kitchen.

#### CONSTRUCTION

In the first lessons attention was given to the floors and walls. It was decided that something washable must cover the whole inside of the kitchen. Either the walls must be made smooth and then painted or varnished, or else covered with washable paper or oilcloth. One pupil volunteered to bring, on the following morning, a book of old samples of wall-paper, from which pieces might be taken to paper the kitchen. It was also decided that a varnished floor for a kitchen was not suitable. There were objections to a painted floor if it were to receive hard usage.

Oiled floors were discussed, and for kitchens in general hardwood floors, oiled and rubbed, would be found most satisfactory.

Linoleum was thought to be a neat, pretty covering, and for this special floor would be most suitable and easily cared for.

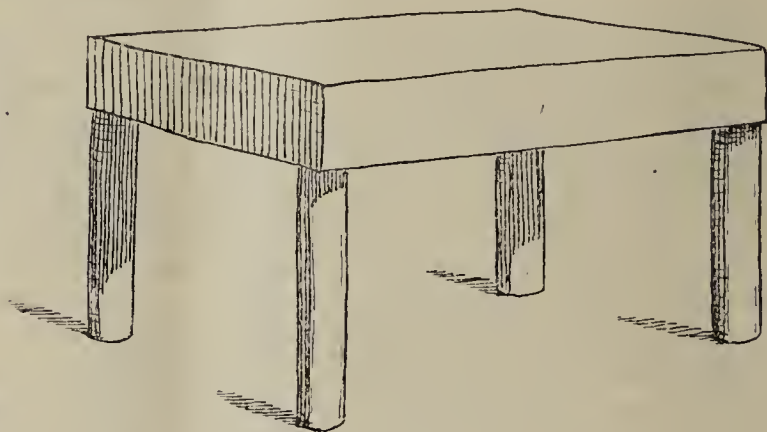
Several pupils offered to bring a piece of linoleum for the floor, but a special request was made for a piece only that had a very small figure in it or else was grained like wood. It was thought best to have windows at opposite ends of the kitchen and leave the back wall for the range.

One day, after school, the walls were papered, the floor covered, and windows made in the following manner: A piece of black paper, of the size and shape of the desired window, was pasted on either end of the kitchen, and the sash indicated by strips of white paper.

#### FURNISHING

With increased interest the furnishing of the kitchen was considered. There were to be no draperies to the kitchen windows, and no clothes or cloths of any kind were to hang on the kitchen walls. Utensils that were used every day might hang on the walls, but things that were not used often were to be kept in drawers and closets out of the dust. One little girl who was so fortunate as to own three little cook-stoves, or ranges, donated one of them very cheerfully toward the furnishing of the kitchen. Stew-pans, frying-pans, bake-tins, dust-pan, and other utensils came from unexpected quarters.

By means of skewers, a cover of a small candy box, and a bit of table oilcloth, a work-table was made. A boy donated a somewhat uncertain washstand made out of a thin piece of wood and a block for a center leg. A chair or a stool of just the right height should be in every kitchen, that the person working might sit at her work whenever possible. The finding or making of



Work Table

such a seat for the kitchen was one of the problems given out for the children to solve.

By the end of the week the empty box had quite a kitchenlike appearance.

#### CARE

The most important work remained to be done, the teaching of some of the most important points relating to the care of the kitchen and to work that can be done by a child. The following is an outline of the topics that were presented:

1. The care of the floor of the kitchen—the necessity of sweeping it once or twice or more times daily, of dusting it with a damp cloth, of washing it up once a week with a little milk added to the water to keep the colors of the linoleum bright.

2. The care of the walls—how they should be dusted occasionally with a damp cloth wrapped on a long-handled brush; how everything in a kitchen should be kept dusted.

3. The care of the stove—how the appearance of the stove is the index of the housekeeping; the necessity of keeping the stove absolutely free from grease and dust; the need of blacking a stove at least once a week and of rubbing it after every meal with a cloth or mitten kept for that purpose; the truthfulness of the saying, "A dirty stove makes a dinner slow."

4. The perfect order necessary in a kitchen—the necessity of having a place for everything, a place for the paring-knife, the bread-knife, the egg-beater, the pot-lids—a place for everything that has to be handled every day and handled quickly—and everything in its place.



## The Dining-Room

### CONSTRUCTION

The lessons on the care of the kitchen and on the work done in it extended over a couple of weeks, and then a second box, of the same size as the first one, was brought to school. This, the pupils were told, was to be made into a dining-room.

The sample-book of wall-paper was examined carefully, and a majority vote decided on red for the color of the dining-room. Should the floor-covering be brown denim, tacked down



Interior of Kitchen

smoothly and a red ingrain rug laid in the center, or should it be linoleum that imitated hardwood? The vote was in favor of the latter. Then, chiefly for the reason that it looked pretty, the red rug was asked for. It was learned also however that the rug was useful, inasmuch as it prevented noise and wear on the hard floor under the table.

As the dining-room must be an unusually light and cheery place, a window was made at the back and at either end of the room.

### FURNISHING

The first question taken up was that of curtains. Should they be Swiss or scrim? Samples were shown. Should they be plain or trimmed? Voted Swiss and trimmed, by a large majority. (It is the more highly developed taste than a child's that sees beauty in simplicity and abolishes frills.) Should they hang freely or be looped away from the windows? Two good reasons were given why it would be better to loop the curtains back.

How could a table and two chairs be provided? A drawing of a table having a large center-leg was sketched on the board. This was to be about five inches long, three and one-half inches wide, and three inches high. What could it be made of? It was not many minutes before the component parts of the table were discovered—a block for a base, a large spool for a leg, a thin piece of board for the top (a piece of a cigar-box cover would answer). The son of a carpenter was asked to make the table.

A chair, made on very simple lines, was sketched on the board. The back of the chair

was to be about four inches high and one and one-half inches wide. The seat was to be a little wider on the front edge than at the back. It was discovered that this could be made by cutting the back and seat out of cigar-box wood and using skewers for legs. Two boys who were skilful at whittling made the two chairs, and a girl burned, in the backs and seats, a simple design.

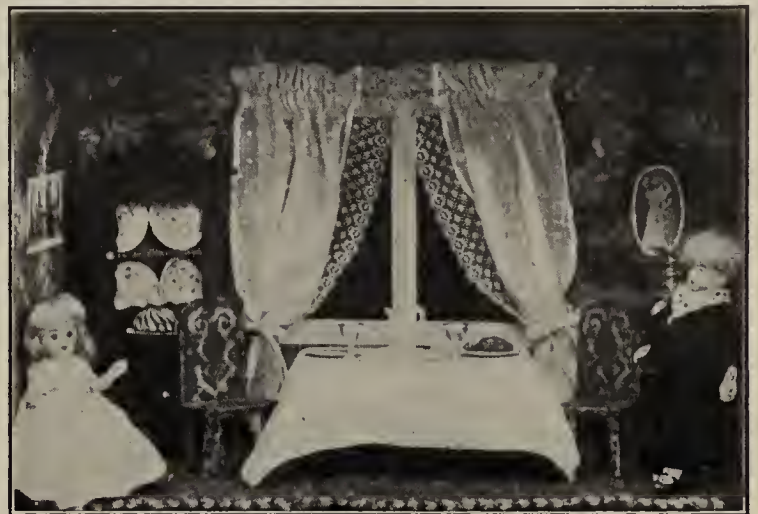
A set of tiny blue and white dishes was bought for ten cents. A set of knives, forks, and spoons (two each), about one inch long, also napkin-rings, having napkins in them, were hailed as a treasure by the teacher, and cost only five cents. A snowy tablecloth was furnished, also a small piece of Canton flannel, and the work of housekeeping might now go on.

It was surprising, as time went on, the interest that was taken in the furnishing of the rooms. A potted plant, a little more than an inch high, a call-bell, a basket of fruit and papier-maché plates of food were among the presents received towards the furnishing of the dining-room, until finally a polished sideboard that cost at least twenty-five cents was brought by a happy little girl, to meet a long-felt want—a place for dishes, silver and linen.

### CARE

Any child can do dining-room work, and if he is taught how to do it, will like it. Lessons were given on the following topics:

1. *Extreme neatness*—why especially necessary in the dining-room; the need of sweeping



Interior of Dining-room

and dusting the room daily; the brushing up of the crumbs after every meal; the freshening of the linen daily, if necessary; the prompt clearing of the table after every meal, before any other work is done; freshly cut flowers only to be used on the table.

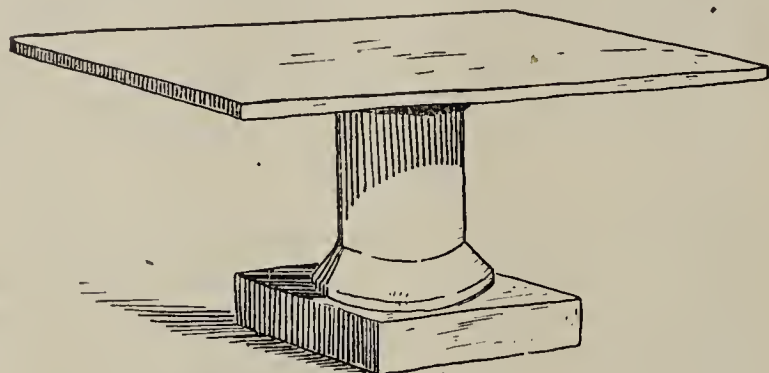
2. *Perfect order*—as in the kitchen, the necessity of a place for everything and everything in its place—every dish and piece of silver having its convenient place and keeping in it, as if it were its home (as one little girl played); the precision with which every article in the dining-room is placed, adding to the beauty and attractiveness of the room—knives, forks, and spoons



lying exactly parallel and chairs set primly straight.

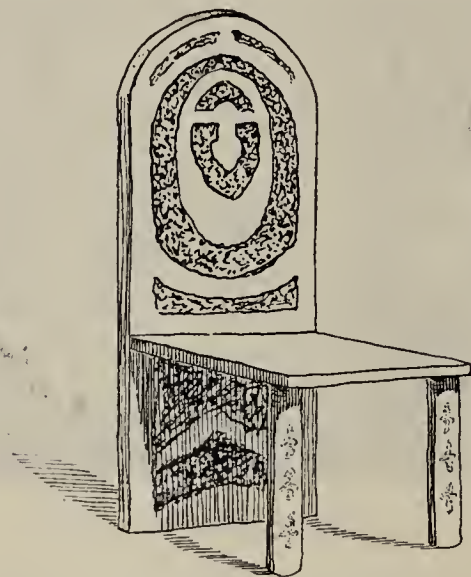
3. *Plenty of light and pure air*—the need of light and of sunshine, if possible, in the dining-room; the darkening of the room thru the heat of the day; the thoro airing of the room every morning; the opening of the windows after every meal.

4. *Setting the table*—time of setting, a short time before each meal (if the table is not en-



Dining-table

tirely cleared after each meal a cheesecloth cover should be provided). The order of setting the table as follows: a. Lay the padded cloth or piece of Canton flannel and over it the tablecloth, snowy white and well ironed, whether it is coarse or fine, right side up, without wrinkles, with the long, middle fold running lengthwise of the table. b. If tray-cloths, center-pieces, or mats are used, lay them on the table in the right places, in perfect order; napkins should be laid directly in front of each plate. c. At each place



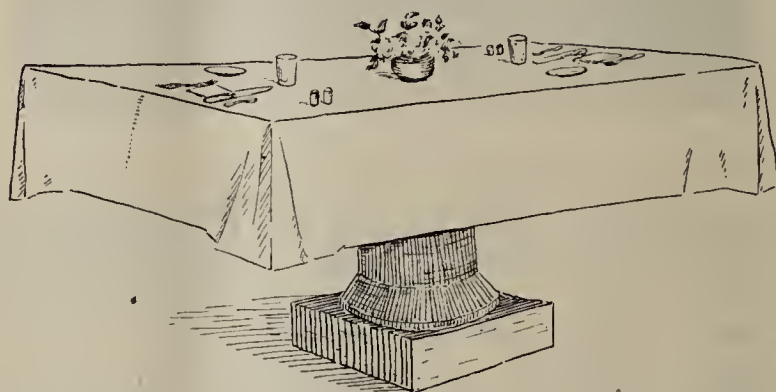
Dining-room Chair

put the knife on the right hand, with the edge toward the plate, beyond that the spoon, at the left the fork with the tines turned up. d. In front of the knife place the glass, and at the left of the fork the bread-and-butter plate. e. Salts and peppers should be placed at the corners of the table, the carving-set in front of the gentleman, the coffee or tea-service in front of the lady. f. Warm plates should stand in front of the person carving (the kinds and number of dishes used during a meal depend on the meal,

the courses, and the service). h. Be sure that salts, peppers, and sugar-bowl are filled before putting them on the table. i. Use only a few fresh flowers on the table—a single flower is more refreshing than a large bouquet, or a low bowl with a few flowers in it, of a single color, than a large mass of many-colored flowers.

5. *Clearing the table*—a. Set back the chairs. b. Gather up the silver in a dish or on a tray, and collect and remove the used dishes. c. Put away salts, peppers, and sugar-bowl, seeing first whether they need filling. d. Gather up the napkins, putting those to be used again in a drawer. e. Brush the tablecloth and fold it in the creases, also fold the Canton flannel and put both in a drawer. f. Dust off the table, air the room, and leave it in perfect order.

6. *Washing the dishes*—a. Arrange the dishes, silver by itself, glasses, cups, saucers and plates of the same size in separate piles. b. Wash the cleanest things first—glasses, silver, cups, saucers, plates and other dishes. c. Use plenty of hot water, changing it as often as it



Dining-table Set

becomes dirty or cold. d. Use plenty of hot water for rinsing. e. Use plenty of clean towels and wash them out every time they are used. f. Wash only a few dishes at a time, rinse and then dry them. g. Dishes may *look* clean that are not well washed. Remember a good dishwasher is a treasure in any household.

No effort has been made in the preceding work, by illustration or even by suggestion, to give the teacher any help in methods of teaching. Attention has been given solely to material that may be profitably used, leaving the matter of methods to be determined according to the needs of the pupils and the conditions under which they work.

(To be continued.)

God, that madest earth and heaven,  
Darkness and light!  
Who the day for toil hast given,  
For rest, the night;  
May Thine angel guards defend us,  
Slumber sweet Thy mercy send us,  
Holy dreams and hopes attend us,  
This livelong night!







# Homes in Many Lands

Margaret M. Coale, Maryland

## THE NAVAJO INDIAN'S HOGAN

If you should go far out in the West where the Navajo Indians live, and should reach a low pile of dirt and grasses, you would wonder how these people could call it home. Perhaps you would at first think it a shelter for cattle, but the smoke coming from the top would show that it was a home.

The Indians make a framework of poles. Over this they lay bark and weeds. But why do you suppose they need the roof of earth? It is used to keep out the cold winds of winter.

The father could not move this home. Yet the Navajo people move very often. They have large flocks of sheep, and when wells dry up they have to search for better pastures. In the summer they go up into the mountains and build more suitable houses. They take branches and poles and build houses that look like an enormous brush heap.

You should have very comfortable lodgings with these people. You know they make blankets; they could give you warm beds and lounging places. They would give you roast corn, milk, and beef for supper,—many things which the dwarfs of Africa could not supply.

This often serves to show the children that a proper sequence must be followed in order to tell an interesting story. The value gained here will be shown in their written composition.

You would be interested to watch these Indians spin yarn, make dye, string beads, and tend their flocks. They can do all this even during the summer in their branch houses. But when the storms began to sweep down you would be very glad to go back with them to the winter hogan.

## THE CLIFF DWELLERS

Away off in Mexico there are very queer homes called cliff palaces. They are nothing more than great caves, far up on steep mountain sides.

Can you imagine why people would ever build homes like this? Think how far they would have to climb just to reach the front door. Sometimes the houses are hundreds of feet above the valley. But these people found the caves already shaped for them. They cut steps in the rocky walls and climbed up to reach the big rooms.

The building of the cliff palaces was all done hundreds of years ago. The Indians in those days were afraid of fiercer tribes that crowded into the land, and they sought places of safety. Up here in these gloomy caves they were quite safe from their enemies.

Some even built separate walls in the great rooms. They piled fragments of rock together, cemented them with clay, and so had many homes built in the one cave.

These people had cattle and raised vegetables, but their farms were far below the cliffs. They worked down in the fertile valley and at night time climbed the rocky staircase to their homes.

## PUEBLO HOUSES

If you should visit the Pueblo Indians to-day, their houses on the plains would remind you of high piles of cliffs.

The Pueblo houses are built neither of sticks, skins, wool, hair, bamboo, or thatch. They are of mud. This is how it all happened. The Indians were down in the valley one day when it rained. Then the sun came out and shone so hot upon the mud that it cracked and dried in hard cakes. Then the Indians had a bright idea,—they would build a clay house. They waited until another rainstorm came, then they took the soft mud and shaped it into bricks. After that they laid the blocks in a sunny place to dry. They hunted a low cave, piled the bricks in front, and so they had a new kind of house.

Some of the Indians took bricks out into the open plain and built the complete house. True, it had only one room and was only one-story high. But another Indian built his house right next to it, then another, and another. Then some others built houses on top of these rooms and used ladders to mount.

Now, if you should go where the Pueblo Indians live you might see thirty homes in one big house.

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*Note.*—The remaining homes can best be treated thru stories. For the Swiss, I would suggest Arnold Winkelreid; English, the story of Cedric; the log house, stories of pioneer life, frame houses and modern structures should be given by reports from observation.

The following lesson is simply a suggestive plan that may be used to develop any one of these lessons:

### QUESTION PLAN—THE PUEBLO HOUSE

*Materials.*—Previously discussed homes built upon the sand-table.

(b) Pictures of several homes around the walls.

(c) Picture of a dry river plain.

*Aim.*—Show how the Pueblo Indians shaped houses from clay.

What materials did the African dwarf use for his house? Tell how he built it.

What did the shepherds use?



Which home required more preparation?

How did the Cliff Dwellers live?

(Present the river plain.)

Do you see any material in this picture which could be used in building a house?

What does rain do to the clay? What does the sun do?

What might Indians learn from this?

Tell what you think they did.

(Present the picture of the Pueblo house.)

Compare this house with the Cliff home.

Contrast it with the hunter's home.

Tell which home you think is the hardest to build.

Take a small piece of clay and shape a brick.

Place these bricks together to form one wall.

Tell what will be necessary before you could build a clay house.

#### WHITE CLOUD'S HOME

(A Child's Description.)

Little White Cloud, the Pueblo girl, has her house made from bricks and they are made from clay.

The bricks are laid in the sun to dry, then they build their houses.

White Cloud lives high in the air, and she has only one door in her house. That is a trap-door.

She has to climb five ladders to get to her house. There are many homes under hers, for several families live together.

#### THE CLIFF HOMES

(A Child's Description.)

Homes of Cliff Dwellers are in Mexico. We call them deserted homes because no one lives in them now.

These strange rooms are on top of a high rock. I would not like to fall from their doors because they are so high. Their rooms are separated with mud, stone and wood. Their doors were made small because they were afraid of Indians.

In their rooms you can find corn and beans. These people had farms in the cañon and cultivated vegetables.

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A Two-story Pueblo House of New Mexico, with Three Pueblo Boys in the Foreground.  
The Photograph Gives a Vivid Impression of the Baked Clay Dwellings.



# Bird Reproduction Stories

Julia said she would like to have a bird for a pet. Agnes said she would rather have a kitten, because that would not have to be kept in a cage.

Two boys saw a mother bird flying to her nest, with a worm in her mouth. One boy was glad the little birds were going to have something to eat. The other boy was sorry for the poor worm.

## BABY BIRDS.

There was a nest in the hedge by the willow tree. It was a soft, moss-covered, feather-lined nest.

In it were three little open-mouthed birds asking for their breakfast. They spoke in queer, squeaky voices, but the mother-bird understood.

Away she flew for an early worm for her darlings. One worm was not enough. She had to keep bringing worms all day.

## BOBOLINK

A little boy asked, "Bobolink! Bobolink! what do you do all day?"

The bird replied, "Oh, I fly over fields and ditches, for I must find fat worms for my babies. And then I must sing them to sleep. If it rains I must cover them up with my warm feathers. I am busy always."

## THE ROBIN AND THE BUTTERCUP

A robin, one day, was very tired and perched by a buttercup.

"I wish you would bring me a nice white frill the next time you come," said the buttercup. "I should like one to wear round my neck, like the daisies over there."

"Don't be silly, Buttercup," said the Robin, "you look much better as you are. Why, I would rather be a plain brown robin than any kind of a made-up bird. Besides, buttercups were never made to be daisies."

## CROW BABIES

In her nest in a tall tree lives a black mother crow and her five babies. The nest is made of sticks and grass, high up on the branch of a dead pine tree. Here she sits in the bright sunshine, and caws to her black babies.

## THE WISE ROBIN

Lawrence had set a trap made of strings, sticks, and a box. He wanted to catch a robin.

The robin hopped over the lawn, picking up worms. Robin was wiser than Lawrence. He thought he would rather be out under the blue sky than shut up in a tight box. So he said "Good-bye" to Lawrence, and flew away.

## THE CUCKOO

James had been reading to his mother. The story was about a cuckoo. James said the cuckoo had no right to steal a nest for her young. She ought to take care of them herself.

## THE OWL

One night, as William was walking thru the woods, he heard an owl hoot.

"Hoot away, if you want to," William said, "but you do make a dark night seem very dismal."

## BARN SWALLOWS

Last summer, Emma went with her mother to a farm house in the country. About the barn were a great many swallows.

Emma watched them as they flew, skimming along on their sharp little wings. Her mother said that they could fly a mile in a minute, and keep flying for ten hours in the day.

## A CHIPPY-BIRD'S NEST

Annie saw a chippy-bird's nest. It was hidden in a cedar tree, but Annie found it. In the nest were four pretty brown eggs.

Annie let the nest be until late in the summer. Then, as it was empty, and the birds had left it, she took it home and kept it.

## WOODPECKER

Woodpecker called to his mate as she sat on a bough.

"Come here, my dear; I have found a splendid tree for us."

Woodpecker and his mate made the woods ring with their hard blows on the old pine tree.

## THE BOBOLINK

A little boy was once hiding in the tall grasses, and watching the flight of some birds. Soon a bobolink alighted on a slender twig near by and began singing there in that pretty manner of his.

The boy who saw him picked up a stone and took careful aim. The bird swelled his throat, tipped his head to one side and burst forth with: "A-link, a-link, a-link, bobo-link, bobo-link, o-no-weet, a-no-weet, don't throw it. I know it. I'm so happy; don't throw it!"

A moment later the singer darted joyfully up into the sky and the stone dropped unused to the ground.

## THE SPARROWS

Etta thought that if the sparrows were so cunning and their eggs so pretty the baby sparrows must be very cunning and beautiful indeed. One day a baby sparrow fell out of its nest and she saw that it had no feathers.

"It is all skin and bone!" she said, very much disappointed. "It is a homely, ugly thing, and I do not like it a bit. Hear what a horrid noise it makes!"

But mother said, "Is it the little sparrow's fault that it is ugly? Suppose you were lost and someone said you made a horrid noise when you called for your mother!"

Then Etta felt sorry for the little sparrow.



# Games and Exercises for the Little Ones

By Lottie Lappart, Nebraska

(Continued from last month)

Have two bean bags. Choose two rows to play. Hand the bags at the same time to the two children in the two front seats of the chosen rows. These children take the bags by the ends with both hands, and swing them over their heads to the desks behind. Then the two with second seats do likewise, and so on down the line. When the last pupil in the row gets the bag, he runs to the front with it. The row that gets the bag there first wins, and may clap softly.

9. Two rows may stand in the aisles, or anywhere, face each other and toss the bags across, or they may bounce a ball back and forth to the rhythm of music.

10. Standing in same position, they may pass a bag from one to the other down each row, the last one in the row running to the front and striking a chair with the bag. The row getting the bag there first is the winner.

11. One row of pupils marches to the hall while someone hides a bean bag. They come in, and as they individually see the bag they may pass to their seats.

## Marching

1. March in all positions about the room, the teacher leading. Clap, play a horse (imaginary), or beat the drum to keep time to the music. Hum, or sing, with the syllable la, etc., such songs as "Marching thru Georgia" and "John Brown," while marching. When music on an instrument is available have pupils beat an imaginary drum, saying over and over, "Boom, boom—boom, boom, boom." Have each pupil know he must follow the child in front of him and he will not get lost in the marching.

2. For further variety in marching let children gallop sometimes and hold imaginary reins as if driving horses; jump up and down to the music, run, lift feet high, hop, skip, take the sidewise step (hands should be on hips in this exercise), or march in any other way that may suggest itself.

3. Use the snail march sometimes, or make other figures as the letter S. March to front and back sometimes, and make all kinds of sharp and crooked turns to get the pupils accustomed to following however you may lead.

4. Let them march at your commands occasionally, thus: Step, step, step, step, step, or left, left, left, left, right, left. If preferred, you may clap or tap with ruler to the time indicated by the above commands instead of giving commands.

5. Lead from different parts of the line. After pupils have gotten accustomed to marching, let some of them take turns in leading. Have good positions in marching. Like soldiers, have hands down at sides.

6. Occasionally let leader give commands as,

Halt! Mark time! Aim! (Arm used as imaginary gun.) Fire! About face! After the line is thus facing in the opposite direction the pupil who was at the end of the line may become leader.

7. March in couples. At the command "About face" each couple faces the opposite direction, not by changing sides, but by giving the clasped hands crosswise movement, and turning the body so as to face the opposite direction.

8. Have each pupil place his left hand behind him, then, with the right hand grasp the left hand of the child in front of him. In this position march to the music. Sometimes have them march with hands behind them, or on shoulders, heads, hips, behind heads, or with one hand on the shoulder of the pupil in front. If there ever occurs a break in the line caused by some pupil marching too slowly, the leader may mark time until the line is in shape again.

During any passing or marching exercises call "Halt! March!" so as to gain control over the pupils to stop them whenever you desire, and start them again whenever you wish.



Arbor Day Paper Cutting, by Bess B. Cleaveland



# Primary Lessons in American History

By Anna Wildman, Philadelphia

From New Year's Day, 1607, till the latter part of April—almost four months—three ships were making their way across the Atlantic from England to Virginia. It took them so long because they followed the path of Columbus, going first to the Canary Islands, then to the West Indies, from which they sailed north.

The three ships were the *Susan Constant*, under Captain Christopher Newport, who had command of the fleet; the *Godspeed*, and the *Discovery*. Besides their crews, they carried one hundred fine men.

These ships had been sent out by a company in England, called the London Company, to form a settlement in Virginia. They had with them a sealed box containing the names of those among them who were to be the rulers. They were not to open this until they landed.

Of the one hundred fine men, six were to form the council, one was a clergyman, one a surgeon, and there were six carpenters, one mason, two bricklayers, one blacksmith, one barber, twelve laborers, four boys, and thirty-eight others.

What were their ideas about the new land they were coming to settle? In the first place they supposed that what they called Virginia was about a hundred miles wide, and that they could easily discover a body of water leading thru it into the Pacific Ocean. In the second place, they expected to find plenty of gold and silver and precious stones.

At the entrance to Chesapeake Bay are Capes Henry and Charles. These were named by the voyagers for the sons of King James of England. Soon they were sailing up the broad river that they named for the king himself, and very glad they were to be near their journey's end.

On the thirteenth of May they landed on a peninsula about fifty miles up the river. It was a low, unhealthy place, but easy to protect from the Indians.

Here they built a triangular fort. They also nailed a board between two trees and stretched some canvas above it. The board was a reading-desk for the clergyman. He held services twice every Sunday.

While the settlers were building their fort, Captain Newport, with a few of the men, went sailing on up the river to explore. He learned that the principal tribe of Indians was the tribe of Powhatans. Their chief, the Powhatan, lived in a village about fifteen miles northeast of Jamestown, as the new settlement was called.

Captain Newport now went back to England for fresh supplies. The men left behind passed a miserable summer. Many of them died of fever. They had little to eat except stale wheat and barley boiled in water, and nothing to drink but the river water, which was not good.

There was one man among the settlers who was going to prove very useful to them. Already he had helped them by trading with the Indians for corn. This was John Smith, a man who had had a great many adventures and narrow escapes. He was a bright, handsome man, about twenty-eight or twenty-nine years old.

By December the little colony was in better condition, for they had been able to catch many wild fowl.

Then John Smith left them for a while to explore the country round about. He was captured by some Indians, who would have killed him had he not taken out his pocket compass and showed it to them. They could not understand what made the needle under the glass move, and they concluded that John Smith had some strange power. They carried him to their chief, the Powhatan. This chief did not like to have white men living so near him, so he determined to put John Smith to death. The prisoner's head was already on the block, and an Indian stood with club upraised, when the Powhatan's daughter rushed to the rescue. Several women had been standing near, among them Pocahontas, a thirteen-year-old girl. She had taken a fancy to the white captain, so she threw herself down beside him with her arms about his neck and begged her father to spare his life. No Indian chief would have refused such a request, so John Smith was set free.

Pocahontas was ever after a good friend to the little settlement at Jamestown.

On the day that John Smith returned to Jamestown Captain Newport arrived with one hundred and twenty men. All but thirty-eight of the first one hundred and five men had died. Now more food would be needed, so John Smith and Captain Newport went to trade with Powhatan, giving him blue glass beads for corn.

In September, 1608, Smith was chosen governor. That same month Captain Newport brought a new supply of seventy persons. Now there were two hundred.

The London Company were growing dissatisfied. They said that before Captain Newport came back again to England he must find a passage to the South Sea or some gold. They showed how little they knew about Indians, for they also said that Powhatan, whom they believed an emperor, must be crowned. John Smith knew this was not a wise thing to do, for it would give Powhatan too great an idea of his importance. Still, he and Newport did it. They put a scarlet robe on the Indian chief and made him kneel while they placed a crown on his head. Powhatan gave Newport his old garment of raccoon skin as a present for King James.

Governor Smith thought it high time that the



gentlemen of the London Company should have a better understanding of things in Virginia, so he sent them what he called his "Rude Answer." In this he made it clear that they must be content to help the struggling colony for some time without hope of much gain.

During the winter of 1607-8 Pocahontas had many times brought to the English supplies of meat and corn. When the next winter came on, the Indians refused to sell their food. They were sure that the white man meant to stay in their land and they determined to try to starve him into going away. John Smith had no notion either of starving or of taking his people away. He paid a visit to the Indians and made them trade with him as before. Once more he almost lost his life. The Indians had plotted to kill him and his companions, but Pocahontas gave warning in time for them to save themselves.

Now, John Smith realized that the little colony must do more to help itself. From the first, everything had been owned in common. No matter how much work a man did, he gained nothing for himself alone; and no matter how little he did he was fed out of the general stock of provisions. One day, Governor Smith called the settlers together and told them that hereafter there was to be a new rule. Only those who worked would be allowed to eat.

So even the laziest men had to go to work, and by spring their settlement was faring better. They had built twenty houses, had dug a well of sweet water, and had planted thirty acres of ground. They had nets arranged for fishing, and were raising pigs and chickens.

Now a new trouble came upon them. Rats had got into their granaries and had eaten up nearly all their corn. Again they had to obtain food from the Indians or in any other way they could.

About this time—the beginning of the summer of 1609—the London Company was sending out a fresh expedition. There were nine ships, containing about five hundred men, women and children. The commander was Captain Newport, in his ship the *Sea Venture*. With him was Sir Thomas Gates, the new governor. Everything was going well, when suddenly the ships were "caught in the tail of a hurricane." One was sunk, and the *Sea Venture* was separated from the others.

The seven remaining ships reached Jamestown in August. The men they brought were not of very good character, and Governor Smith had a hard time keeping them in order.

In September the colony lost its good governor. He was so severely injured with some exploding gunpowder that he had to go to England to have his wounds cared for.

There was no one left able to rule, and the settlement went rapidly downhill. The Englishmen made enemies of the Indians, who did them much harm. They suffered from cold, and their food gave out. They passed, indeed, a terrible winter, always afterwards to be known

as the Starving Time. A band of them stole a pinnace and went out to sea as pirates.

The *Sea Venture* had been wrecked on the Bermudas. As soon as her crew could build another boat they set sail for Virginia. They arrived in May, 1610. Of the five hundred people whom Smith had left there, only sixty miserable creatures remained.

It was decided that the plan of settlement must be given up. They would all go back to England. June 7th, 1610, with drums mournfully beating, they gathered together the few things they had left, went aboard the pinnace, and started down the river.

That night they halted at an island. The next day, as they were proceeding, they saw a boat coming toward them. It was Lord Delaware's long-boat, hastening to tell them that he himself was close at hand "with three well-stocked ships."

Then there was great rejoicing. The little boats were turned about. Once more the task of settling Virginia was to be taken up, and this time with success.



Base 13. Cleveland.

An Arbor-day Bird House—For Paper-cutting



# Nature Lessons from the Garden

By Annie Chase, Massachusetts

## The Coming Out Party

A plant, to grow, must have outside it air, sunshine, water, earth; all these, except air, we can see. But these alone will not make a plant grow, will not force it to move, tho the sun be warm and the raindrops coaxing as they will.

Something unseen moves the plant to action, something within it, while the sunshine and the dews call to it from without, like playmates calling, "Come out and be merry." This unseen force within, which is in everything God has made and which neither we nor all the wisest men can understand, we call *life*.

Moved by this strange life the plants leap up and out into the sunshine as soon as the warmth comes to make it safe. See them now, putting up their heads thru the dark soil, shaking out new leaves, hanging out new blossoms; was there ever such a merry crew? Run out



Spring Blossoms Out

into the field with them. Who would have believed two months ago that the dry, dead-looking sticks of the apple tree held such beautiful pink blossoms shut up in those brown buds, or

the dull brown earth such green grasses and yellow dandelions?

It is party day with the flowers, and they are out in full force. See! the cherry blows whirl and dance and toss down their petals like handkerchiefs waved joyously and too briskly to be held.

Do you suppose the flowers enjoy this party? Put your face close up among the boughs of some blowing tree or bush, and see if there isn't joy in the air, joy in the perfume and joy blushing in every dainty petal.

They are all alive, these flower people; who knows how much they may feel or understand? No, don't break and scatter them, that will spoil the party, and, besides, you know blossoms have work to do for the world.

It is a great treat to watch the flower people getting ready for this coming-out party.

Every plant has a different way of unwrapping its pretty ones for the dress parade. Dandelion unclasps her green fingers and lets out one row of yellow petals at a time. How gently she works to get her darling ready for the party! There is no fuss nor flurry.

Buttercup buds look like little green fists shut hard and tight, but they open little by little to let the gold cups within them open.

Look in your garden. The Iris is beginning to unwind her queer pointed buds. She is a little late for the party, but she does not fret about it; she will get there before the apple blossoms have the last dance. To watch her is to learn something about packing and unpacking beautiful clothes in small boxes. Did you ever see garments folded and unfolded with so much nicety and care? No, we cannot unfold a bud of hers. Our clumsy fingers and our impatience ruin the rare, delicate silks and satins.

The party is held whenever the flowers are in the field, the wood, the hills in your school garden, in nooks about the cities, and even in the dry air of the schoolroom. See, that poor little thirsty plant in the window-ledge feels the stir of spring and tries to put out a blossom. Do set her out in the air and let her go to the party, too.

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## A May Rhyme

By BERTHA E. BUSH, Iowa

Boys and girls,  
The big ones and the small ones,  
Tiny tots,  
And middle-sized, and tall ones,—  
Glad and gay,  
Are running, shouting, singing,  
To welcome in the merry May,  
All kinds of sweetness bringing.



# THE CHILD WORLD

Supplementary Reading for Primary Grades

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## The Father's Gift

(Written by Susan P. Speed, for the Kentucky Arbor and Bird Day Annual.)

In the little house in a bare field lived a father and his three sons. When it was time for this father to go on a long journey he called his oldest son to him.

“My son,” he said, “I give the little money I have to you.” And to the next he called—“My son, I give to you my watch.” To his youngest son he said, “My son, my little John, I give this to you,” and the father dropped something small and hard in the little boy's hand.

When little John opened his hand, he thought he would surely find a piece of money, but no,—the little hard brown thing in his hand was not money.

John did not know what it was. He showed it to his oldest brother. He looked at it and shook his head. He showed it to his next brother. He looked at it and shook his head.

“I wonder what it is,” thought little John. “My father loved me, he would not give me anything that was not good,—but what shall I do with it? I cannot hold it in my hand, and if I put it in my pocket I might lose it.”

Just then he heard a voice very far off—“Bury it in the ground.” John looked around but he saw no one.

Again came the voice, nearer, “Bury it in the ground.”



John looked around and up and down, but still he saw no one.

Again came the voice, this time right in his ear, "Bury it in the ground."

John jumped up, ran out into the field, and just in front of the little house he dug a hole. He dropped in the little, hard, brown thing, covered it up carefully and then started out with his brothers who were going to seek their fortune in the big world.

Many years afterward, when John was a little boy no longer, but a big man, he thought of the little house in the bare field. He thought of his father's gift and wondered if it were still buried in the ground.

So one beautiful spring day he started out to find the little house. When he came near it, what do you think was the first thing he saw? Not the little house, not the bare field, but a great tree with many smaller trees close by.

And do you know the big tree was just on the spot where John had buried his father's gift!

Oh! it was a lovely tree, spreading its broad branches, shading the little house and making the bare field green and beautiful, giving shelter to the birds who were singing merrily, and flitting from bough to bough.

Underneath, little children were sitting with great bunches of clover in their laps, making clover chains. Away up among the topmost branches sat a squirrel dreaming of the good times he would have when the nuts were ripe.

And John, resting in the cool shade said, "My father's gift was a good one,—the best gift of all!"

And do you know what the father's gift was?



## POLLY PUT THE KETTLE ON.

Pol - ly put the ket - tle on, Pol - ly put the ket - tle on,

The first system of the song features a vocal melody in G major, 2/4 time. The lyrics are "Pol - ly put the ket - tle on, Pol - ly put the ket - tle on,". The piano accompaniment is in the same key and time, starting with a piano (p) dynamic. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes.

Pol - ly - put the ket - tle on, We'll all have tea.

The second system continues the vocal melody with the lyrics "Pol - ly - put the ket - tle on, We'll all have tea." The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

Su key take it off a - gain, Su - key take it off a - gain,

The third system introduces a new character, "Su key", with the lyrics "Su key take it off a - gain, Su - key take it off a - gain,". The musical notation continues the simple melody and accompaniment.

Su - key take it off a gain, They've all gone a - way.

The final system concludes the song with the lyrics "Su - key take it off a gain, They've all gone a - way." The melody ends with a final chord, and the piano accompaniment provides a concluding harmonic structure.

Words by Christina Rossetti  
Set to Music by Mary Carmichael



# Cut-Up Stories

By Lillian C. Flint, Minnesota

## When Vacation Comes

Jack went to a big school in the city.

He was in the First Grade.

Jack was in a room with almost fifty other little boys and girls.

Jack had a pleasant teacher and he liked to go to school.

Just in front of the school was a large playground. In the morning and at noon, before the bell rang, Jack played with the other boys and girls on the nice playground.

The first thing in the morning the little children sang.

Next the teacher put words on the board, and taught the children to say the words. Then when the children saw them in a book they knew what to call them.

There were a great many pictures in Jack's reading-book, and the words on the board were all about the pictures.

There were pictures of dogs, and horses, and kittens, and railroad trains, and many other pictures in Jack's First Reader.

After the reading lesson the teacher put numbers on the board, and the children made numbers like them with colored pegs, on their desks.

Sometimes the children made words that the teacher had written on the board.

After this it was time for recess.

All the children liked recess.

They stood up in nice straight rows, and marched out to the cloak-room to get their coats and hats.

When all the little children had put on their coats and hats, they marched out two by two, while a teacher in the hall played on the piano.

Sometimes one of the boys in a higher grade beat on a drum,

Then the children felt like soldiers, and marched with their heads up and their hands straight down at their sides.

After recess Jack's teacher taught them to paint.

Each boy and girl had a small bottle with water.

Each boy and girl had a paint-box with small cakes of paint and a brush in the box.

Sometimes the children painted flowers.

In the fall they painted pumpkins and radishes, and bright red and green peppers.

When it was half-past eleven o'clock the little children went home to lunch and came back at half-past one in the afternoon.

One day Jack's teacher told him that in June he would have a long vacation.

When Jack went home at noon he told his mother and father.

Jack's father said that when it was vacation he would take Jack and his mother to visit grandfather.

Jack's grandfather lived in the country on a farm.

When Jack went to see his grandfather he rode on the cars.

It was a long way to grandfather's farm. Jack and his father and mother slept on the cars.

They went in a sleeping-car. The seats were wide and Jack had a window all to himself.

Jack climbed up on the seat and looked out of the window at the trees and houses that were flying past the car.

When he grew tired he lay down on the seat and the porter gave him a pillow and he went fast asleep.

When Jack woke up it was almost dark. Jack's father told him that they would have their dinner in the dining-car.

They walked thru their car and then thru another sleeping-car into the dining-car. The dining-car had little tables covered with white tablecloths.

There were flowers on all the tables and there was a colored waiter for each table.

The waiter asked Jack's father what they would like for dinner.

Jack's father said that they would have soup and roast chicken and ice-cream. Jack liked his dinner. He was very fond of ice-cream.

Then they went back into the sleeping-car and the porter came soon to make the beds.

Jack watched the porter as he took out all the bed-clothes from under the car-seat where Jack had been sitting.

Then Jack's mother put him to bed. In the morning when he woke up they were in the village where grandfather lived. Next time I will tell you about the things Jack found on the farm.



# Little Stories of Little Things

## Miss Bag-Worm, Home Maker

By Louise D. Mitchell, New York

I think that if you and I could find a fairy with a magic wand who could wave it above our heads and say: "Become insects for a month and live down in the Under World with your tiny brothers and sisters!" we would be very sorry, indeed, when that month had expired and we knew that we had to become girls and boys again. There is so much to see in the Under World that every moment would be full of the deepest interest for us.

We would see such a great activity in that unknown country! Every tiny life full of a bustling energy that we can scarcely rival up here where we live! Each little being living thru its small existence and knowing love, and hate, and friendship, and fear, and happiness, as you and I might know it, only in such a brief space of time and in such a small degree! Little homes built for to-day and gone to-morrow, but each and all working out the Great Plan of Life of which they are so small, and yet so important, a part!

Here is the history of a curious little home and home-maker that I know you will enjoy. I might call this story of Miss Bag-Worm the "Story of a Hermit," because the little life is practically that of a hermit hidden away from the lives of those about her, and shut in within the four walls of her home, which she never leaves.

The nursery where she spends the first few moments of her life is away down in the bottom, or "cellar," of her mother's home. Rather a queer place for a nursery you will think. But it is the safest possible place for the little Bag-Worm babies, because it is far away from the opening, or front door, at the top. Now you know just why it was placed there.

Then, too, this "ancestral home" is shaped somewhat like your spinning-top, pointed at the bottom and wider at the upper end, so a nursery placed anywhere else in it might become dislodged and perhaps even fall down to the "cellar." Then why not place it there in the beginning and thus avoid the possibility of any such accident? At least that is probably why Mrs. Bag-Worm selected such a place.

When Miss Bag-Worm becomes strong enough she bids her mother farewell, crawls out of the old home, and while sitting upon the small branch near her birthplace to rest, looks around for a nice spot in which to start house-making and housekeeping. When at last she has finally decided, she begins by spinning around herself a small, silken tube open at both ends, which after a while becomes a very tough substance. But here she is enclosed within a tube-case still upon the branch of the tree!

What next? The "next," of course, must be some strong "stay-lines" with which to fasten her house to the branch.

Pushing herself up a little way toward the opening at the top, this little builder begins to spin a few threads of liquid silk which she "smears" around the top of her case, and then by drawing her head back makes a longer thread, which she fastens to the tree. This process is repeated several times until a number of threads have been attached to the tree and then her little house drops off into space and she hangs there by her silken threads!

Yet her house itself is still only half made, so there is much to do. Now, Miss Bag-Worm is really a Caterpillar, but we speak of her as a "worm" because she looks a good deal like one and it is easier to distinguish her from her many relations by this title. Her spinnerets, unlike those of Mrs. Garden-Spider, are up close to her mouth for the convenience of her work at house-building, and when I tell you that the lower part of her long body is never out of the house you will see how necessary it was to have the spinnerets in just that place.

There are six funny little legs on the upper part of her body—the part that comes out of the house—arranged in pairs. The pairs nearest to her mouth she uses as "hands" for grasping the food she eats, and for assisting her work in building. Her house, like the house of Mr. Snail, grows as she grows, but in a very different manner, because she has to do all of the work in building it and Mr. Snail does nothing at all for his.

After Miss Bag-Worm has spun the first covering for herself, she plans out just the way the house is to look and the method of building it. She is only a small Caterpillar at first, of course, so the house is to be small, too, and it is to be decorated, partly because it will look more attractive thus, and partly because she must protect both the house and herself by hiding it from the eyes of wandering insects who are searching hungrily for anything fat and juicy—like Miss Bag-Worm, for instance!

If food is scarce where she has happened to build her house this little lady does a most remarkable thing. In fact, it is a great acrobatic feat for so small a creature, for she actually walks off with her entire house, holding it up in the air with the lower end of her body as she walks! This is her method of traveling, and a most unique one at that! It is a very simple matter for her to spin a few "stay-lines" wherever she decides to remain, so it causes her no uneasiness to be obliged to destroy the original ones on "moving-day."



Her food is found upon the arbor vitæ, white pine, larch, cypress, the Scotch sycamore, English walnut, silver maple, and sugar maple, so that it is upon any or all of these that you will find her if you look for her some day. She likes the tender leaves of these trees, or the young twigs, and in looking for food will try to "camp out" near where they are most plentiful. Sometimes she will fasten her "tent-house" just beneath a leaf that is particularly appetizing, where she can dine with ease. Then, too, pine needles are a favorite food of hers, and it is very interesting to see her "dining" upon one. She looks very funny sitting up in her bag-like house, somewhat like a Jack-in-the-pulpit holding the pine-needle in her "pro-legs," or, we might say, her "claws," and gnawing away upon it—the picture of Caterpillar comfort!

As she lives upon the "fat of the land," she grows larger and longer and fatter, and so the little house must keep pace with her in size or she might fall out thru the front-door, then who knows where she might land! So, in order to avoid this mishap, she builds her house as she grows, making it just large enough to hold her body comfortably and with very little, if any, room to spare. However, the house still has two entrances, and she can move about inside the room with perfect ease, and protrude her head from either door as she desires.

But, as a usual thing, she seems to prefer the upper door and seldom uses the one in the "cellar." Her method of enlarging her house is the following: Spinning some threads of silk which are sticky, she "smeared" them around the upper entrance of the house and to this adds now and then curious decorations in the form of leaves, or pine-needles, or even tiny sticks. These, as I have already told you, are intended not only for decoration, but for protection too, as they almost entirely cover the little home and shield it from enemies as well as from stormy weather. As she works always from the opening at the top in building, it might be interesting to note her growth, in the growth of the house, by the "patches" which she has "sewed" on around the rim at irregular intervals.

Sometimes her cousins will use only pine-needles in these "patches," making their little homes look like a small and funny little porcupine clinging to a leaf. There are other means of protection for these tiny homes, for their occupants can slip down into the interior, close the front-door by pressing the edges firmly against the twig or leaf upon which the house may be hanging, and crouch there motionless until the danger is past. Now and then as they travel about, these little people lose their "footing" upon the twig or leaf where they happen to be resting, and fall headlong into space. But Mother Nature, perhaps suspecting this possibility, has taught them a way in which to save themselves. She has told them that when they feel themselves slipping to spin a liquid thread

instantly and fasten it upon the place from which they are falling; then, as they fall, they continue to spin the thread, making it longer and longer until they can suddenly check it and hang there in safety. But something very queer happens just then: The Little Bag-Worm and her tiny house go spinning around in the dizziest circles you could possibly imagine.

Around and around they go, until by snapping her body this way and that, and by many jerks and much squirming, she finally manages to stop her whirling motion and hang in peace and quiet until she can collect what wits she may have. Then, slowly but surely, she begins to climb upward upon the supporting line that had perhaps saved her life, or else, swinging lightly to and fro, she manages to catch hold of some projecting leaf or nearby branch and finds herself once more upon a sure foundation.

And now perhaps you have been wondering how Miss Bag-Worm could possibly hold on to her house so securely during all of this appalling adventure. I will hasten to tell you that I really believe that she does so by fastening the claws of her lower pairs of feet—the pairs that are always inside of the house—into the walls of the house and never for a moment withdrawing them. As she walks about she turns the whole of her body, that is enclosed within the house itself, straight up in the air above her and, of course, the house turns up too, but with the strong grip she has upon the walls within there is no danger of the house becoming separated from her.

Finally, as this little lady grows from youth into maturity, she begins to prepare for the great event of her life, which is her marriage. She retires into her house and shuts the door while she studies the problem of how to make herself look as beautiful as possible for such an occasion. I must confess to you that it really is going to be a problem, for she is not very pretty to look upon, and has only her good housekeeping qualities to recommend her. However, she does her best, and I think that you will be interested to learn that it is a very good "best" indeed, especially with such poor material to work upon.

Down in her dressing-room she calmly removes her old working-gown of caterpillar skin and throws it aside, never more to be worn by her! Then she curls her small, delicate "feelers" and makes them look as long and strong as possible. After all these little details are attended to she puts on the most surprising gown you ever saw, but it is her very best gown and quite becoming, and so, of course, is quite the proper thing for her to wear.

When at last all is ready and she opens her door and looks out, what do you think you will see? Why, the cunningest little Moth that ever was, all arrayed in her pretty wedding-gown of Moth skin!



# Busy Work with a Purpose

By Eleanor G. Leary

## Arithmetic

(Second and Third Years.)

*Aim.*—To emphasize and give the children drill in the unit numbers in subtraction and addition.

If the child learns that  $6 + 7 = 13$ , then by drill and practice he may be made to recognize immediately the unit number 13 when the example requires borrowing, in subtraction.

*Teacher's Preparation and Work.*—Prepare large hektographed cards containing all the required combinations, both addition and subtraction, from 13 to 93.

These are cut up into numbers and signs, as follows, and placed in an envelope.

*Child's Work.*—

16	+	7	=	23	13	-	6	=	7
----	---	---	---	----	----	---	---	---	---

26	+	7	=	33	23	-	6	=	17
----	---	---	---	----	----	---	---	---	----

86	+	7	=	93	43	-	6	=	37
----	---	---	---	----	----	---	---	---	----

17	+	6	=	23	33	-	6	=	27
----	---	---	---	----	----	---	---	---	----

46	+	7	=	53	53	-	6	=	47
----	---	---	---	----	----	---	---	---	----

67	+	6	=	73	63	-	6	=	57
----	---	---	---	----	----	---	---	---	----

36	+	7	=	43	73	-	6	=	67
----	---	---	---	----	----	---	---	---	----

56	+	7	=	63	83	-	7	=	76
----	---	---	---	----	----	---	---	---	----

47	+	6	=	53	93	-	7	=	86
----	---	---	---	----	----	---	---	---	----

57	+	6	=	63	23	-	7	=	16
----	---	---	---	----	----	---	---	---	----

87	+	6	=	93	13	-	7	=	6
----	---	---	---	----	----	---	---	---	---

43	-	7	=	36
----	---	---	---	----

53	-	7	=	46
----	---	---	---	----

63	-	7	=	56
----	---	---	---	----

Other combinations may be arranged in a similar way.

## Thought Problems

(Second Year and Upwards.)

*Aim.*—To give much drill in finding the cost of many articles when the cost of one and the number of articles bought are given.

*Teacher's Work and Preparation.*—Print the following problems and run off on the hektograph. It is advisable to select words within the reading vocabulary of the child. A copy is given to each child working, who performs the operations on his paper.

1. If one spool of thread costs 5 cents, what will 8 cost?

2. One yard of ribbon costs 24 cents, what will 4 yards cost?

3. One orange costs 4 cents, what will a dozen cost?

4. At \$0.08 a quart for milk, what will mother's bill be if she uses 14 quarts?

5. Fourteen men work at a job, each receives \$3.00 a day. What will all get in 1 day?

6. A dress goods costs 87 cents a yard. What will May's dress cost if 6 yards are needed.

7. A conductor collected 29 fares. How much money does he collect?

8. Butter costs 38 cents per pound, what will 6 pounds cost?

9. John sold 48 papers on Sunday at 5 cents a piece. What did he receive?

10. A storekeeper sold 19 tops at 4 cents for one. What did he get for the tops?

*Note.*—It is often beneficial for the children to be able to approximate their answer, consequently it would be well to ask them if their answers be greater or less than the cost of one. This serves as a guide for them to refer back to the cost of one article in their examples.

## Concrete Measurements

(Second Year.)

*Aim.*—Giving the child an opportunity to handle and measure certain quantities.

*Material.*—Scissors, stiff sheets of cardboard, rulers and pencils.

Teacher write on the blackboard the following: 1 inch, 6 inches, 4 inches,  $\frac{1}{2}$  foot,  $\frac{1}{4}$  foot, 1 foot.

*Child's Work.*—a. On the large sheet of cardboard let the children measure the dimensions written upon the board.

b. As another exercise let the children draw what they think will be lines corresponding to the measurements written on the blackboard.

To test for accuracy of work, let these papers be passed to their mate in the working group, who will take rulers and measure the lines; marking them if the lines are not correctly done.



## Measurements of Areas

(Second Year.)

*Material.*—Scissors, rulers, stiff oak-tag and pencils.

*Teacher's Work.*—Write certain problems on charts involving square measure.

1. A square is 6 inches on each side. How could you arrange this figure to still contain the same number of square inches?

2. A box cover is 4 inches by 6 inches. How many square inches does it contain? How could you make another cover from these dimensions?

3. A piece of oil-cloth is cut up into inch squares with 16 on one side and 4 on the other. Make a square from this.

4. Mother bought 20 yards of cloth to make a drapery for the wall that was 4 yards across. What was the length of this? Picture it.

*Child's Work.*—Let the children draw the picture of each figure, divide each into the number of square inches and cut them. Each must be arranged into the new figure.

## Using the Ruler

(Second Year and Upward.)

*Aim.*—Practical handling of the inch and yard ruler.

*Teacher's Work.*—Pass on to the group working pieces of string, yarn, strips of cloth, rulers, etc.

The following should be written in a conspicuous place upon the blackboard or chart:

Desk, pencil, cloth, finger, reader, colored string, blue yarn, black string.

*Child's Work.*—The children are to measure the articles named in the order in which they appear before them. The measurements are to be written opposite the named object.

Desk = 2 feet.

Pencil =  $3\frac{1}{4}$  inches.

Cloth = 1 yard.

Finger =  $2\frac{3}{4}$  inches.

These measurements may be verified by letting the next group measure and compare later in the day.

## Geography

(Third Year and Upwards.)

*Aim.*—A device to show concretely the productions of a country, or the zones on the map of the world, or a geographical section of country.

*Teacher's Preparation.*—Previous to the study period get the material necessary for the section studied. The children may bring the

things wherever it is found advisable. If not, then the teacher must apply the material for the work.

Large oak-tag maps that have been hekto-graphed for the work serve better the purpose than allowing each child to draw his own.

*Child's Work.*—Suppose the map to be studied is one of the United States in outline. The child places the products in their proper positions upon the map.

To better illustrate the method the teacher gives each child some raw cotton, sugar-cane or granulated sugar, tobacco, cotton cloth, flour, woods, coal, copper and iron nails, wire, etc., gold and silver paper, orange peel and other fruit skins, bread, rye, oats, wheat.

Upon the oak-tag map the products are glued by the child in that part of the country where they are produced.

In order to do this accurately the child may use his geography.

Later, as a test for the carefulness and accuracy of the above work, let the children write upon the outline maps the products.

## Study of Continent

(Fourth Year.)

*Aim.*—The study of any continent along the lines of its physical features. The particular lesson is to show the highlands, mountains, rivers, lakes.

*Teacher's Preparation.*—Encourage the children to furnish smooth, flat boards, about 12" x 15" x 1". These boards are to be colored a deep blue, to represent the ocean. Flour, salt and water are to be mixed to a rather stiff dough. Or papier maché, made by soaking old papers pounded to a pulp in an old pail, can be utilized in place of the flour dough.

*Child's Work.*—Upon the blue board the children draw, in pencil, the continent to be studied. Upon this map they place the flour dough, representing the slope of the land and the ragged coastline. Cut out with a sharp knife the dough, allowing the blue to show thru for the lakes.

The mountains are made by piling on the dough in layers in their proper positions. Pinching the tops with the fingers shows the summits of the ridges.

Thus far the map has been studied to show the highland and lowland. It must be allowed to harden before being used again. When sufficiently hard and stiff the rivers may be put in, by drawing a brush over the surface of the map from the source to the mouth.

## Addition or Subtraction

(First and Second Years.)

*Teacher's Work.*—From a sheet of oak-tag the teacher cuts kites which are large enough to be seen across the room. Upon these she writes the numbers from 1 to 10, but not in consecutive order. (See illustration of kites.) Upon the reverse side she may write the numbers from 10 to 20 in the same order.

*Child's Work.*—Upon sheets of paper given to each child he may be told



- To add 2 to each number.
- To add 4 to each number.
- To add 3 to each number.
- To add 5 to each number.
- To add 7 to each number.
- To add 6 to each number.

Upon the reverse side for another day's work the child may be told to

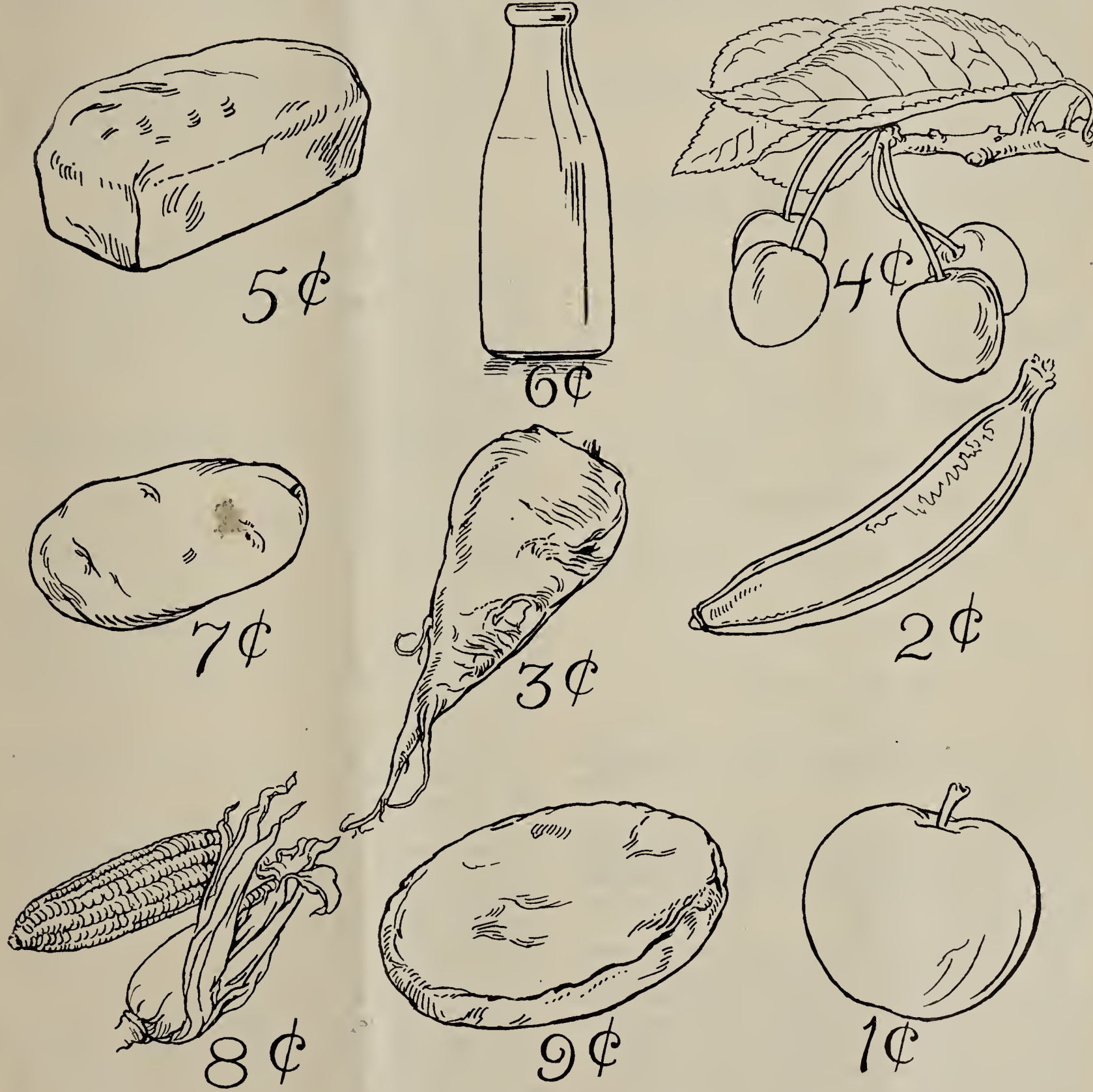
- Subtract 5 from each number.
- Subtract 4 from each number.
- Subtract 7 from each number.
- Subtract 9 from each number.
- Subtract 6 from each number.

**Relative Magnitudes**  
(First Year.)

*Aim.*—To give the perceptions of relative magnitudes by means of the group idea.

*Teacher's Work.*—Upon a large chart of oak-tag the teacher should make the following forms. (See illustration of square, triangle, etc.) Heavy lines with the brush, using black or colored paints, should be employed in order that the work may be visible from all parts of the room. Upon the reverse side of the chart the teacher may paste the numbers cut from a large calendar. Arrange the numbers from 1 to 10. Do not place them in regular order.

*Child's Work.*—When the chart is shown the children are told to take out their number envelopes and splints. After placing their splints according to the lines upon the chart they are required to place at the side of the completed design the number corresponding to the number of splints used.



Pictures for Number Stories to be Made by Children



## Geography

(Fourth Year.)

*Aim.*—"What is it?" "Where is it?" are to be answered by cut-up sentences.

*Teacher's Work.*—On a large chart the teacher is to make a list of the places that need special attention.

Upon a sheet to be used for the model and run off on the hektograph, the teacher writes three items about each place mentioned on her chart. When the duplicates have been taken from the hektograph they are cut up into three divisions; *i.e.*, name of place, what is it, and where is it. These are placed in envelopes to be used by the children.

*Child's Work.*—The object of this device is to arrange the cut-up slips according as they were on the original hektograph sheet, following the order on the teacher's chart.

[Rocky] [Mountains] [along western part

of North America.]

[Superior] [Lake] [between Canada and

W. States] [Great Lakes.]

[Appalachian] [Mountain system] [in east-

ern part of United States.]

[Europe] [a continent] [in north western

part of Eastern Hemisphere.]

[Cuba] [Island] [Largest of West Indies

east of Florida in the Atlantic.]

## Location of Cities

(Fourth Year.)

*Aim.*—To give children drill in associating the names of cities with the States in which they are found.

*Teacher's Work.*—After selecting the most important cities to be drilled upon, a list is made of them on a large sheet of paper. Accompanying this list is the name of the State or country where the city is found.

Many copies of these are obtained by means of the hektograph. The hektographed copies are cut up into slips, each slip containing either the name of the city or the name of the state or country. All are then placed in an envelope or little box, providing one set for each child.

*Child's Work.*—The child places the slip containing the name of the city on his desk, and at

the side of this he places the slip containing the name of the State.

[Boston]

[Massachusetts]

[San Francisco]

[California]

[New York]

[New York]

[Chicago]

[Illinois]

## Dramatization

(Selections from Irving's "Sketch Book.")

RIP VAN WINKLE

*Characters.*—Rip Van Winkle, Dame Van Winkle, Voters, Judith Gardiner and little son.

*Costumes.*—

Rip: Ragged clothes, gun, torn hat.

Dame: Long brown dress, white apron, cap, broom.

Voters: Three-cornered continental hats.

Judith Gardiner: Dark-colored dress, Dutch cap, white apron. She leads her little son by the hand and apparently watches the voters at the side as Rip enters the scene.

EPISODE I. RIP VAN WINKLE

*Page.*—Let us make a voyage to-day up the Hudson River. Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains; and they are regarded by all the good wives, far and near, as perfect barometers.

At the foot of these fairy mountains the voyagers may have descried the light smoke curling up from a village, whose shingle-roofs gleam among the trees.

In that same village, and in one of these same houses, there lived, many years since, a simple, good-natured fellow, of the name of Rip Van Winkle.

Rip enters with several children after him, and tagging to him, as he attempts to show them how to make a kite by crossing the sticks and fastening with strings. He is scarcely seated when a woman's voice is heard shrilly calling:

"Rip Van Winkle!"

Dame Van Winkle rushes in from the side, flourishing a broom, searching from left to right. She spies Rip and the children.

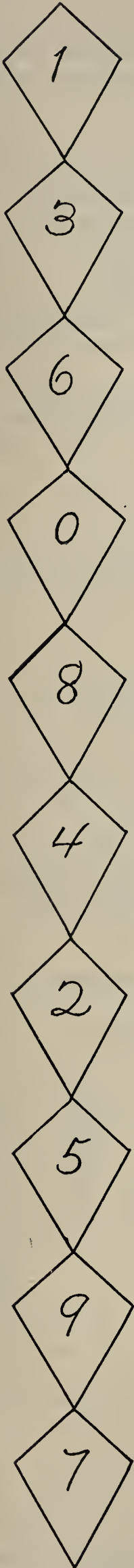
*Dame Van Winkle.*—Eh, again thy lazy bones do rest instead of work. Art not ashamed to spend thy time in idleness? Thy children are ragged and wild as thyself! Begone! Let up such idle play and mend thy evil ways. Come right here, this minute.

She stamps her foot and threatens with the broom.

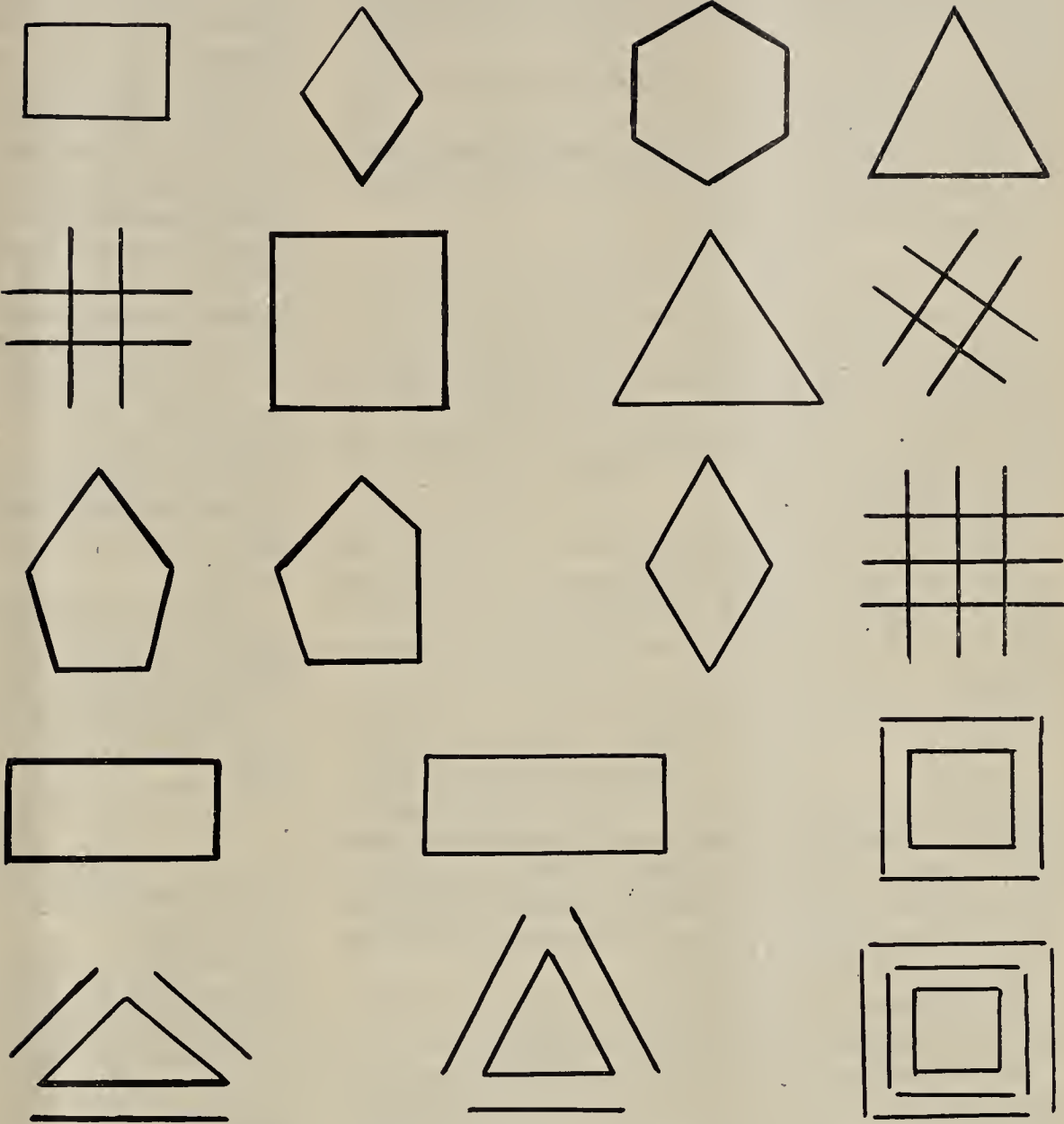
*Rip.*—Eh, Dame Van Winkle.

He begins, but with the flourish of the broom Rip desists. He picks up his gun from the floor, shrugs his shoulders, shakes his head, casts up his eyes and walks to the rear of the room, saying when out of reach of Dame Van Winkle:

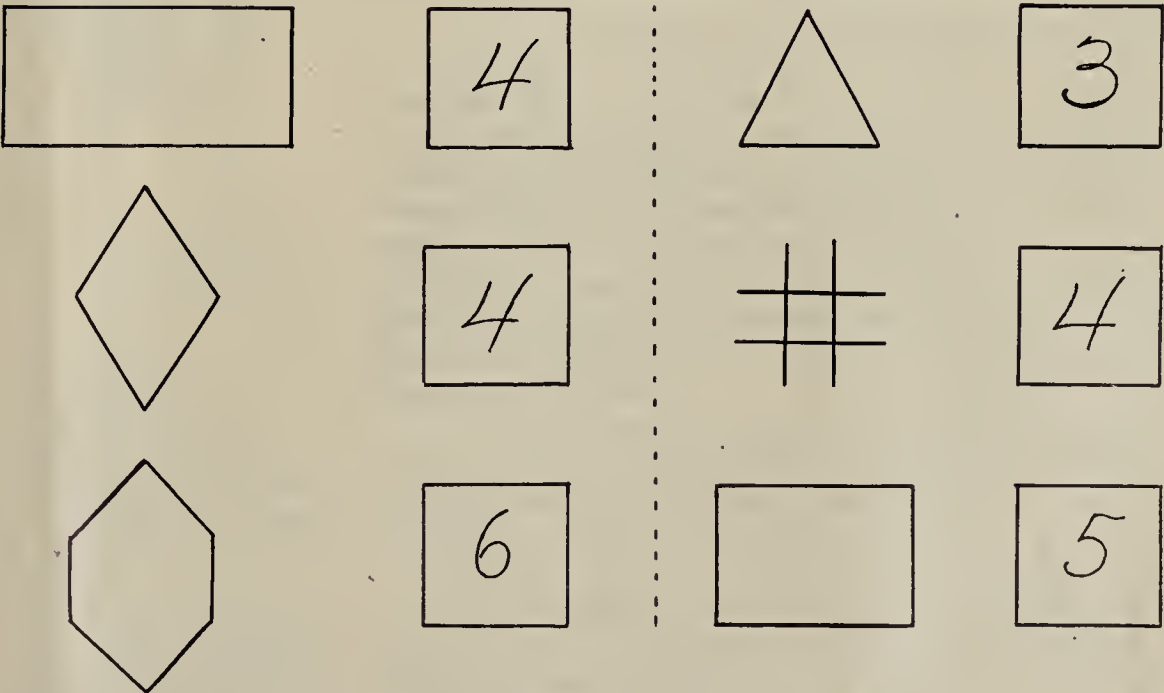




Number Kites



Forms for Arithmetic Chart



Number Forms Made with Splints



*Rip.*—Poor Wolf, thy mistress leads thee a dog's life of it; but never mind, my lad, whilst I live thou shalt never want a friend to stand by thee.

Voices are heard saying, "Rip Van Winkle, Rip Van Winkle," as he leaves.

*Page.*—And now we draw the curtain upon Rip Van Winkle. He has gone to the mountains to sleep for twenty years.

#### EPISODE II.

Boys walk in slowly in groups, and stand around talking politics. Judith Gardiner and little child enter.

*Page.*—Twenty years have passed since we saw Rip Van Winkle pass up the street to the mountains. Where can he be? No word of him has ever been received. And poor old sharp-tongued Dame Van Winkle sleeps silently on the hillside.

During the time that Rip had slept our country had undergone many changes. No longer ruled by George III, but America has won her freedom. On the very day Rip returned to his town an election was in progress.

Flag on a pole and the group of voters talk among themselves.

*Speech by Voters.*—Every citizen should make it his duty to vote. This is the land of liberty. Think of the heroes of seventy-six who gave their lives for this flag. Where are the voters who would forget the Bunker Hill heroes? They fought and died that we, their children, should be free.

*Mob (Cheers).*—Down with George III! Hurrah for George Washington! Liberty!

Rip enters from the rear. His clothes are worn and weather-beaten. His gun is rusty and his beard has grown to his knees. He limps feebly along.

*Rip.*—Surely I have not slept here all night? Oh! that flagon, that wicked flagon! What excuse shall I make to Dame Van Winkle? Wolf! Wolf! Where is my dog? These mountain beds do not agree with me, and if this frolic should lay me up with a fit of rheumatism, I shall have a blessed time with Dame Van Winkle.

Rip approaches the voters and speaks.

*Rip.*—Where are my friends?

*Voter.*—Are you a Federal or a Democrat? Why do you carry a gun on your shoulder to an election? Who are you and what's your name?

*Rip.*—God knows. I'm not myself; I'm somebody else—that's me yonder—no, that's somebody else got into my shoes. I was myself last night, but I fell asleep upon the mountain and they changed my gun, and everything's changed and I can't tell what's my name or who I am.

*Voter.*—Who are your friends?

*Judith Gardiner.*—Hush, Rip, hush, you little fool. The old man won't hurt you.

*Rip (Looking at Judith Gardiner).*—What is your name, my good woman?

*Judith Gardiner.*—Judith Gardiner.

*Rip.*—Who was your father?

*Judith Gardiner.*—Ah, poor man, Rip Van Winkle was his name; but it's twenty years

since he went away from home with his gun, and never has been heard of since—his dog came home without him; but whether he shot himself or was carried away by the Indians, nobody can tell. I was then but a little girl.

*Rip.*—Where's your mother?

*Judith Gardiner.*—Oh, she, too, died but a short time since; she broke a blood vessel in a fit of passion at a New England peddler.

*Rip.*—I am your father. Young Rip Van Winkle once—old Rip Van Winkle now. Does nobody know poor Rip Van Winkle?

*Voter.*—Sure enough, it's Rip Van Winkle—it is himself, indeed. Welcome home again, old neighbor. Why, where have you been these twenty years?

*Rip.*—The flagon with its wine, the men of the mountains, with their nine-pins, made me sleep in their cave last night. I do not know myself.

*Judith (Interrupting).*—Come, father, to my house and rest awhile. Then you can better tell your story.

Judith takes Rip's hand and the child's hand, and leads the way, the voters following to the rear of the room.

## Composition

(Third Year and Upward.)

*Aim.*—Conversation lessons appropriate for the month.

*Teacher's Method.*—During the week before Arbor Day let the conversation lesson be upon the value of trees to man.

Encourage the children to bring in for the school cabinet the products of trees that are useful to man. From these concrete illustrations let the teacher plan the written work.

Arbor Day: Why, by whom.

1. Kinds of Plants:

Herbs, woody Trees. (Distinguish.)

2. Parts of the Plant:

Roots, (trunk), leaves, stems.

Uses of these to the tree and plant.

Uses of these to man.

3. Roots. Stems. Leaves. Wood. Sap.

foods kinds kinds kinds Tar

medicine food foods uses pitch,

named named etc.

fibers, medicines 1, 2, rubber

etc. 3, 4, 5,

purify medicine maple

air sugar

resin

camphor

4. Value of trees to the earth and man,

1, 2, 3, 4, 5.

*Child's Work.*—Let the children select topics they wish to write upon after the oral work has been completed.

## Reading

*Aim.*—To test for known words among a miscellaneous list.

*Teacher's Work.*—Tear from the backs of old readers the vocabularies found therein. To se-



cure strength and ease in handling, paste the columns of words on stiff oak-tag. Then cut into single words and put a generous share into each envelope.

*Child's Work.*—(a) Let the child arrange the known words in columns on his desk.

(b) After developing a certain phonic element let the child place in a column all the words beginning or ending with this letter.

(c) Let the child arrange the known words alphabetically in columns.

(d) As a training in the recognition of the ending "ing" let the child arrange words with this ending.

(e) The words may be arranged in original sentences.

(f) Arrange the words in groups according to their phonic element or in "families," as the "an," "ent," "ill," "eet," "eed."

### Phonics

(Second Year and Upwards.)

*Aim.*—Reading and phonics. After working with this exercise, the child will have had a great deal of practice in words containing "ea" which speaks "e." Let the child discover that "ea" words speak the first letter's own name.

*Teacher's Work.*—Prepare a large sheet of words containing "ea." Duplicate many copies by means of the hektograph. Have a complete sheet for each child.

These hektographed sheets must be cut up into separate words and placed in envelopes.

At the beginning of the seat work the teacher hastily writes on the blackboard the order of arrangement, as,

teach, weak, cheat, dear, steal, beam.

*Child's Work.*—From the list of cut-up words the child makes a column of all words ending in "each." For the second row all words having the same phonic ending as "weak," etc.

The child's completed work may look like this:

teach	weak	cheat	dear	steal	beam
reach	beak	beat	near	peal	dream
beach	break	heat	fear	squeal	cream
peach	squeak	feat	clear	deal	ream
preach	leak	meat	hear	heal	steam
bleach	streak	neat	gear	meal	seam
teacher	bleak	peat	appear	real	stream
each		seat	rear	seal	team
		wheat	drear	repeal	sunbeam
		bleat	dreary		
		repeat	tears		
			dearly		
			year		

(Second and Third Years.)

*Aim.*—The aim in this exercise is spelling. It can be done only when the child has learned the names.

*Teacher's Work.*—Hektograph the names of the days and months. Cut up the hektographed sheet into syllables. Place the entire list in en-

velopes, furnishing a set for each child at work.

*Child's Work.*—It is necessary for the child to build the names of the days from the syllables in the envelope. Using these as a guide require the child to write each word four or five times. As he has the words at close range on his desk, it should prevent carelessness in writing the letters incorrectly.

Mon | day    Mon day    Tues day

Tues | day    Mon day    Tues day

Wednes | day    Mon day    Tues day

Thurs | day    Mon day    Tues day

Monday    Tuesday

### Writing

(First Year.)

*Aim.*—Writing for legibility.

*Teacher's Work.*—Cut from old copy-books or from old readers the script sentences therein. Paste these upon a stiff cardboard.

Give a copy to each child.

*Child's Work.*—Tell the child to imitate his copy. After his first line is written it must be covered over with the pasteboard copy. Thus, in writing the second line the child has the original copy to look at and not his own work.

### Spelling

(Second Year and Upwards.)

*Aim.*—An interesting way of testing for written words.

*Preparation.*—A long word is written upon the blackboard. From the letters of the word "inconsiderate" the children write as large a list of words as possible.

(a) At first the children may look at certain pages in their books to aid them in the correct spelling of each word.

(b) As a test in spelling require the children to write the lists of words without the aid of the book.

(c) As an impetus let the teacher make a list. At the conclusion of the seat work the lists are compared.

A particularly good plan is for the teacher to write the words in her list upon the blackboard. The children are then allowed to copy any words from this list which they did not get.

Every mis-spelled word must be crossed out from the child's list, thus bringing down his number. This leads the children to greater effort next time.

(Second Year and Upwards.)

In providing the hektographed copies for the children there is no danger from incorrect copying.

*Teacher's Work.*—Select a list of words which are to be taught to the class. The list below contains the u family. These are arranged on a large sheet of paper and hektographed. No cutting is needed in this exercise.



It should be the teacher's aim in this exercise to place her words in columns so that there will be no phonetic order.

rung	stung	thrust	nut
sun	stud	stuff	mud
must	study	sung	muff
cup	puff	rust	stub
shut	bud	gun	hut
fun	duck	butter	cuff
snuff	run	mutter	shut
just	crust	tub	husk
luck	cut	dust	bun
grub	rub	cud	
but	hung	bluff	
	dusk	nut	

*Child's Work.*—The child must rearrange the words from the hektographed sheet so that the words are placed in phonetic columns. In order to do this he writes each word and scrutinizes carefully all the words on the sheet.

run sun  
stung fun  
hung run  
sung gun  
bun

(Second Year.)

*Teacher's Work.*—Old pages from readers, etc., are given to the children. Upon the black-

board the spelling words for the day are written.

*Child's Work.*—From the pages distributed to the class each child must copy the word upon his paper as often as he finds it upon the printed page. This provides for careful work, as the word is copied at close range from the page of the book. At the close of the lesson let the written papers be exchanged and the children mark for words incorrectly written.

(Third Year and Upwards.)

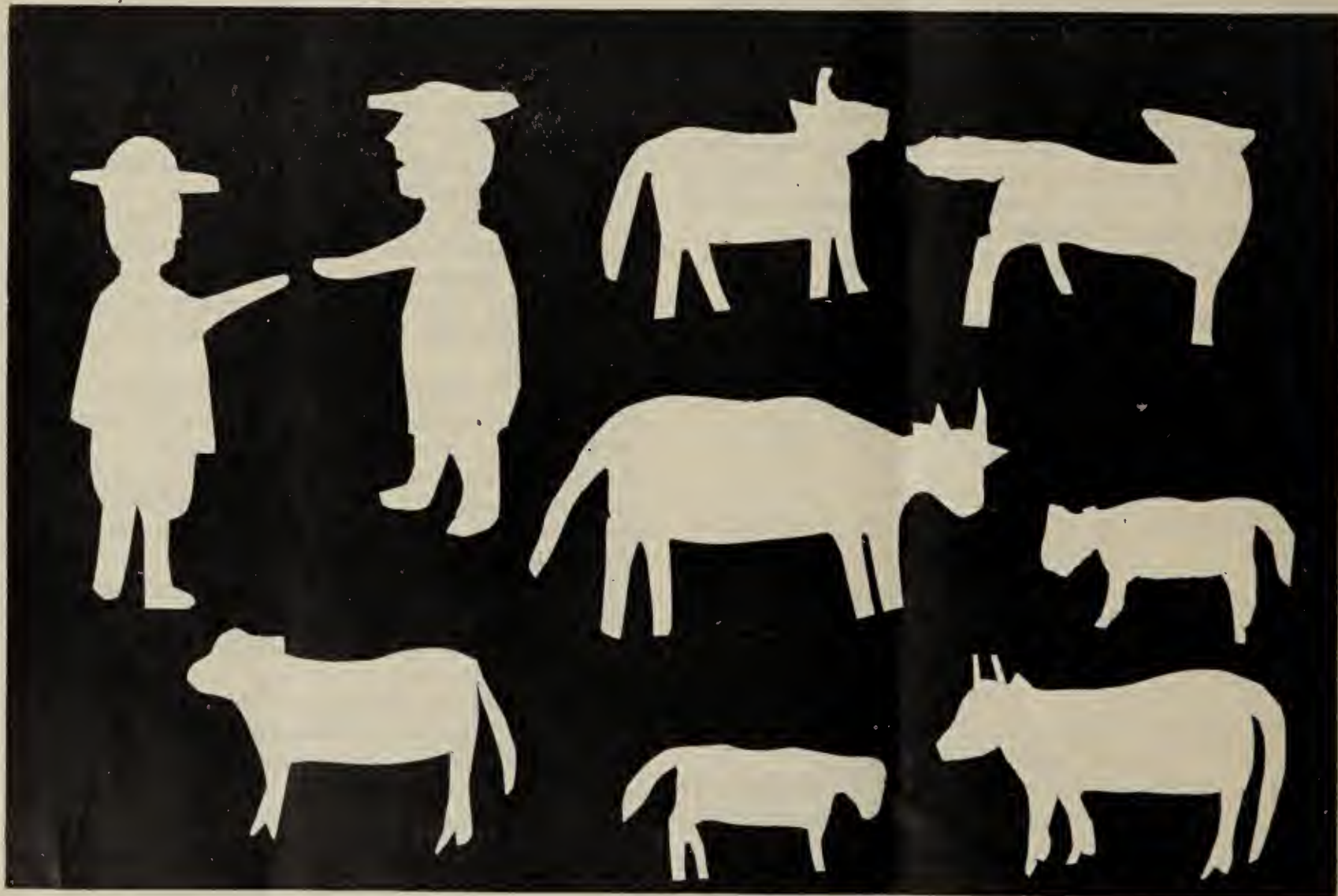
In order that the child may spell many syllabled words, it is necessary to give preparation in dividing words into syllables.

*Teacher's Work.*—Prepare a chart, which should remain hanging in a conspicuous place in the classroom at all times. Let this chart contain the words which are used for word-study for the month. At the end of the month these words should form the spelling words for the class.

Now it becomes necessary for the teacher to write in syllables these words upon a large sheet of paper and make duplicate copies for each child. The words are cut into syllables and put into envelopes.

*Child's Work.*—From the syllables the child builds up the entire word to correspond with the word on the teacher's chart.

As a next step, the child may be told to write the syllables of each word.



Freehand Paper-cutting by Edna Hodgson. Eight Years Old, First Grade, Scotch Plains, N. J.,  
Caroline Lent, Teacher



# Busy Work with a Purpose

By Agnes E. Quish

## Language

Tell the following story to the children, as preparation for the nature and English work to follow:

### A STORY OF THE DANDELION

Once upon a time a great many little stars lived up in the sky.

Their father was the Sun, and their mother was the Moon.

Usually these stars were good little children. They liked to help brighten the sky and so make the earth brighter.

But one night when their mother called to them to come and light up the sky, they came very slowly. They looked very cross. They did not shine when she told them to do so.

Mother Moon felt sad. She called up from the earth some good little stars. They were only flowers on earth, but Mother Moon changed them into stars in the sky.

The naughty stars felt themselves falling. Faster and faster they fell, until they sank down into the earth.

They cried and cried until they fell asleep for they were very sorry for what they had done.

In the morning Father Sun shone out so brightly that everything, even the baby stars under the grass, wakened. They began to cry again.

Their father felt sorry for them. He told them they might shine on the earth.

So now the stars shine in the sky at night, and in the morning when Father Sun shines for them, the dandelions open their eyes and shine in the grass all day.

### ADAPTED

Tell the story to the children and use it for oral reproduction. Hektograph a copy for each child. Use these for a reading lesson.

## Constructing Statements

(Third Year.)

*Aim and Value.*—Constructing statements from questions.

This step in sentence structure has composition as the definite end in view. The child learns to construct a good English sentence without the added difficulties of word-getting and spelling, as all the words needed for the answers are found in the questions.

Hektograph the following directions and give

a copy, together with a paper on which to write his answers, to each child working in the group.

### HEKTOGRAPH SHEET

Begin each sentence with a capital letter.

Place period at the end of each statement.

Did some little stars live up in the sky?

Was their father the Sun?

Was their mother the Moon?

Were these little stars naughty one night?

Did Mother Moon send them down to the earth?

Did she put some good stars in their places?

Did Father Sun feel sorry for them when he saw them on the earth?

Did he tell them that they might shine on earth?

Do the dandelions shine in the grass all day?

At the end of the second year this exercise could be used by having the answers hektographed, cut into separate words and phrases and put into the envelopes with the questions. The children could then build their answers by using these cut-up words.

## Silent Reading

The aim of this exercise is to supply means by which drill may be given on the words which seem to present difficulties to the majority of the children.

Words of this kind should be reviewed and drilled by themselves daily.

Was, any, to, now, but, very, have, there and who, are just a few of these words.

*Method.*—Prepare a chart in the form of a flight of stairs. Print one of these words on each step. Hektograph on separate slips the sentences, from the reader, that contain these words.

Give each child in the group an envelope containing the separate lines and a reader. Tell him to take the word on the first step and find the story in his envelope that has this word in it.

He is then to find the same sentence in his book and compare it with the sentence from his envelope. Take the word on the next step and so on up the steps.

The value of this exercise lies in the fact that the child must read the word on the chart, he must read the sentence on the slip and then he must find it in his book.

He is compelled to read every portion of it over and over again, thus visualizing the difficult words more thoroly than he would during an oral reading lesson.



This exercise would be worse than valueless unless preceded by a thoro oral drill.

### Language

(Third and Fourth Year.)

*Aim.*—To teach the child to recognize a noun as a word that names something. It is not at all necessary at this stage for him to know the term "noun."

*Preparation.*—Write with hektograph ink the names of people, places, flowers, games, toys, tools, materials from which dresses are made, animals, birds, things to eat, things to wear.

Make duplicate copies enough to have at least three sheets to cut into separate words, for each child's envelope or box.

On a slip to go with these words write the following directions:

Pick out

1. Three names of people.
2. Three names of places.
3. Three names of flowers.
4. Three names of games.
5. Three names of toys.
6. Three names of tools.
7. Three names of materials from which dresses are made.
8. Three names of animals.
9. Three names of birds.
10. Three names of things to eat.
11. Three names of things to drink.

As each child's box contains a large number of words, he must spend considerable time to select the correct word. This compels him to observe the form, not only of the particular word he is going to use, but all the other words that he incidentally handles.

(Third and Fourth Year.)

*Aim.*—To teach the children the difference between singular and plural nouns without the use of technical terms. The seat work must be preceded by brisk oral work.

*Preparation.*—Cards are prepared in a manner similar to that described in the last exercises, except that the singular and plural of each noun is to be given.

Two slips are placed in the box or envelope with these words. On one write *ONE*—on the other *MORE THAN ONE*.

The children are to select the singular and plural of each noun and place them side by side under the proper heading. Aim to have at least three copies of each word.

When completed a child's desk might look as follows:

One

More than One

knife

knives

hammer

hammers

chisel

chisels

flower

flowers

rose

roses

robin

robins

child

children

leaf

leaves

(Third and Fourth Year.)

*Aim.*—To give variety of expression and to correct the habit of beginning all sentences in the same way.

*Method.*—On the outside of an envelope or on the inside cover of a box write, "Man will find peace and contentment in his heart if he fears God and does good." Using hektograph ink, rewrite this sentence, beginning in the following way:

- |                   |                      |
|-------------------|----------------------|
| 1. If             | 6. If you desire     |
| 2. Whoever        | 7. Fear God          |
| 3. He who fears   | 8. Happy the man     |
| 4. So long as man | 9. Should you do     |
| 5. As soon as man | good                 |
| no longer         | 10. How can man find |

On the hektograph run off duplicate copies of these sentences and cut them into the separate words. Place these with the following directions in the box.

Reconstruct this sentence, beginning:

1. If
2. Whoever
3. He who fears
4. So long as man
5. As soon as man no longer
6. If you desire
7. Fear God
8. Happy the man
9. Should you do good
10. How can man find

*Child's Work.*—The child is to follow these directions and build the sentences on his desk.

When completed his work should look as follows:

If | man | fears | God | and | does | good,

he | will | find | peace | and | content-

ment | in | his | heart.

Whoever | fears | God | and | does | good,



will find peace and contentment  
in his heart.

He who fears God and does good,  
will find peace and contentment  
in his heart.

So long as man fears God and  
does good, he will find peace  
and contentment in his heart.

As soon as man no longer fears  
God and does no good, he  
will lose peace and contentment  
from his heart.

If you desire peace and content-  
ment in your heart, fear God  
and do good.

Fear God and do good and you  
will find peace and contentment  
in your heart.

Happy the man who fears God  
and does good, for he will  
have peace and contentment in  
his heart.

Should you do good and fear  
God, you will have peace and  
contentment in your heart.

How can peace and contentment  
be in your heart, if you do  
not fear God and you do no  
good.

### Number Work

#### FIRST YEAR

Hektograph the following. Give a sheet to each child with a box of sticks. He is to build his answers, on his paper, with the sticks:

4	3	6	5	7	9	8
I	I	I	I	I	I	I
3	5	4	7	6	7	9
2	4	3	6	5	8	7
I	4	3	5	4	6	3
I	3	2	5	5	8	5



Weaving and Basket Making Done in a Primary School  
in New York City



# 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 schoolrooms 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.

### A Morning Song

Here is a copy of a little prayer song I have devised. We sing it the first thing every morning, with bowed heads and folded hands, and I find that besides teaching reverence to the children it brings a calm over the schoolroom that other songs and exercises fail to cause:

Thanks we give, Thanks we give,  
To our God above,  
For home and school and playmates dear,—  
For everyone we love.

Father dear, Father dear,  
Lead us on our way,—  
Teach us, oh, to do Thy will,  
And help us thru the day.  
*Iowa.* Verna Davis.

### On the Way to School

On a certain day tell the children to make a list of all the things they saw on the way to school. Give them no warning beforehand. After they have written, tell them to observe closely what they see the next morning when they come to school.

The next day have them write another list. Then compare the two lists and see how many more things they have written about on the second day.

Have the pupils write the names of animals and insects that fly, walk, jump and creep.

*Pennsylvania.* Mary S. Boyer.

### Games and Exercises

Each succeeding number of your Magazine for primary teachers is more interesting than the last, but the "Games and Exercises for the Little Ones" have been especially helpful to me in my class work with the beginners. I have, during the past term, ordered from catalogs several books, costing from fifty cents to two dollars each, just to get such motion exercises, but none of them contained the desired suggestions.

In the arithmetic and number work, I have often adapted the devices to suit the needs of the various classes, as in the February number the houses offered a suggestion to me for even the "wee ones." I helped them draw the houses and then put four dots at each of the four windows, explaining to the children that each dot represented a bird (sometimes the pupils would place the dots), then they were told to count

how many birds flew in at the windows, our number for that day being 16.

The next day we had the number 17 for our lesson, and I used an original device, which might be of interest to some other teacher: Draw a tree and from each branch suspend two cherries, also one at the top. Count the cherries. I prefer to have them do this work at the blackboard. Have the pupils follow line by line.

I have also found many helpful suggestions for each of my other classes, the first grade and advanced first, and feel that the magazine is a necessary adjunct to my school work.

*Tennessee.* Mrs. R. C. Johnston.

### Making Booklets

There certainly is a blessing in the pleasure received from giving joy to the little ones. They do so appreciate our efforts.

At our school, after we have become familiar with a lesson in both print and script, we make a book. This is done only before we have reading books of our own. Our method is as follows: A sufficient number of copies for each member of the class are taken off on the hektograph, on 6 x 9 drawing paper. The papers are folded in halves crosswise, and thus we have our books.

On the top cover we make a drawing, either freehand or with a cardboard pattern for outline, to illustrate the lesson. Occasionally we substitute a design in paper-cutting. Then we read the lesson from our book, and proudly bear them home.

It is needless to say that this furnishes untold joy and is as profitable as enjoyable.

*Minnesota.* Mabel M. Marget.

### Games for the Little Folks

The old game of "I Spy" is a good one for the little folks' indoor games.

Let one row of pupils pass out into the hall, while a child in the room places in full view a bean bag (or other object).

The pupils are all called in and as soon as a child sees the object, he says, "I spy," and passes to his seat, and so proceed until all have "spied" the object, when all the children in the room rise and clap hands.

The next row of children pass out and the child who first spied the bean bag hides it.

Proceed in the same way with each row.

*Illinois.* Carrie J. Rigg.



To Cure Whispering

I had trouble from my pupils' whispering, at the beginning of the term. To overcome this I reserved a space on the blackboard to publish the deportment grades every Monday morning. Thru the week any who were seen to whisper were asked to write their names in a small book provided for the purpose.

For every time they whispered one per cent was taken from their deportment grade. If they kept their grades above 90, a gold star was placed on the front cover of their readers.

They try to see who can get the best grade for our deportment corner, as we call it.

The plan has succeeded nicely.

Ohio. ELIZABETH MARY MALONEY.



Devices for Writing

After the pupils are familiar with a number of sight words learned in the reading class, have air-tracing exercises with these, to test memory and impress more vividly the form of the words. The teacher must start at her right, going toward her left, in order to make the word appear as it should to the pupils. Pupils follow the teacher with finger in tracing, then guess what the word is. The teacher then traces alone, the children guessing. The teacher may write on the board with crayon, finger, or pointer, they following, then guess the word. Let a pupil whisper a known word to the teacher for her to trace in the air. Pupils guess what it is.

Have letters made by dictation.

Dictate—"Down slant, dot," and you have i.

"Down slant, under (right curve) slant," makes u.

"Down slant two spaces, cross," makes t.

"Loop, under, little arm, makes b.

"Loop, over (left curve), little head, slant" (k).

"Loop, slant way down, cross" (f).

"Under, downward loop, dot" (j).

"Over, slant, over, slant" (n).

Short words may be dictated thus, and chil-

dren may guess what the words or letters are, after making them from the dictation.

Nebraska. LOTTIE LAPPART.

Spring Story Problems

The first day of April was Friday. The next day was a holiday, of course, and Johnny took a long walk. He saw four robins that had come back, also two bluebirds. Then, on Sunday, he saw three ground-sparrows, another robin and half a dozen blackbirds. How many birds did Johnny count?

Let us make a picture of those birds at our seats and you may show me where Johnny saw the birds.

Little Eleanor walked down a country roadside with her papa. It was a bright spring day. She saw some pussy-willows. Her papa cut two twigs from a bush. On one twig there were eight pussies and on the other there were six pussies. How many did little Eleanor have?

Ruth is going to have a flower-bed this summer. She planted some daffodils long ago and now—oh, what a pretty bed of the golden flowers she has! You should see them! The other day she brought six to me. She said she had given five to her grandma, and eight to her mother. How many pretty daffodils did Ruth pick that day?

James is going to have an orchard all his very, very own. His father bought six apple trees, seven plum trees, and five cherry trees for him. He planted them on Arbor Day. He planted them in three rows. How many trees has he, and how many in a row?

James and his little sister Nellie have a garden-bed. James has a wheelbarrow, each has a watering-pot; James has a sickle, Nellie has six flower-pots; each has a hoe, each has a spade, each has a rake and a shovel. How many garden implements did their mamma buy for them?

Kentucky Bird and Arbor Day Annual.

# Hood's

# Sarsaparilla

For

## All Spring Blood Diseases and Ailments

Possesses medicinal merit Peculiar to Itself and has an unequaled record of cures. Take it this spring, in usual liquid form or tablets known as Sarsatabs.

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



# Addition and Subtraction Exercises

By Harriet E. Peet, State Normal School, Salem, Mass.

## Analysis of the Number Twelve

### CONCRETE EXPERIENCE

From blocks or tablets the children discover how many 2's, 3's, 4's and 6's are in 12. This gives them the multiplication and division facts.

### ABSTRACTION OF FACTS

$5 + 7 = 12$	$12 - 5 = 7$	$4 \times 3 = 12$
$10 + 2 = 12$	$12 - 10 = 2$	$3 \times 4 = 12$
$7 + 5 = 12$	$12 - 7 = 5$	$2 \times 6 = 12$
$8 + 4 = 12$	$12 - 8 = 4$	$6 \times 2 = 12$
$2 + 10 = 12$	$12 - 2 = 10$	$12 \div 4 = 3$
$3 + 9 = 12$	$12 - 3 = 9$	$12 \div 2 = 6$
$6 + 6 = 12$	$12 - 6 = 6$	$12 \div 6 = 2$
$11 + 1 = 12$	$12 - 11 = 1$	$\frac{1}{2} \text{ of } 12 = 6$
$9 + 3 = 12$	$12 - 9 = 3$	$\frac{1}{4} \text{ of } 12 = 3$

### APPLICATION

Mary had 7 chickens and 5 chickens. She had ——— chickens in all.

John wanted 12 cents. He has 5 cents. He must get ——— cents more.

Twelve sparrows sat on a telegraph wire. Seven flew away. There were ——— sparrows left.

Five boys were playing together; five more joined them and then two more. In all there were ——— boys playing together.

### REPRESENTATION

The children show by squares, lines or dots, what numbers put together make twelve.

### DRILL

$11 + ? = 12$	$4 \times ? = 12$
$7 + ? = 12$	$3 \times ? = 12$
$5 + ? = 12$	$2 \times ? = 12$
$6 + ? = 12$	$6 \times ? = 12$
$8 + ? = 12$	$12 \div ? = 3$
$4 + ? = 12$	$12 \div ? = 4$
$9 + ? = 12$	$12 \div ? = 6$
$3 + ? = 12$	$12 \div ? = 2$
$10 + ? = 12$	$\frac{1}{2} \text{ of } 12 = ?$
$2 + ? = 12$	$\frac{1}{4} \text{ of } 12 = ?$

## Cup, Pint and Quart

### CONCRETE

Use water, sand or sawdust to measure with, to find the number of pints in one quart and the number of cups in one pint. Let the children guess the capacity of different vessels and then test their estimates by actually measuring. Use pint and quart measures, milk bottles, cups, bowls, pitchers, and fruit jars.

### ABSTRACTION OF FACTS

2 cups make 1 pint.  
2 pints make 1 quart.  
4 cups make 1 quart.

### APPLICATION

How many cups of milk in 2 quarts?

How many quarts of milk are needed to fill 8 cups?

John's baby brother drinks 2 cups of milk a day. How many pints of milk does he drink?

How many pint bottles can be filled from 2 quarts of milk?

How many times must a cup be filled in order to measure out 2 quarts of vinegar?

### DRILL

How many pints in 2 quarts? 3 quarts? 4 quarts?

How many quarts in 4 pints? 8 pints? 10 pints?

How many cups in 3 pints? 2 pints? 4 pints?

How many cups in 4 quarts? 3 quarts? 2 quarts?

## Value of Coins

### CONCRETE

Use paper money. Practice finding equivalents.

### ABSTRACTION

5 cents = 1 nickel.  
10 cents = 1 dime.  
25 cents = 1 quarter.

### APPLICATION

Count out coins needed to buy:

Balls .....12c. Dishes .....22c.  
Books ..... 7c. Knives .....30c.  
Dolls .....18c. Toy chair .....17c.

### DRILL

1 dime = 1 nickel and ——— cents?  
1 dime = ——— cents?  
1 nickel = ——— cents?  
1 quarter = ——— cents?  
1 quarter = ——— nickels?  
1 quarter = ——— dimes and ——— nickel?  
1 quarter = ———1 dime and ——— nickels?  
1 dime and 2 cents = ——— cents?  
1 dime and 4 cents = ——— cents?  
2 dimes and 3 cents = ——— cents?  
3 nickels and 1 dime = ——— cents?  
2 nickels and 1 dime = ——— cents?

The exercises above show how thoroughness and skill in numbers may be obtained by a combination of concrete and abstract work in such a way that there is variety, while at the same time there is a necessary repetition of facts. The amount of concrete material which is available for such exercises is almost unlimited. We have at hand, or can easily obtain, blocks, geometric forms cut from cardboard, paper cut to suit our convenience, pictures drawn on the blackboard or cut from magazines and pasted on cards, toy money, the clock face, rulers, pint and quart measures, patterns and models for construction work, and a multiplicity of similar material.



## What Does the Bee Do?

What does the bee do?  
Bring home honey.  
What does father do?  
Bring home money.

And what does mother do?  
Lay out the money.  
And what does baby do?  
Eat up the honey.

—CHRISTINA ROSETTI.

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## Reproduction Stories

Robbie has a rubber dog that can whistle and a live dog that cannot.

Baby cried because her rattle fell to the floor. When she is older she will not cry.

Who is as greedy as the pig? "I am!" said the duck. She thought it was nice to be greedy.

One of the strawberries rolled out of little Belle's spoon. It was not much to lose, but it made a stain on the carpet.

A little bug was trying to find its way home. A big giant of a boy kept moving the rubbish with a stick, just to see the bug get lost.

"To-morrow will do," said Paul, when his mother asked him to fill the woodbox. The next day it rained and the wood was too wet to burn.

"I will never leave you," said the stamp to the letter. And it did not until the letter dropped into the water. Then the stamp floated off and said never a word.

Poor Amy cried, because she was too sick to go to school. In the afternoon a little friend came to see her and said the teacher had asked about her. Then Amy felt better.

Once upon a time a king was very ill. The doctor said nothing could save his life but wearing the shirt of the happiest man in the kingdom. But the happiest man in the kingdom had no shirt!

Florence lives in a large stone house and her father keeps an automobile. Lily lives in a small cottage and her father does not keep an automobile. Lily is just as happy as Florence, for her mother lets her have a garden bed.

Daniel's rabbits like clover and his dog likes meat. One day he thought he would teach them new ways. He gave the clover to the dog and the meat to the rabbits. Neither the dog nor the rabbits would eat what he gave them, even when they were hungry. Animals do not like to learn new ways.

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## Where Teachers are Going

Every year the tide of summer travel among teachers changes and just now it is said to be toward Northern Michigan—a region that is becoming famous from its great beauty and wondrous climate. Then the railways have put on their finest trains and offer very low rates. Besides, the lake trip from Chicago, Detroit, Cleveland and Buffalo is one of great charm. The tourist center is Bay View, amid the groves, by the shore of Lake Michigan. It is the largest summer city in the West; the seat of a summer University of growing fame, and an Assembly where appear the celebrities of the concert and lecture platform. Our glorious prima-donna, Mme. Schumann-Heink, sings there this year. It is truly an ideal spot for one's vacation. Recreations are abundant and in that cool Northern air the tired grow strong and pleasantly enjoy the varied and rich educational and social advantages. J. M. Hall, Boston Boulevard, Detroit, Mich., is the one to address for information.

## It Is Not Raining Rain to Me

It is not raining rain to me,  
It is raining daffodils;  
In every dimpled drop I see  
Wild flowers on distant hills.

The clouds of gray engulf the  
day

And overwhelm the town;  
It is not raining rain to me,  
It is raining roses down.

It is not raining rain to me,  
But fields of clover bloom,  
Where any buccaneering bee  
May find a bed and room.

A health unto the happy!  
A fig for him who frets!  
It is not raining rain to me,  
It is raining violets.

—ROBERT LOVEMAN.

## How the Woodpecker Knows

How does he know where to dig  
his hole,

The woodpecker there on the elm  
tree bole?

How does he know what kind of  
a limb

To use for a drum, and to bur-  
row in?

How does he find where the  
young grubs grow—  
I'd like to know?

The woodpecker flew to a maple  
limb,  
And drummed a tattoo that was  
fun for him.

"No breakfast here! It's too  
hard for that,"

He said, as, down on his tail he  
sat,

"Just listen to this: rrrr rat-  
tat-tat."

Away to the pear tree, out of  
sight,

With a cheery call and a jump-  
ing flight,

He hopped around till he found  
a stub,

"Ah, here's the place to look for  
a grub.

'Tis moist and dead—rrrr rub-  
dub-dub."

To a branch of the apple, Downy  
hied,

And hung by his toes to the un-  
der side,

"'Twill be sunny here in this  
hollow trunk;

It's dry and soft, with a heart of  
punk,

Just the place for a nest—rrrr  
runk-tunk-tunk."

"I see," said the boy. "Just a  
tap or two,

Then listen as any bright boy  
might do,

You can tell ripe melons, and  
garden stuff

In the very same way—it's easy  
enough."

—WILLIAM J. LONG.

## The Rainbow

Black ribbon is the general rule  
To tie one's pigtails in the  
school.

I wear red ribbon every day  
When I go out to run and play.

For dancing school the little  
girls

Wear sweet pink bows tied in  
their curls.

And blue my papa likes to see  
When we have company to tea.

While anything but snowy white  
To wear in church would not  
seem right.

On rainy days I like to wear  
A plaided ribbon in my hair.

With all the colors bright and  
gay,

And that's my rainbow, people  
say.

—ABBIE FARWELL BROWN, in  
*The Churchman*.



## The Man in the Moon

By MILDRED MERRILL

Last night when I had gone to bed,

And my mother had taken the light,

I thought I saw a great big head,—

And I hugged my dolly tight.

Outside it was almost as bright as day,

And I'm sure it wasn't the sun,  
For when my mother went away  
The night had just begun.

It gave me quite a dreadful scare,

And my dolly was trembling so  
That just to show her I didn't care

If the wind did howl and blow,

I jumped right up and out of bed,

As quick as I could fly,  
And found the great big shining light

Was way up in the sky.

And I'm as sure as I can be,  
From the face on my silver spoon,

The thing that smiled down so at me

Was only the Man in the Moon.

## 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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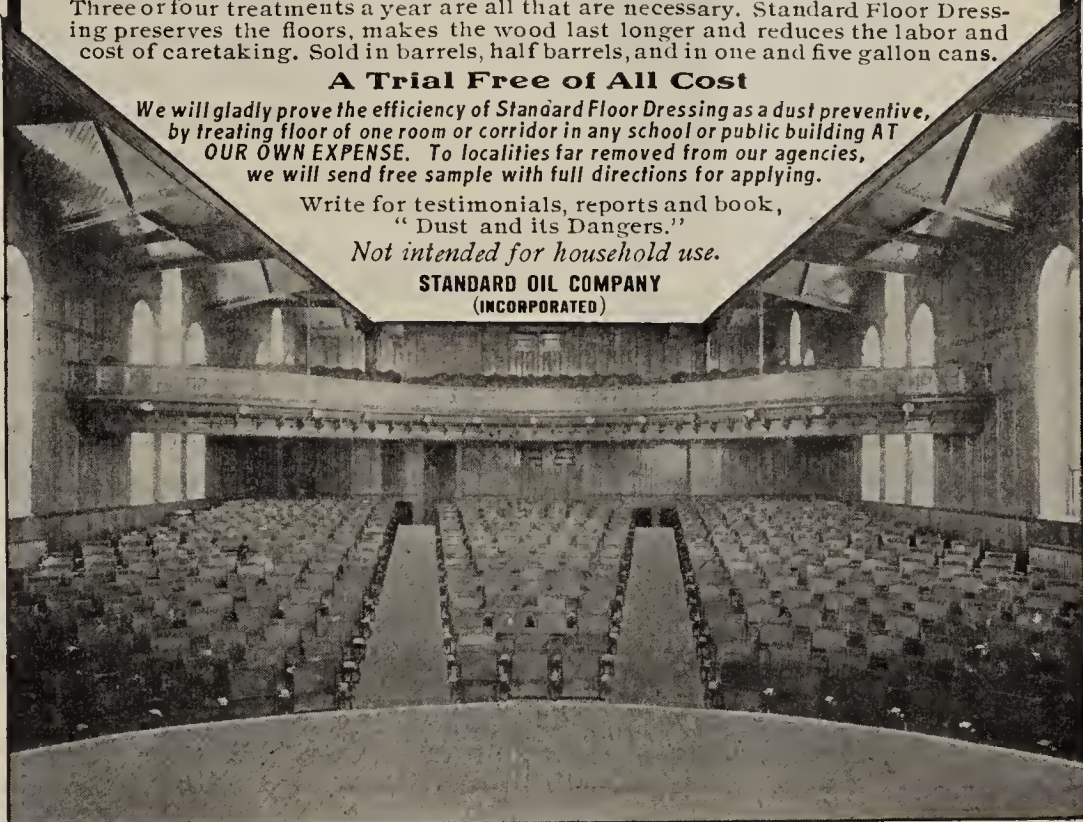
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TEACHERS MAGAZINE—APRIL



No. 23

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## Pennsylvania Railroad BULLETIN

### Summer Trips Afar and Near

Summer days are coming fast, and vacation time suggests itself to young and old alike. In a few weeks school will close; teacher and pupil will lay aside book and pencil, and the annual exodus to country, seashore and mountains will have begun.

Already the cry is:—"Where shall we go this summer? To the old and tried resort we have visited year after year; or shall we try a new place?"

The Pennsylvania Railroad's Summer Excursion Book contains descriptions of nearly eight hundred of the leading resorts of the United States and Canada.

Chief among these are the forty beaches of New Jersey, which combine the best to be found in resort attractions. New Jersey's seacoast is a pleasure ground not equalled anywhere in the world.

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The Summer Excursion Book, to be issued early in May, describes these and other resorts, gives lists of principal hotels, and quotes rates of fare from principal stations on the Pennsylvania Railroad.

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## At the Tree

Children (recite)—

All so happy, so glad and gay  
We little children have come  
to-day  
And sturdy, strong and  
stout of limb,  
We bring an oak from the  
forest dim;  
And here with words of joy  
and praise,  
This tree we'll plant for com-  
ing days.

First Child—

In the years that hurry by,  
May its branches reach the  
sky.

Second Child—

Birds shall in its branches  
nest.

Third Child—

Children 'neath its shadows  
rest.

All—

And we hope that it may be  
A blessing to posterity.

—Kentucky Arbor and Bird Day  
Annual.

## Why Is It?

"I wonder," cried small Theo-  
dore,

"Why the big world goes  
round,  
And if, like my new spinning  
top,  
It makes a humming sound?"

"It seems so queer that we  
should be

All circling round the sun;  
And why the poles should both  
be cold  
Would puzzle anyone.

"And then there's such a lot of  
sea,

And such a little land,  
Geography is very hard  
For me to understand!

"But mamma says I've got to  
learn,

So's when I'm big, some day,  
I can sail off to foreign lands  
And travel far away."

—Jewels.

### Rest and Health for Mother and Child

Mrs. WINSLOW'S SOOTHING SYRUP has been used for OVER FIFTY YEARS by MILLIONS OF MOTHERS for THEIR CHILDREN WHILE TEETHING, WITH PERFECT SUCCESS. It SOOTHES the CHILD, SOFTENS the GUMS, ALLAYS ALL PAIN, CURES WIND COLIC, and is the best remedy for DIARRHOEA. Sold by druggists in every part of the world. Be sure to ask for "Mrs. Winslow's Soothing Syrup." And take no other kind. Twenty-five cents a bottle.

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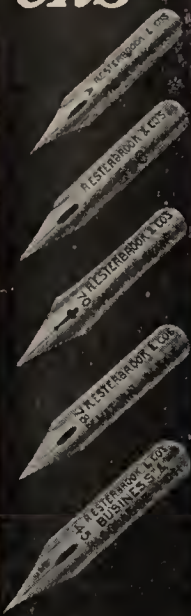
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### The Children's Page

(Concert Recitation)

Our hands shall gather blossoms sweet

For brave men lying low;

Our hearts shall to the soldiers dead

All love and honor show.

We'll love the flag they loved so well,

The dear old banner bright;

We'll love the land for which they fell

With soul and strength and might!

—Illinois Memorial Day Annual.

### An Indignant Scholar

Such a horrid jogafray lesson!

Cities and mountains and lakes,

And the longest, crookedest rivers,

Just wriggling about like snakes.

I tell you, I wish Columbus

Hadn't heard the earth was a ball,

And started to find new countries

That folks didn't need at all.

Now wouldn't it be too lovely

If all that you had to find out Was just about Spain and England,

And a few other lands thereabout.

And the rest of the maps were printed

With pink and yellow, to say, "All this is an unknown region, Where bogies and fairies stay."

But what is the use of wishing, Since Columbus sailed over here,

And men keep hunting and 'sploring

And finding more things every year?

Now show me the Yampah River,

And tell me, where does it flow?

And how do you bound Montana?

And Utah and Mexico?

—Phrenological Journal.

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VOL XXXII.

JUNE

1910

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They say the pen is mightier than the sword;  
 — And soldiers tin are tiresome things I think—  
 So I shall be a poet, but I'm glad

That **HAND SAPOLIO's**  
 mightier than the ink!



Blanche Fisher





Vol. XXXII.

June, 1910

No. 10

## Re-Creation Time

People who ought to know say that the human being is made over, so far as physical organization is concerned, once in every seven years. The tissues of the body and all that has to do with them are being renewed incessantly and a complete change is effected in that period. Of course the material which is, furnishes substance and helps in the making. So there is necessarily a close family resemblance between my present self and that of seven years ago.

The supposition is that mentally and spiritually our renewal keeps up with the physical process. In memory some of us feel the change. Fortunate are we if our forgettery drops out the disagreeable things and permits the memory to retain all that gave pleasure and comfort. Our intelligence and our sympathies are bound to expand if we are the sort of teachers the children are in need of. People who do not grow in these essentials are of no earthly use in school work.

Renewal is growth and growth is renewal. Another term for renewal is re-creation. Our forebears were good philosophers when they identified the word re-creation with that which gives pleasure. Not until an activity becomes enjoyable does it contribute to our growth. Grind wears. That is all it does. To be sure, an activity that is grind to one person may be joy to another. The one thrives on it, the other is worn out by it. Moral: Get fun out of your work, or quit.

Suppose we make our inner renewal keep step with that of our physical apparatus. That would mean that in one year we must make over one-seventh of our self. Now, seven is such a fine number to conjure with that we have set aside one-seventh of the year as vacation time for the schools. It is really a few days more. No doubt the extra days are intended for the getting rid of school thoughts and the putting on of them again.

Vacation stands for re-creation. At least, it means that to teachers. Strange! So it has been found that school work is not giving teachers enough of a chance to grow in human

things. The daily contact with immature minds uses up strength—more or less according to the teacher's efficiency—without corresponding return in growth. That is why teachers who labor only with the children and for the school, and fail to renew themselves by association with their peers and with persons of broader outlook, impress one so often as stunted mortals.

Vacation time, then, to the teacher should be mainly a time for contact with people and objects whereby the parts of their selves neglected in school time may be expanded and refined, and—a time for the restoration of vitality.

Shall the teacher go to summer school? That depends upon two factors,—the teacher and the summer school. As a general rule, the city teacher does better to get away from teachers, especially if during the school year she be limited in her social association almost exclusively to teachers. For the isolated teacher, and those in the smaller towns, the summer school is often the ideal place to spend a vacation: They need to come in touch with co-workers, in order to find their own measure, and to draw help and courage and new ambitions from the contact.

Shall the teacher loaf? By all means. Loaf as Francis of Assisi did, as Thoreau did. Loafing is divesting one's self completely from business pursuits, and following one's interests and wishes and even whims if you please, without a thought of responsibility to any human being. That sort of loafing is real vacationing.

What about physical exercise? That is purely a personal question. What is beneficial to one may be positively harmful to another. A few general thoughts may point the way. Nervous exhaustion, mental fatigue, or any other kind of depletion of vitality is not cured by further expenditure of energy. Shifting from the right shoulder to the left is a relief to one side, but not to the body as a whole. The point is to get rid of the weight.

Exhaustion is exhaustion, whatever its form. There is but one cure for it, and that is rest, absolute rest. Sleeping out of doors is good for everybody who is properly protected from



storms and rains and tigers. The hammock for the daytime and the tent for the night, and mother to look after you—there you have your conditions for an absolute rest.

Of course, you don't want to rest all summer long. There is time for a real long rest when the work of life is done. Then is when we all get it. Rest must not be continued till it becomes rust. Any engineer can tell you that his machinery needs a rest now and then, but there is a limit to it. Too long continued, rust will set in. It is well to keep that in mind.

Selfishness may feel like a pretty soft pillow to put one's head on, but it is a mighty poor prop for recreative rest. There is no need to say that to teachers; they know. They will enjoy the novelty of having the whole family wait on them in the first few days of their vacation. But then they will pitch in themselves and help make life easier for mother.

Get out of doors as much as you can. Do the things you most like to do; if you can. If you can't, like to do the things you find to do. Don't teach in vacation time, unless it be some young man who is badly in need of being taught by *you*. Get all the vitality you can. Loaf all you

can. Get all the fun you can. May this be the happiest vacation you ever had! You deserve it. I wish it to you. And "God be with you till we meet again"—in September.

### Ballad of Betty Ross

Just out of the history, primly she comes,  
With slender pink fingers and deft little thumbs,  
She brings a bright needle—a skein of soft  
floss,  
A thimble, and scissors, this quaint Betty Ross.

She skilfully sews some long strips, red and  
white—

And cuts with quick fingers, five-pointed stars  
bright,

Then puts all together, and with a proud toss,  
She holds up the banner, this quaint Betty Ross.

Beloved Old Glory! So fearless and true,  
In bright, starry splendor of red, white, and  
blue,

Forever your stars, with their beautiful gloss  
Shall bring us sweet thoughts of our quaint  
Betty Ross!  
—Selected.

## Program of Teachers Magazine, 1910-1911

The day-by-day problems of school's routine are fully taken care of.

Every month there are entertainment programs for celebrating special days. Blackboard calendars, memory gems, and reproduction stories are regular features.

Miss E. Fern Hague's plays for primary schools appear exclusively in *TEACHERS MAGAZINE*. She is an expert at dramatization of stories.

We shall have a song a month. Every one of them will be a real classic suitable for little children. They will be the kind of songs which the children love to sing and will never grow tired of.

Full-page reproductions of famous pictures will be given, which, aside from having artistic value, will be found a splendid help for oral or written composition. Each month three prizes will be offered, to the schools sending the best reproductions, either in paper-cutting, drawing or stories.

*TEACHERS MAGAZINE* was the first periodical for teachers to introduce folk dances. It has since published hundreds of dances and games, every one of them interesting and good. Group and mass games in which all the children can take part and none is left out will be described. There will be games for rainy days, and outdoor games for sunshiny days.

And pieces to speak! *TEACHERS MAGAZINE* takes pride in supplying the choicest collections to be found anywhere.

Eleanor G. Leary and Agnes E. Quish will continue to give us of their inexhaustible supply of devices for keeping children profitably employed. Teachers using the Group System will find just the help they need.

The Child World, which will bring the large print

stories in the new volume, will be fully up to the standard of the past. Besides there will be many short reproduction stories, and pages of cut-up number work.

Elizabeth E. Scantlebury, whose dolls have become famous the world over, will give us a charming series of illustrated articles, showing how to bring the little folks of other lands into the classroom. We shall have clear and reliable directions for dressing dolls in the costumes of different countries. There will be suggestions for the use of the sand-table in making vivid the life of peoples. Every number of the magazine will have large outlines of paper dolls with paper costumes to fit. The outlines can be transferred to stiff cardboard and colored by the children if desired. At the end of the year each subscriber will have a most valuable set of helps for geography, color and constructive work, worth considerably more than twice the subscription price.

The doll series begins with the present number. Mothers will be glad to know of this especial feature. Why not tell them about it? Each subscription you send us will pay for three months of your own magazine. For three new subscriptions, accompanied by \$3.75, your own subscription will be renewed for a year.

Another new departure will be "Ten Little Journeys" to the lands of tea, coffee, cocoa, pepper, and other food products brought to us from afar. Simple maps showing the route of the steamers that carry these treasures will be printed with the articles. *TEACHERS MAGAZINE* is indebted to a Cincinnati teacher for the suggestion.

What would you like to have us add to this list? The magazine is yours. Let us know your wishes.

Address The Editor of *TEACHERS MAGAZINE*,  
11-15 East Twenty-fourth Street, New York.



# FLAG DAY...

Out on the breeze  
O'er land and seas,  
A beautiful banner is streaming.  
Shining its stars,  
Splendid its bars,  
Under the sunshine 'tis gleaming.  
Over the brave  
Long may it wave  
Peace to the world ever bringing  
While to the stars  
Linked with the bars,  
Hearts will forever be singing

LYDIA GOONLEY WARD





# Memory Gems for June

(Saturdays and Sundays omitted)

JUNE 1

'Tis the merriest time of year.

JUNE 2

There is a little maiden—

Who is she? Do you know?—

Who always has a welcome

Wherever she may go.

You surely must have met her—

You certainly can guess;

What! must I introduce her?

Her name is Cheerfulness.

JUNE 3

Never before hath a fairer day

In the heart of the summer nestled away

Than this, that comes with the year's work done,

To tell you vacation has *almost* begun.

JUNE 6

For flowers that bloom about our feet,

For tender grass, so fresh, so sweet;

For song of bird and hum of bee;

For all things fair we hear or see,—

Father in heaven, we thank Thee!

JUNE 7

So, little folks, come one and all,

And tumble out together,

Amid the sunbeam's golden light,

All in the sweet June weather.

JUNE 8

I am the sweet-brier, and I grow

By the wayside hedge where the children go.

JUNE 9

The daisies love the golden sun

Up in the clear, blue sky;

He gazes kindly down on them,

And winks his jolly eye.

JUNE 10

And in the sunshine flutters by

A little white-winged butterfly.

JUNE 13

Here at school we gather daily,

And we learn the golden rule;

Still aspiring, never tiring,

That is what we learn at school.

JUNE 14

Wave still in lofty air,

O wave thou everywhere,

On land and sea!

Aloft on pole and spire,

Pride of each son and sire,

Keep all our hearts on fire,

Flag of the free.

JUNE 15

Our flag is there! Our flag is there!

We'll hail it with three loud huzzahs!

Our flag is there! Our flag is there!

JUNE 16

Banner all glorious, float ever o'er us!

Every star shining there steadfast and true;

Holding the lesson of union before us,

Written for aye in the red, white and blue.

JUNE 17

Laws unjust, like the Stamp Act, passed,

The tea into Boston harbor cast,

The war for independence begun.

JUNE 20

Rose! Rose! Sweet, sweet Rose!

There's no flower that grows

So dear as the Rose.

JUNE 21

Be the rose pink or as white as the snow,

The rose is the queen of the flowers, we know.

JUNE 22

The daisies and the buttercups

Now merrily are growing;

JUNE 23

And everywhere, for June's sweet sake,

Are crimson roses blowing.

JUNE 24

O gold-green wings and bronze-green wings,

And rose-tinged wings that down the breeze

Come sailing from the maple trees!

You showering things, you shimmering things,

That June-time always brings!

JUNE 27

Fields and trees are green and fair,

And sunshine's sleeping everywhere.

JUNE 28

Summer's sunny days have come;

Soft and sweet the wind is blowing;

Bees across the meadow hum,

Where the golden flowers are growing;

JUNE 29

So, outward or inward, the meaning is clear;

Summer is here.

JUNE 30

Good-bye, good-bye to lessons,

For the year is nearly done.

We've worked and watched and waited,

Vacation is begun.

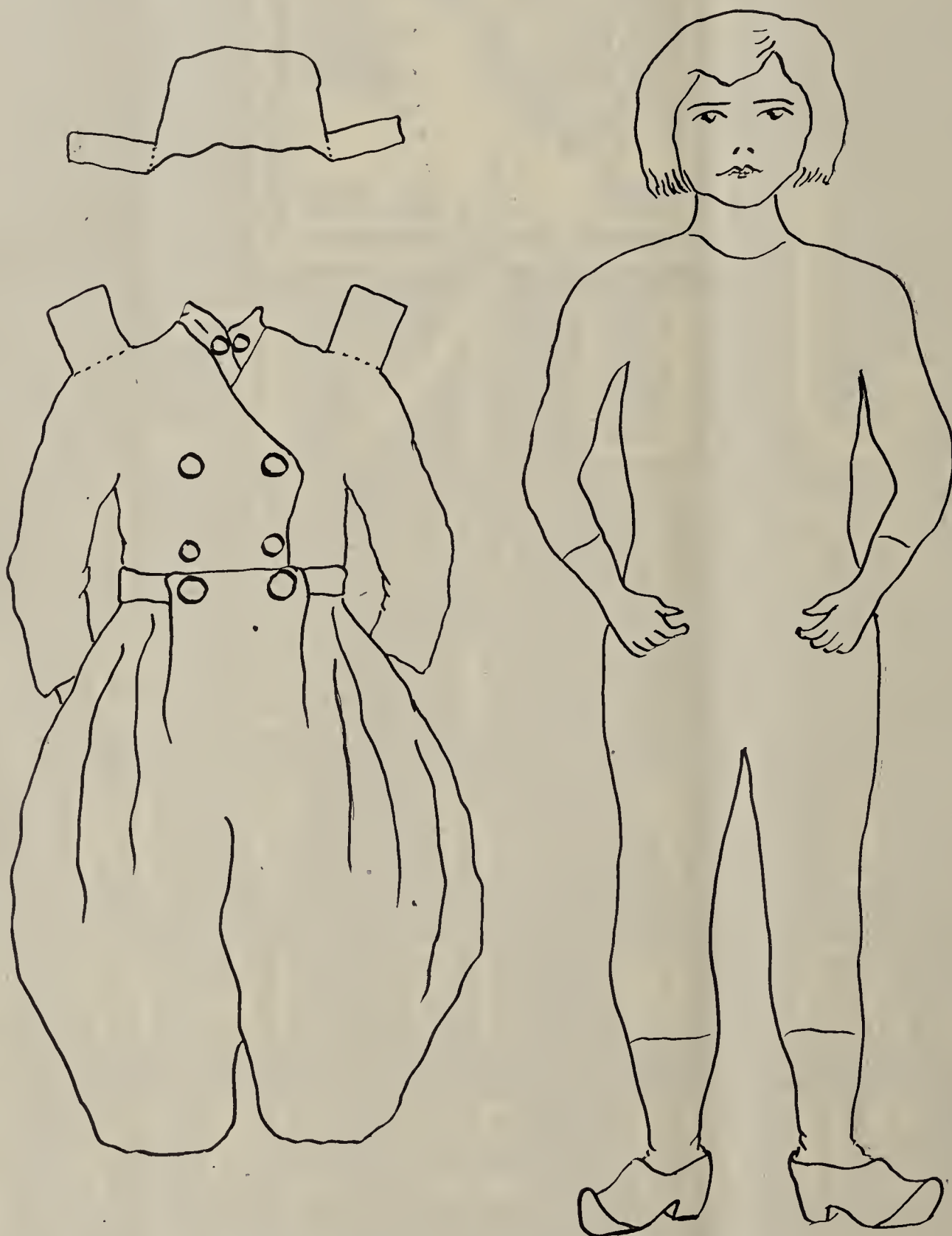






## DIRECTIONS FOR PAPER DOLLS

Trace doll and garments and make hektograph duplicates or thin cardboard patterns from which the children can trace. Color with water-color or crayons. Fold back tabs on dotted lines.



## DIRECTIONS FOR COLORING DUTCH BOY

Cap and trousers dark blue; jacket brown, silver buttons; kerchief orange; white shoes.

(See Girl Doll on page 347.)



# Homes of the World Children on the Sand Table

By Elizabeth Ellis Scantlebury, Massachusetts

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## Holland

Little Wilhelmina—

Little Pieter, too,—

Wears upon each little foot

A little wooden shoe.

Pieter's little jacket,

Brown, and very tight,

Has two rows of buttons,

Big, and round and bright.

Wilhelmina's little cap

Covers up her hair.

Little Holland is the home

Of this little pair.

Holland is the name of a little bit of a country on the edge of Europe, and it has a real queen and a baby princess all its own. It is the home of Wilhelmina and Pieter, just as the United States, or England, is your home. The colors in the flag of Holland are the same as those in your flag—red, white and blue, but they are in three strips of the same width, with the blue at the bottom, white in the middle and red on top.

The sand-table is a good place on which to make a picture of Pieter and Wilhelmina's home. All the land of Holland, on which its cities, and villages are built, was brought down in the shape of sand, clay and mud, by big, roaring, tumbling rivers, from the mountains of other countries. For hundreds of years this soil was gathering, until at last it was fit to live upon, that is, if the angry tides of the stormy North Sea were not rolling in, or the rivers

overflowing their banks, for water, like fire, is a good servant but a very bad master.

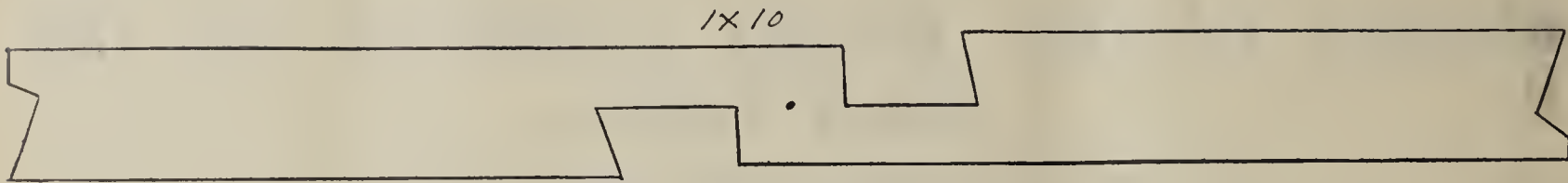
Then the people began fighting the sea on the outside of, and the rivers that ran thru, their country, to keep them from swallowing up their homes. On the side of Holland on which the sea lies there are high dunes, or sand hills, left there by the waters. To make of them a guard against the high tides, and to keep the sand from whirling away in the wind, reed grass was planted in it. The roots of the grass spread far and wide and interlaced with each other, holding the sand together. Between the dunes strong dykes were built of timber and heavy stones, both brought from far away. Then they were filled in solid with clay, sand and straw. On the banks of the rivers, too, dykes were built, sometimes with another dyke beyond and higher than the one near the river. This is called a "sleeper-dyke," and is of use only when the rains have made the river rise, or the ice has blocked it so that it overflows the first dyke.

To drain from the land the water that made it like a wet sponge, canals were dug and the water was pumped into them by windmills. More land was made by pumping and drawing all the water from lakes. The work of guarding and caring for this land, which the people of Holland have fought so long and so hard to gain, goes on all the time; the least little leak in a dyke may mean that a whole village will be destroyed.

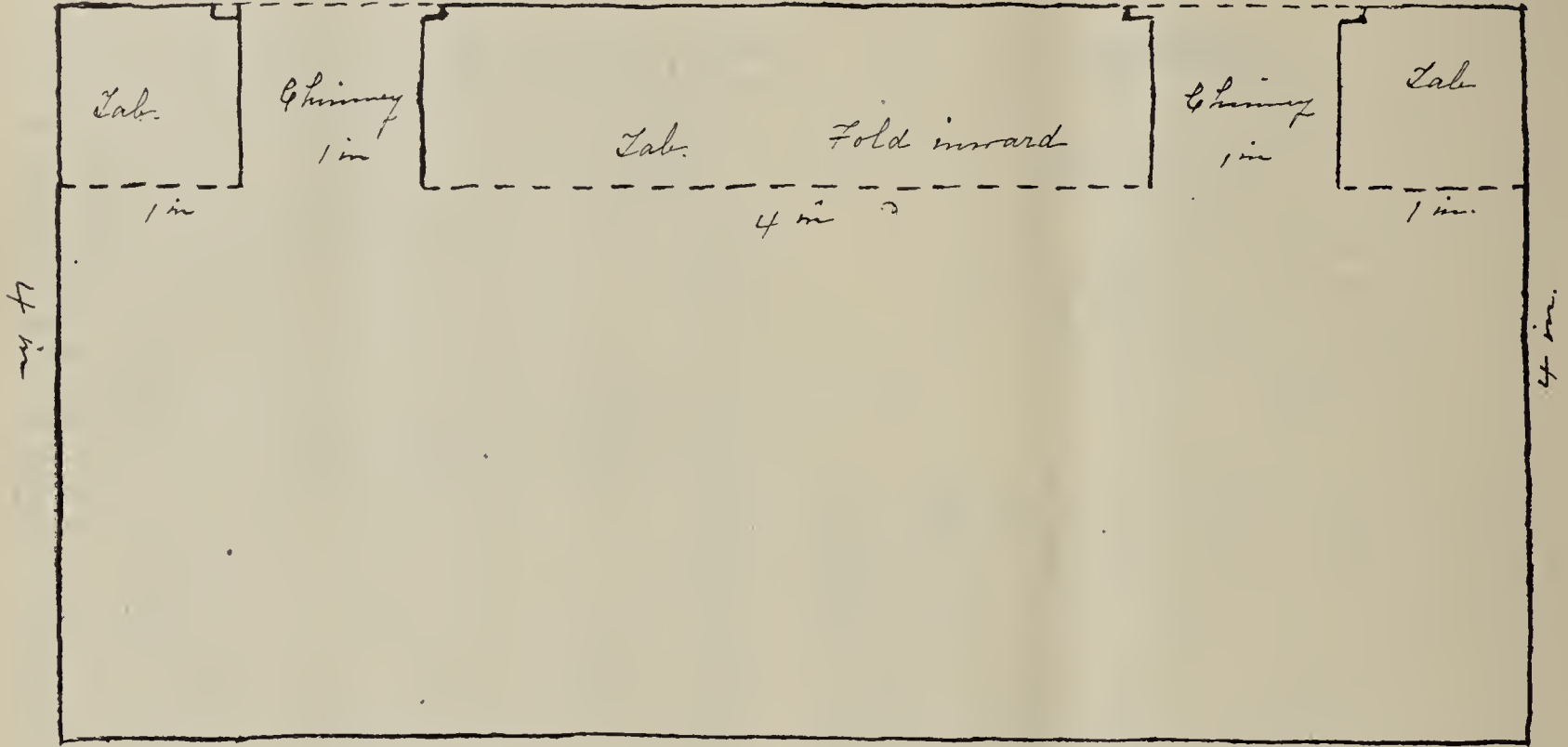


Holland Sand Table Complete



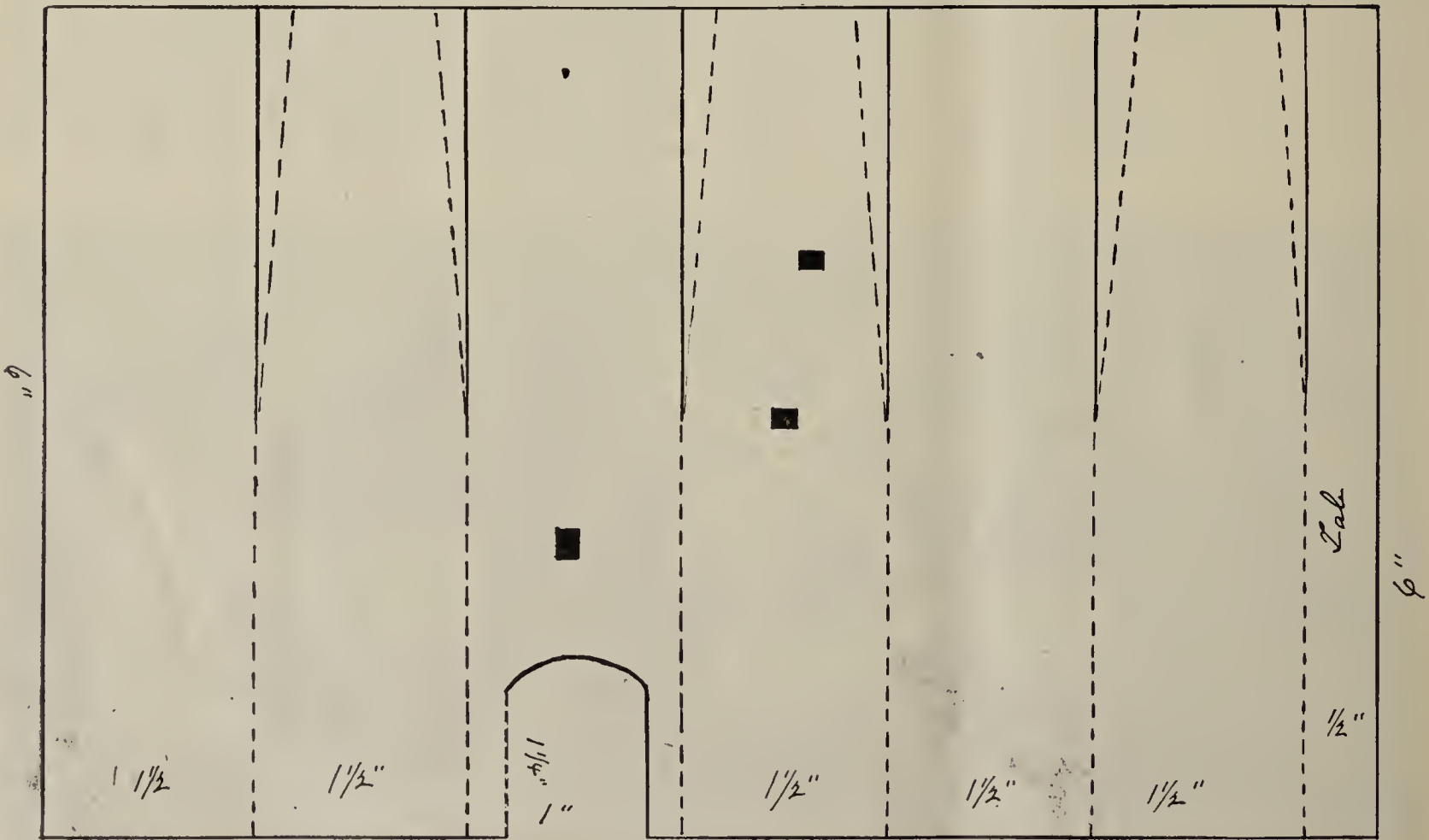


Arm of windmill



8 x 8—Fold on Top Line and Cut All but Top of Chimneys

Fold Each 1½-Inch Section Inward, Cut on Each Straight Line 3 Inches and Lap to Dotted Line



Upright Portion of Windmill



Now let us look over the edge of the big dyke where Wilhelmina and Pieter are standing watching for their father's boat. Everyone who visits Holland says, What an odd little country! And truly, there is none other like it in the world. When we try to give another person an idea of just how high a place is, we tell how many feet it is above the sea. But the Hollanders tell how much lower than the sea their land lies, so it is really "over the edge" that we are looking.

As far as we can see, the fields, meadows and little farms look like a big picture-puzzle with the parts all ready to be pushed together. The cuts in the puzzle are the canals, canals broad enough for barges to pass each other, and little canals just big enough for the milkman to row his boat in, when he goes to milk the black and white cows that are munching the bright green grass of the "polder." (A "polder" was once the bed of a lake.)

There are no hills, rocks or fences to be seen, but there are windmills everywhere. The wind is twirling, twirling, twirling their long arms, until you would think it and they are doing all the work that needs to be done in Holland. And they are doing very important work. A great many windmills have water wheels that act as pumps, raising the water into canals and keeping the low land dry. There are other windmills that saw timber, crush seeds for oil, grind tobacco for snuff, or grain into flour.

The arms of the windmill are of long, heavy beams and a lattice-work of wood with canvas stretched over it. They whirl on a pivot, and the hood to which they are fastened

can be turned around so that the sails will catch the wind coming from north or south, east or west. The miller often lives with his family in part of the mill. When the arms of the windmill are at rest they are usually crossed like an X, but if one of the family dies they are fastened in this way +, like a Greek cross. As a signal of danger from the water they are fastened in the same way, with a flag at the top.

If it were in April or May we could see great fields of bright tulips or lovely hyacinths, each color in a broad row or bed by itself. We could have armfuls of the beautiful flowers, too, for they are mowed down like grass, before they go to seed, as only the bulbs are wanted, for sale.

Wilhelmina and Pieter live in a little cottage with a door that is cut in two half-way up, so the upper half can be swung open while the lower is left closed. The roof of the cottage is red-tiled, and over each big chimney a flat stone is placed to keep out the rain. The stone is raised a little so that the smoke may find its way out at the sides. The storks sometimes

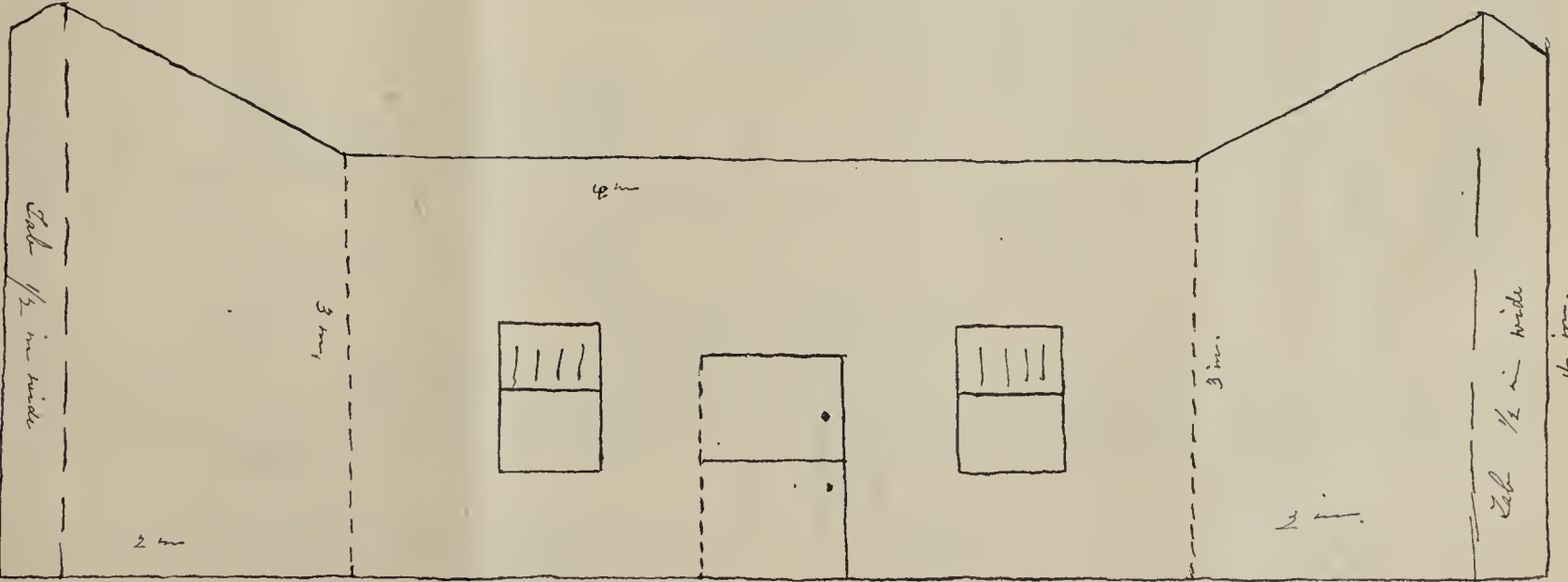
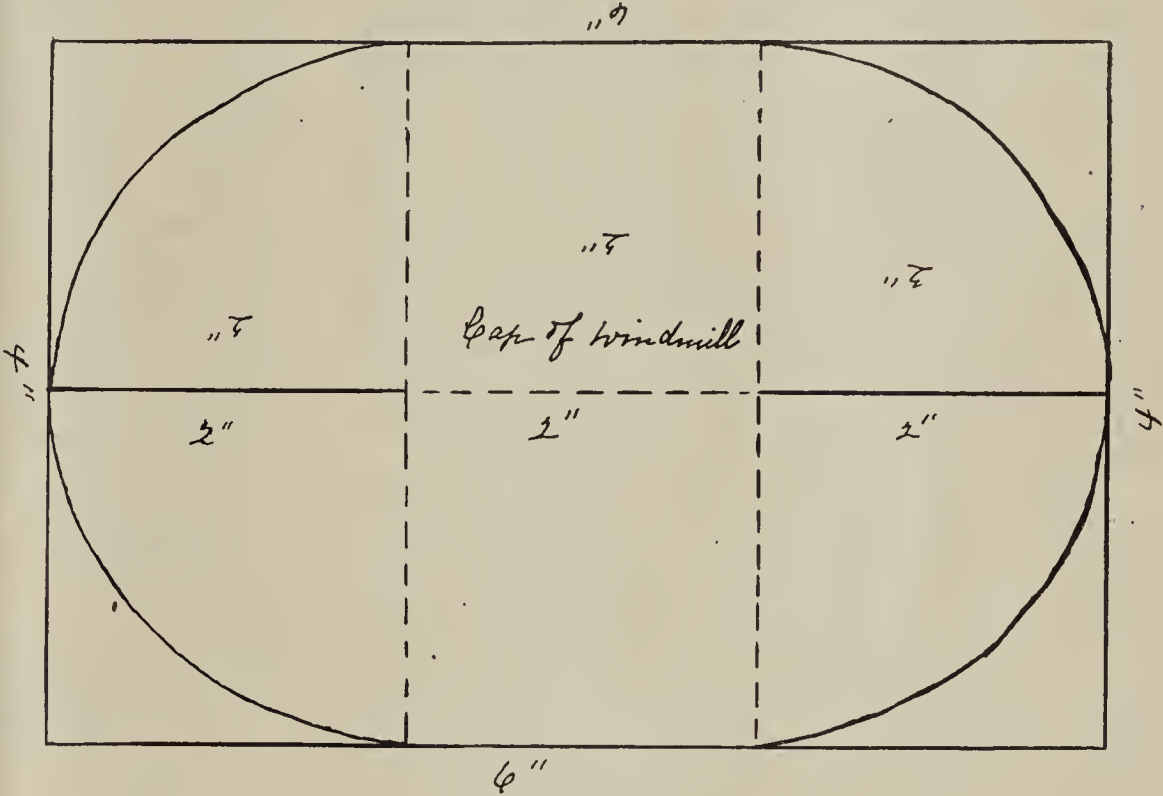


Diagram of Cottage. 11 In., Cut Double



come and build their nests there, and you may be sure they are not driven away, for the Hollanders think the stork brings good fortune with it. Out where the cows are, in the polder, the farmers sometimes set up a cart-wheel on the end of a pole, so that the storks, when they go to the swamp meadows to catch frogs, may build their nests there.

There are a great many other things that would appear strange to us. If it were winter we would see men and women, boys and girls, even little bits of children, skating on the frozen canals. In winter the canals become the real streets, and everyone goes everywhere on them.

If it were Friday, when taking our look over the dyke, we might see wagon-loads of little round yellow cheeses on their way to market. There they will be piled in pyramids on the sidewalk; and if they are bought to be sent away to America, or some other place, they will be colored red on the outside. Have you ever seen an Edam cheese?

Now, would you like to know how Wilhelmina and Pieter are dressed? You will think the colors very gay, I suppose. On Wilhelmina's head is a little white cap with starched muslin wings and gold ornaments. The skirt of her dress is reddish brown, and the waist green silk. Her kerchief is white, with red dots; her apron white with a band of trimming, and around her neck are strings of coral beads clasped with gold. Pieter's breeches and cap are dark blue, and his jacket is brown. There are big silver buttons on his jacket and waist-band, and his orange kerchief is clasped with silver. Both children wear shoes carved out of blocks of wood; they call them klompen.

There are many stories about the little country of Holland that you will like to read. One tells of how the dykes were opened and the water let in to flow over the land for twenty miles, to get rid of enemies who had surrounded a city so the people could not get food and were starving. The boats loaded with loaves of bread and herring floated up to the city and the people were saved. And you will read of the brave little boy who stopped the hole in the dyke; and of Henry Hudson and the "Half Moon"; and of the Dutch people who were the

first settlers of New York; and of how the thimble was invented by them, and of how we learned to make pancakes and doughnuts from them, and—and you must keep your eyes open and you will find "lots and lots" of stories for yourselves.

### Directions for Sand Table

At one end place a support about four inches high for dyke, and pile the damp sand against it; slope the side, and level the top about two inches for roadway. Smooth the remaining sand and make canals two inches wide, across and around the "land." Isinglass is easily cut, and makes quite realistic water, if you can get it, but is not necessary. Let the children select something from out of doors, that they think resembles trees, to put behind the cottage. In "blossom time" they will enjoy turning over the fields into a tulip or hyacinth bed, with petals of different colors.

**Windmill.**—Stiff white paper or thin cardboard 6 x 9½ inches for body,—4 x 6 inches for cap, and 1 x 10 inches for each long arm. Two arms may be cut at once by doubling the paper. Fold on each dotted and straight line, and to taper the top, cut downward 3 inches and lap the edge to dotted line on adjoining section, ¼ inch. Fold cap through center lengthwise; open and fold ends inward to center, open and cut ends on straight lines, and fold sections over each other, and cut ovals. This makes a good foundation for arms. Pin them thru cap and mill with paper fasteners that fold back, or with Moore's push tacks, on the end of which it may be necessary to make a head.

**House.**—Use red blotting paper or let children color roof. Be careful not to cut thru tops of chimneys. Fold tabs inward, and cut them off on one side. Paste the others to opposite side of roof. Hinge the door on dotted line, swinging inward. Do not cut out, but mark top sash of windows.

**Cows.**—Hektograph or make thin cardboard

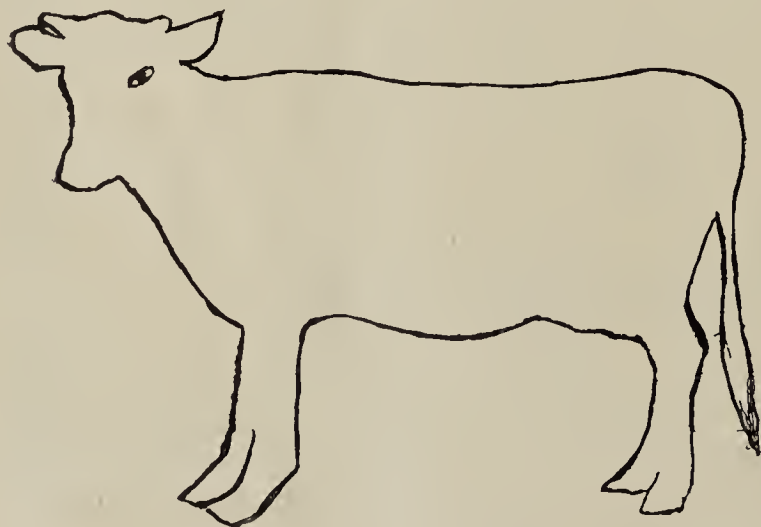
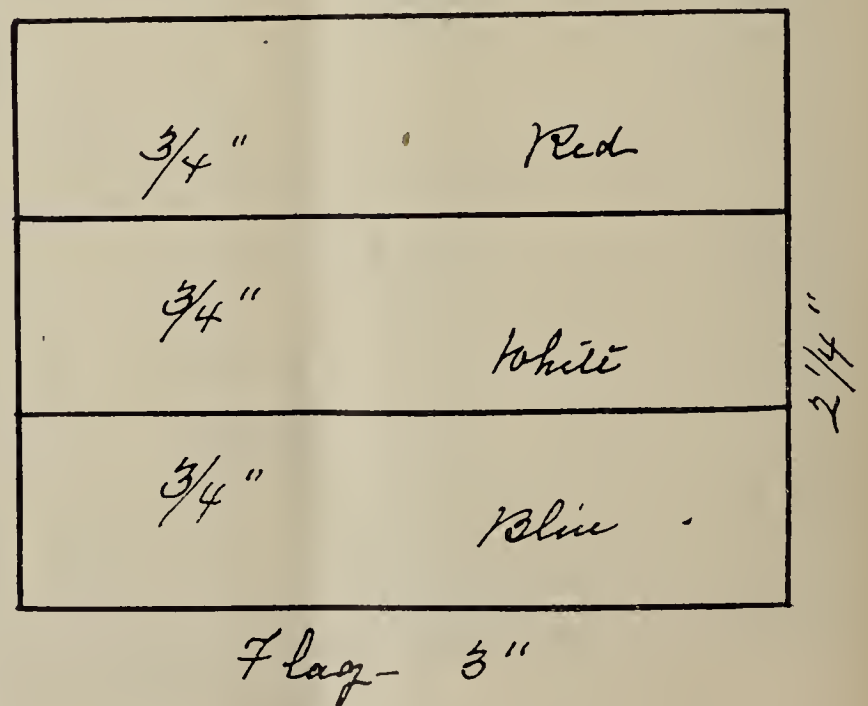


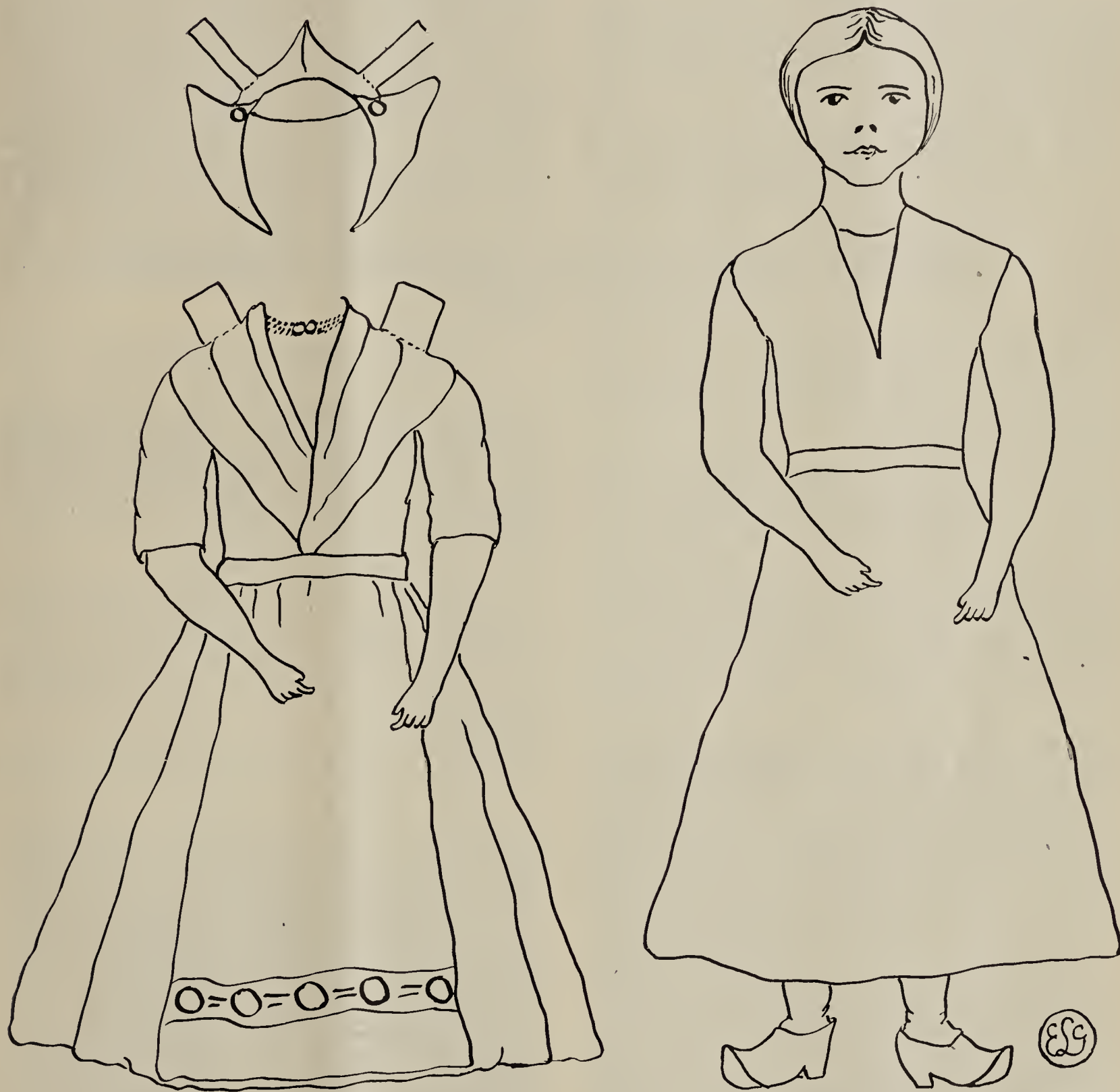
Diagram of Cow





patterns for cows. Let the children mark them in black, as they have seen real cows marked. All cows in Holland are black and white. To

make them stand, take a 4-inch strip of cardboard  $\frac{1}{2}$  inch wide, turn up each end  $\frac{1}{2}$  inch, and paste on sides of two cows.



COLORING DUTCH GIRL

Dark green waist; reddish brown skirt, apron light blue, with trimming band of red and white; kerchief, white dotted with red; red necklace (coral beads) with gold-and-blue clasp; cap, white with gold band and ornaments.



# For Closing Day

By Bertha E. Bush, Iowa

## A June Revel for the Sprites of Spring

*Characters.*—June, the Queen of Summer. Two heralds. Brownies, dryads, fairies, fays, kobolds, elves and sprites, as many of each as desired. Let the speeches be given by the leaders of the groups and all join in the action.

*Costumes.*—June, the queen, should wear a trailing robe and a wreath of flowers or a crown. The heralds carry long wands with tissue-paper ribbons on them. The Brownies may be distinguished by peaked caps of brown wrapping-paper. The dryads wear wreaths and chains of leaves. To make wings for the fairies and fays, crumple a sheet of tissue-paper along the middle where it is folded, and pin it between the children's shoulders. The kobolds may wear black stockings for caps, the elves flat caps of scarlet tissue or cloth, and the sprites caps of blue.

*Scene.*—A fairy glade. Enter June, preceded by two heralds. She takes her seat on the throne and the heralds stand at each side.

*June.*—The earth is very beautiful to-day. The sky is as blue as a sky can be, and the clouds that drift across it are snowy white. The green grass carpet is spread from one end of the land to the other. The trees are in full leaf. The air is sweet with the fragrance of flowers, and filled with the jubilant songs of happy father birds and the tender twitterings of mother birds on the nests. The little sprites of the spring have made everything very lovely for me, and I would like to thank and reward them. Heralds, will you not summon the fairies and fays, elves and kobolds, brownies and sprites and dryads to me?

The heralds bow very respectfully and go out, to return followed by all the sprites of spring in couples. They march about the throne and perform several evolutions, then make a circle around the queen and bow low together, after which they sing or recite:

The sky is blue and the sunshine's gold  
Is shining o'er meadows green.  
The trees their branches bow and bend,  
Saluting the summer's queen.  
There's never a month so beautiful;  
There's never a month so dear.  
Then come, let us join in a welcome song,  
For happy June is here.

### Chorus

June, happy June, has come o'er the land;  
June, happy June, is here.  
Blossoming roses on ev'ry hand  
And flowers far and near.  
Fragrance and bird-songs are ev'rywhere;  
All the bright world's in tune.  
O the sweetest month in all the year  
Is just this happy June.

*June.*—Welcome, fairy band. I thank you much for your music.

*All.*—Welcome, queen of the summer. We are more than glad to see you.

*The Smallest Fairy* (shyly).—We have all worked very hard to get ready for you.

*June.*—I know you have. I knew it the moment I looked around. Won't you please each tell me what thing you did to make ready?

*Brownies* (coming up to the front).—We swept the whole country for you. We took the winds for brooms and how we did make the dust fly! We piled up all the leaves that we could not blow away, in orderly piles and heaps. We made the world beautifully tidy and the air altogether sweet and pure with our wild wind brooms.

They bow to the queen and pass around to one side and the elves take their places.

*Elves.*—We washed the sky and the earth with pure, soft rain-water. Our mops were the gray, low-hanging clouds. And when the world was washed clean, we dried it with cloths of sunshine. It could not look so beautiful and fresh if it had not been for us.

Elves retire; sprites come forward.

*Sprites.*—We spread the green grass carpet all over the land. It is a wonderful carpet, for it was not woven or unrolled but grew. Every green thread of it is alive. It was we sprites who called them up and saw that they grew up even and nice.

Pass back to give place to the dryads. They come dancing forward with hands joined and arms swaying.

*Dryads.*—We helped our trees to unfold their leaves. It was as much work as unpacking a million trunks. First we made the buds swell; then we helped the tiny leaflets to stretch themselves out like little reaching hands. And then we helped them to grow. Are they not pretty, rustling and swaying in the trees like thousands of happy hands clapping together for joy?

Dryads dance back, still in line. Fays fly forward.

*Fays.*—We brought the birds back from the South. We flew before them invisibly and guided them all the way. We showed them the best places for their nests, and hunted out straws and feathers and bits of horsehair and thread for them to find and weave in them. Listen to them now, how happily they are singing. Oh, ours is a beautiful work!

Fays pass back. Kobolds come forward turning somersaults or handsprings if possible.

*Kobolds.*—We worked down under the earth, and started the seeds to growing. We made the oats and corn and barley sprout, and the garden



seeds lift up their heads. We were the busiest people in the world, and the happiest, all thru the spring.

*Fairies.*—We had the prettiest work of all, for we opened the buds. Buttercups, wind-flowers, violets, hepaticas, lilacs, apple-blossoms, roses—we brought them all out in their turn. Some would open in the daytime, and some only at night. We worked for many hours thru April and May, but we loved our work, and see! it has made the world like a garden.

*The Smallest Fay.*—We all worked to make ready for you and we all loved to do it.

*June.*—Yes, I know; and I thank you every one with all my heart. You have labored long and faithfully. Now your work is done and you have earned rest and reward. I have directed my caterers to prepare the best feast they

could make of strawberries, honeydew, moon-beam ices, sunlight syrups and everything that is good. The fireflies are lighting my green ball-room, and the moonlight floods it with silver. The crickets and katydids are playing their best. Will you not all join in a June revel and dance and feast with me?

*All.*—Yes, yes. Let us join in a June revel!

They join hands and circle around the queen to music. After they have danced in this way a little they form two rings, one inside of the other, and one circles one way, the other the other way, changing back and forth. Then they divide into two circles and dance, one on each side of the queen's throne. Lastly they divide into couples and skip about together, till at a given signal they form a line and thru this line the queen passes out of the door. Beginning with the last couple they follow her out.

## Nature Lessons from the Garden

By Annie Chase, Massachusetts

### Turning to the Light

All leaves and blossoms love the light, and will turn to it, no matter where they stand. In your window garden all the plants are grown onesided, because they must all spread their leaves in the sunshine, which can come in from only the window side. Set these small plants out-of-doors, or where the sunshine falls from overhead, and they turn their leaves over and upward and lift their blossoms straight up as this primrose has done. (See illustration.)

Why do the plants thus seek the sunshine? Do they love to bask in it, as Kit does, for the warmth?

They like the warmth, no doubt, but they need it for their *cooking*. The leaves, and all the parts of the plant, for that matter, are made up of queer little globes full of plant juices. These

little globes are called cells because when they are squeezed close together they look like the cells which remind us of the wax cells the bee makes for honey. Well, all the juices and foods in the plant cells are raw when the roots first send them up, and must be "cooked" or changed in the sunlight before the plant can eat them and grow fat. The cooking is most of it done in the leaves.

The plant, for this reason, makes stems to stretch up her leaves into the sun, and notches each leaf just enough so it shall let the light thru to the leaf, which stands behind it. Begonia leaves are made "onesided" for this same reason.



A Plant in a Side Light



A Plant in an "Overhead" Light



# Primary Arithmetic and the School Garden\*

By Harriet E. Peet, State Normal School, Salem, Mass.

A school garden offers rich opportunities for primary arithmetic work. The laying out of a garden calls for work with perimeters, and division of beds into rows and rows into spaces for single plants. The preparation and planting necessitates many simple calculations as to quantity of seed to be purchased and time for planting; and the gathering, valuing, and disposing of crops requires measuring and some little work with accounts.

The number work based upon the garden should not be forced in such a way as to bore the children. It must be so managed as to interest a class and make the pupils work, if it is to fulfill its purpose. It must be planned so that the children are curious over the results. They must be eager for it because they are interested in it and because it is difficult enough to put them on a stretch. Ideally it should originate and develop spontaneously with the children. Practically it can be made to do this, to a limited extent at least, if the work is based upon drawings, tables of data, and other material placed before the children for their own use in forming problems.

In laying out a garden, problems of the following type can be developed by the children from their experiences in their gardens and from drawings put upon a blackboard:

1. If the beds are each 2 feet wide and 6 feet long, how far around will each measure?
2. How many square feet in each bed?
3. How much string will be required to mark off 2 lengthwise rows in a single bed?
4. How much string is needed to mark off 2 lengthwise rows in three beds?
5. How long is a path which goes the length of four beds?
6. If the first lengthwise row of plants is put in 6 inches from the edge of a bed 2 feet wide, what will be the width of the space on the other side?
7. How many lengthwise rows of plants 6 inches apart can be made in a bed 2 feet wide if the first one is put in 3 inches from the edge?
8. How many lengthwise rows of plants 1 foot apart can be made in a bed 3 feet wide if the first one is put in 6 inches from the edge?

In the preparation of the garden, data of the following kind may be used:

Produce	Time required for germination	Time for maturity	Amount of seed required
Radish	3-6 days	30-45 days	1 oz. 100 feet
Beet	7-10 "	65 "	1 oz. 60 "
Carrots	12-18 "	2-2½ months	3 lbs. 1 acre
Tomatoes	6-12 "	150 days	1 oz. 1000 feet
Cabbage	5-10 "	2 mo.	1 pt. 100 "
Peas	6-10 "	2 "	1 pt. 100 "

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The problems based upon these data or data similar may be of this nature:

## SPROUTING AND MATURITY

1. How many more days do beets require for the seeds to sprout than radishes?
2. How many more days are required by carrots (using the longest number of days) than for tomatoes?
3. If radishes which are planted the second of May require 4 days for sprouting, on what day will they begin to come up?
4. If tomatoes which are planted the fifteenth of March require 10 days for sprouting, on what day will they begin to sprout?
5. If carrots take 2 weeks to sprout and 8 weeks to mature, how many weeks before they are needed must they be planted?
6. If radishes require 51 days after planting before they can be pulled up for use, and beets require 75 days, how many days will there be between them if they are planted at the same time?
7. If radishes mature in 49 days, how many weeks will have passed?
8. If tomatoes mature in 154 days, how many weeks will have passed?
9. If peas planted the first of May mature in 2 months, about when will they be ready to pick?

## QUANTITY OF SEED

1. If 1 ounce of radish seed will plant a row 100 feet long, how much is needed for a row 50 feet long?
2. If 1 ounce of beet seed will plant a row 60 feet long, how many rows 20 feet long can be planted from it?
3. If 3 pounds of carrot seed are needed for 1 acre of land, how many pounds are needed for 4 acres?
4. If 1 pint of cabbage seed will plant a row 100 feet long with cabbages, how long a row will 1 quart plant?
5. If 1 quart of peas will plant a row 200 feet long of peas, how long a row will 1 pint plant?

It adds interest to the work if, after the planting of the garden, the children are led to anticipate the results. This can be done by playing that the produce is ready to be gathered. The children will enjoy using scales, learning the measures and working hard in computations over the future prospects. The idea of play should predominate in this work with the little children. There should be play provisions, play buying, and all sorts of enthusiastic handling of the imaginary produce. Much work can be done with price lists from the actual shops, and later, after the children have disposed of their own produce, with their own actual data. In schools where produce is given to hospitals or carried home by the children instead of sold, an evaluation may be made of it



which answers the same purpose as the actual commercial experience; it gives the children an idea of the returns of the garden.

#### GATHERING THE PRODUCE

1. If radishes are tied into bunches of 12 each, how many bunches can be made from 200 radishes?
2. If 12 bunches are needed, how many radishes must be pulled?
3. If tomatoes average 4 to a pound, how many tomatoes must be picked to get 5 pounds of them?
4. How many quarts of peas must be picked to fill a peck measure?
5. How many pecks of tomatoes must be gathered in order to fill a bushel basket?

#### SELLING THE PRODUCE

1. If radishes call for 5 cents a bunch, what will be got for 20 bunches?
2. If peas sell for 8 cents a quart, how much will be received for 5 quarts?
3. If cabbages bring 8 cents apiece, how much will 12 bring?
4. If beets bring 5 cents a bunch, how many bunches must be sold in order to get 50 cents?
5. If tomatoes bring \$2.00 a bushel, how many must be sold in order to get \$10.00?
6. At 40 cents a peck, for how much will a bushel of peas sell?

With children somewhat mature the work can be made more elaborate. The laying out of the garden may include the number work involved in the division of a given plot of land among a given number of pupils, work in scale drawing, perimeters and areas, and much more complicated problems in the planting and setting out of plants.

1. What length of bed can each of 20 children have in a garden 20 by 24 feet, if each bed, including the paths between, is 4 feet wide?
2. If a garden 20 feet by 24 feet is drawn to a scale of 2 feet to an inch, what will be the size of the drawing?
3. What is the perimeter of a flower bed 3 feet by 6 feet?
4. How many square feet in a bed 2 yards by 2 feet?
5. If peas are planted in rows alternating 6 inches and 1 foot, how many rows can be planted in a bed 4 feet wide, placing the first row in 6 inches?

In preparing the garden and in planning for it more complicated problems can be developed on the difference of time of germination; the difference in time in maturing; and on the time for planting in order to have produce at a given date—a calendar may be used as an aid.

1. How much longer does it take beets to mature than radishes, given the best weather for each?
2. If peas are wanted by the seventeenth of June when must they be planted?

3. At what dates must radish seed be sown in order to have radishes the thirteenth of May, the fifteenth of June and the first of July?

4. If tomatoes, which take 12 days to germinate and 7 weeks to develop for transplanting, are to be set out the first of May, at what time must they be planted?

The older children will be able also to make a summary of their garden as a business proposition if data are kept for them. This involves the cost of ploughing and harrowing, the cost of fertilizer and seed, the replacement of tools and other necessary repairs, an evaluation of the labor spent upon the garden; with all these compared with the market value of the produce.

It must not be overlooked that the real value of a school garden is not its commercial one, but this need not hinder us from making it a means of teaching the children something of the business way of looking upon an enterprise.



#### Price-List from a Drygoods Shop

- 50c lace reduced to 25c a yard.
- 75c ribbon reduced to 50c a yard.
- Buttons, 25c a dozen.
- Silk thread, 8c a spool.
- Cotton thread, 5c a spool.
- Needles, 5c a paper.
- Pins, 4c a paper.

#### TYPES OF PROBLEMS

How much is saved on each yard of ribbon during the sale?

How much is saved on 4 yards of lace?

What is the cost of 2 dozen buttons and 3 spools of silk thread?

What is the cost of 1 dozen spools of cotton thread?

What change should be received from \$1.00 when purchasing 1 dozen buttons, 1 yard of lace, 3 papers of needles and 2 papers of pins?



# Busy Work with a Purpose

By Agnes E. Quish

## Reading

(First Year.)

The child comes to school with many words in his speaking vocabulary. The aim of this exercise is to help him to convert these words into a reading vocabulary, and to teach him to separate his sentences into words.

Have a number of objects or pictures of objects on your desk. During the oral lesson have the child pick these things up one by one, saying,

This is a top.

This is a ball.

Print each sentence on the board as he says it.

On a large sheet of oak tag print a number of these sentences. Draw simple outline pictures instead of the names of the objects. With the hektograph make duplicate copies of this. Draw small outline pictures of the objects with the names underneath. Have many objects for each word. The children are to take these to their seats and match the words to the pictures (as shown in illustration of watch, etc., which will be found on page 354.)

When this is completed they are to take their hektograph sentences. Find the correct word and place it over the picture. At the end of the period have each child read his sentences.

For the second lesson cut the sentences into separate words. Using the chart as a guide, the children are to build the sentences on their desks.

In order to do this they are compelled to read every word over and over again, thus visualizing the words more thoroly than during the oral reading lesson.

## Reading

(Third Year.)

### FOUR-LEAF CLOVER.

I know a place where the sun is like gold,

And the cherry blooms burst with snow,

And down underneath is the loveliest nook,

Where the four-leaf clovers grow.

One leaf is for hope, and one is for faith,

And one is for love, you know;

And God put another in for luck—

If you search, you will find where they grow.

But you must have hope and you must have faith,

You must love and be strong—and so—

If you work, if you wait, you will find the place

Where the four-leaf clovers grow.

Hektograph the poem and give a copy to each child working in the group. Read the poem to the children. Read it a second time. This time explain what is meant by the "sun is like gold." Tell what the "snow" of the "cherry blooms" is. Tell what is meant by a "nook."

Ask the following questions:

How many leaves does clover commonly have?

What does the poet say about each leaf?

Why was another leaf added?

Read the lines which tell you that you may be sure of good fortune, even if you never find a four-leaf clover.

The children are now prepared to read the poem. After the oral reading the children are to take the poem to their seats for silent reading and study.

When each child is quite sure that he knows it, he is to cut it into the separate words and as a memory test build the poem on his desk, using these words.

## Thought Lesson

(Second and Third Years.)

Hektograph the following and give a copy to each child, together with slips containing the missing words. The child reads the sentence, thinks carefully what the answer is, finds the correct slip and puts it in place:

.....cents make a nickel.

.....nickels make a dime.

.....quarters make a dollar.

.....days make a week.

.....months make a year.

.....days make a year.

.....inches make a foot.

.....inches make a yard.

.....ounces make a pound.

.....pints make a quart.

.....quarts make a gallon.

## Language

(Second Year and Upward.)

*Aim.*—The correct use of "a" and "an" before a word.

*Oral Work.*—Hold up an envelope and ask, "What is this?" Write the answer, "An envelope," on the blackboard. Follow this method with a book—an apple—a cup—an orange—a pencil—a picture—a flower—a horse—an egg—an eagle—a rabbit—a basket—an acorn—an arrow. If you cannot get objects to show, use pictures of the objects.



The lists on the blackboard are examined, the children naming the words before which “a” appears and those before which “an” appears. The children soon discover that the words of the first begin with consonants and those of the second list begin with vowels.

The application and drill are to follow during the seat-work period.

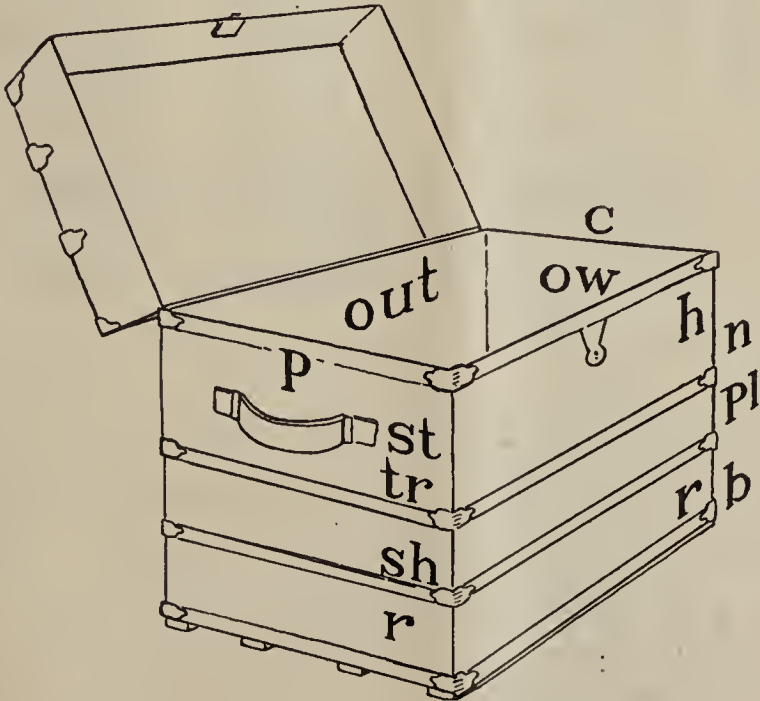
Write the above lists with hektograph ink. Duplicate copies of this are obtained, cut into separate words and given to the children.

The children are to arrange these lists correctly on their desks. When completed the work should look as follows:

an envelope	a book
an apple	a cup
an orange	a pencil
an egg	a picture
an eagle	a flower
an acorn	a horse
an arrow	a rabbit
an owl	a basket

Phonetics

During the phonetic lesson the teacher has reviewed and drilled the words containing the



“ow” sound—cow—how—now—plow—bow—row. Then teach the sound “ou” in the words—out—pout—stout—trout—shout—rout.

In order to give the children a good general drill on these two sounds, draw a picture of a trunk on a chart. Show the “ow” and the “out” phonograms inside the trunk and the initial consonant outside.

Tell the children we are going to pack away our little words for a trip to the country. Give each child a box of letters and tell him to get his words ready to pack in the trunk.

Arithmetic

(First Year.)

*Aim.*—Drill in making change; giving drill in subtracting from 10.

*Material.*—Envelopes containing toy money are given to the children.

*Teacher’s Work.*—Make a large chart that can be easily seen from the seats of the group working. Call this your vegetable store and the children your customers.



*Child’s Work.*—The children buy the first article and place at the top of their desks the change they would receive from a 10-cent piece. Continue thus until change has been made for the entire number of things pictured. It will be advisable at the beginning to show the children how to make the change properly not in pennies, but wherever allowable to think of the 5-cent piece plus the pennies.

Later in the work the children can write the entire number of subtraction combinations on paper.



# The Little Army

By EDITH MENDES

Nine boys were used in this little drill—one a little larger than the others being the captain. Soldier hats of white manila paper, with decorations and cockades of red, white and blue paper, may be used; the captain being further decorated with epaulets and broad band across chest; also, if possible, a sword. Soldiers march in, row by row, headed by Captain, to music of “Columbia, the Gem of the Ocean.” First soldier carries flag, Captain calls “Halt!”—all salute while music changes to the air of “Auld Lang Syne,” and all sing the following verses:

1. We're a band of happy lads,  
We're soldiers brave and true,  
Prepared to go and fight the foe,  
For our own red, white and blue.  
*Chorus.*
1. For our own red white and blue, my lads,  
For our own red, white and blue,  
We'll do our duty one and all,  
For our own red, white and blue.
2. We love our Captain big and brave,  
His orders we obey.  
Tho danger calls we follow on;  
Our Captain leads the way.  
*Chorus.*
3. We love our Captain big and brave,  
His orders we obey.  
Tho danger calls we follow on;  
Our Captain leads the way.  
*Chorus.*

4. The bugle calls and we must go,  
To march to victory.  
We're proud to know we're soldiers  
Of the Land of Liberty.  
*Chorus.*
1. Salute flag.
2. Mark time with feet.
3. Soldiers salute Captain, who responds.
4. Sound of horn or bugle is heard in distance.
5. Captain calls “Attention—Forward, march!” and all march off to music, “Red, White and Blue.”

# Jolly Sailor Lads


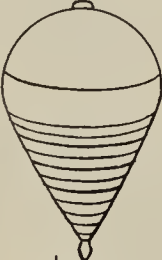

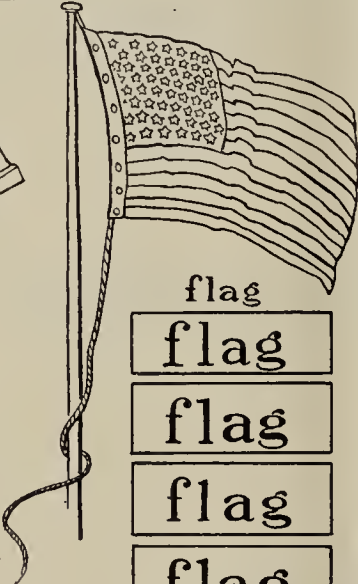



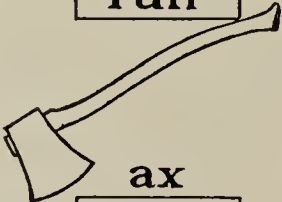

By S. J. MENDES, New York

For eight boys dressed as sailors, who march in two by two to the air of “Columbia, Gem of the Ocean,” and sing the following verses to same tune:

We are sailor boys, hearty and cheery,  
We sail over the ocean so free;  
Of the blue sea, we never are weary,  
Our life is both happy and free.

We are faithful when storm clouds are around us,  
Our lonely watch we keep thru darkest night;  
Tho danger and death seem to surround us,  
We watch till the bright morning light.

Then three cheers for the life o'er the waves,  
Three cheers for the tars true and brave;  
We're a happy and jolly little crew,  
Three cheers for the sailors in blue.

					
watch	top	fan	flag	hat	key
watch	top	fan	flag	hat	key
watch	top	fan	flag	hat	key
watch	top	fan	flag	hat	key
watch	top	fan	flag	hat	key
					
shoe		ax	cat		
shoe		ax	cat		
shoe		ax	cat		
shoe		ax	cat		



# THE CHILD WORLD

Supplementary Reading for Primary Grades

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## The Story of a Morning-Glory Seed

By Elizabeth V. Brown, Washington.

A little girl one day in spring dropped a morning-glory seed into a small hole in the ground. She said, "Now, Morning-glory seed, hurry and grow, grow, grow until you are a tall vine covered with pretty green leaves and lovely flowers"

But the earth was dry, for there had been no rain for a long time, and the poor wee seed could not grow at all. After lying in the small hole for nine long days and nine long nights, it said to the ground around it, "O ground, please give me a few drops of water to soften my hard brown coat, so that it may burst open and set free my two green seed-leaves. Then I can begin to be a vine!"

But the ground said, "That you must ask of the rain."

So the seed called to the rain, "O rain, please come down and wet the ground around me so that it may give me a few drops of water. Then will my hard brown coat grow softer and softer, until at last it can burst open and set my two green seed-leaves free. Then I can begin to be a vine."

But the rain said, "I cannot unless the clouds hang lower."

So the seed said to the clouds, "O clouds, please hang lower and let the rain come down and wet the ground around me, so that it may give me a few drops of water. Then will my hard brown coat grow softer and softer until at last it can burst open and set my two green seed-leaves free. Then I can begin to be a vine!"

But the clouds said, "The sun must hide first."

*(Continued on page 357)*



## DOBBIN'S GOOD-NIGHT SONG.

(NORDAHL ROLFSEN.)

*Allegretto.**p*

Whoa! my gen - tle Dob - bin, Dob - bin la - bored all the day.

Give him now some oats and hay, To his stall lead Dob - bin.

On the lev - el road - way, O - ver hil - locks up and down, Ma - ny wea - ry

miles he walked, my Will - ing, gen - tle Dob - bin.

*poco ritard.*



## DOBBIN'S GOOD-NIGHT SONG.

*a tempo molto tranqu.* *ritard. poco a poco al fine.*

Will you dream, my Dob - bin? Dream of work and heav - y loads? Or of play on

*a tempo molto tranqu.* *ritard. poco a poco al fine.*

pleas - ant roads? Now, good - night, my Dob - bin.

## THE STORY OF A MORNING GLORY SEED

(Continued from page 355)

So the seed said to the sun, "O sun, please hide for a little while, so that the clouds may hang lower, and the rain may come down and wet the ground around me. Then will the ground give me a few drops of water and my hard brown coat grow softer and softer until at last it can burst open and set my two green seed-leaves free. Then I can begin to be a vine!"

"I will," said the sun, and he was gone in a flash.

Then the clouds began to hang lower and lower. The rain began to fall faster and faster. The ground began to get wetter and wetter. The seed-coat began to grow softer and softer, until at last it burst open and out came two bright green seed-leaves.

The morning-glory seed had begun to be a vine.



# Nature Stories

By Lillian C. Flint, Minnesota

## A Toad Baby

Down in the water in the river was a long string of tiny eggs.

The egg strings looked like glass beads with a black spot in the middle.

The eggs were the cradle of a wee baby. This baby would live first in the water and then on the land.

After a while it would forget the water and how to swim, and just hop about on the land.

The water washed the strings of eggs about and all at once one of them seemed to move.

The little black dot in the egg grew larger and larger and a wee swimmer broke out of the shell of his egg.

He hung on to the egg with a queer mouth that had three corners, like a triangle.

This baby was too little to get food for itself, and it ate the clear part that was left in the egg.

This clear part was like white jelly.

After the baby had eaten the white jelly, it had grown quite a little larger.

Then it began to eat the wee plants that were on the mud in the river and on the stones.

Every little while this baby, with many others, all came close to a stone and sucked up their lunch from this ready-spread dining-table.

At first this baby never came to the top of the water.

It stayed down at the bottom, and breathed like a fish.

After the baby was about a month old, it began to come to the top of the water to breathe.

The older it grew the oftener it came to the top of the water.

When this baby came out of the egg it was coal-black.

As it grew older it began to grow lighter and lighter.

After a while the baby was just the color of the earth, that it would live on after a while.

At first this baby had a round body with a mouth at one side and at the other a long tail.

After a while this baby began to grow feet.

It grew hind feet and fore feet.

While it lived in the water it had a tail to steer itself by, when it swam about.

When this baby began to grow legs, the

tail grew smaller and smaller until there was no tail at all.

The fat tail had been sucked up and helped the legs to grow larger.

The name of this baby was pollywog and tadpole.

When it had grown its legs, every little while it would crawl out of the water and stay a little while on land.

When the legs were grown, the tadpole had changed into a toad.

It was a very little toad, and it was used to living in cool water.

When this baby lived in the water it ate tiny plants; now that it was on the land it ate every little bug or fly, or snail, or spider that was small enough for it to swallow.

Sometimes it got a bee or a wasp.

It had a long tongue and its tongue had on it a sticky glue.

When it put out the tongue it would catch the flies and they could not get away, for their feet stuck fast to the tongue.

Sometimes it ate as many as twenty caterpillars for its breakfast.

This baby toad did not mind the hairs on the caterpillars and the hairs did not stick in its throat.

This baby was afraid of one thing.

It was afraid of the big black snake that lived in a hole near him.

If the snake caught the little toad he would eat him.

Every year this little toad got a new dress. Its skin would get too small for its body, for this little toad grew all the time.

It would get into a shady place and wriggle until its skin cracked and then it pushed till it got the skin off.

Then it did a funny thing. It took the old skin in its mouth and ate up the old dress.

When it began to get cold in the fall it dug a hole deep in the earth for a bedroom.

It put its head between its fore feet, shut its eyes and went to sleep until spring.

When the weather began to get warm, it woke up stiff from its long nap.

The first thing that it did when it woke up was to get a fat angleworm for its breakfast.

Then it felt like taking a walk and off it went, hop, hop, to the river.

It found a nice bunch of grass and then it laid long strings of eggs.

In about six weeks more wee babies with tiny heads and tails were swimming about in the river.



# Primary Health Lessons

By Ella B. Hallock, New York—Drawings by Sarah Shafer

## Little Home Makers

(Concluded)

### The Living Room

The little home that the pupils were making was only started when the kitchen and dining-room, described last month, were built and furnished. The boxes were placed on a low, broad shelf sufficiently high so that they could be easily seen and handled by the children. Two pupils were appointed daily, one for the care of each room. Thus some of the lessons that had been given on the care of the kitchen and dining-room in any home were, on a very small scale, practically demonstrated. Neatness and order were made the first essentials in house-keeping. A beautiful home meant, first of all, a clean home.

It was observed that in many homes it might be more convenient to cook and eat in the same room, but if it were neat and orderly it would be far more cosy and attractive to a person with cleanly tastes than the most elegantly furnished dining-room lacking in neatness and order. Descriptions were given by the teacher of simple little rooms that were always a pleasure to enter, because they shone with cleanliness.

Then the home-building proceeded. A third wooden box, 16 x 12 x 9 inches, stood one morning on the teacher's desk, waiting for treatment at the hands of the pupils. First, what should the third room be? Only two more rooms would be added to the house. One of these, of course, must be a bedroom, and the other—opinion was divided in regard to it. Sitting-room, parlor, and library were named. The dining-room might be used for a sitting-room, but on the whole it was decided it was better, if possible, to keep the dining-room for one use only. Parlors were too good for use—why have one? A library was a cosy place if one loved books and had plenty of them. Why not combine all three of these rooms in one and call it a living-room? Why wouldn't it be a good plan to take all the comfortable furniture that would be used in a parlor, the bookshelves or book case that would have a place in a library, and put them into one room in which the family should gather and enjoy themselves? So with perfect satisfaction the first point was settled.

#### CONSTRUCTION

A light brown, or mahogany, tint of washable wall-paper was selected from the sample-book of wall-paper, and enough was found in the samples for papering the sides and ceiling of the living-room. A window was made in the rear, as in the other rooms, by pasting a piece of black paper, the size and shape of a window, on the wall, and indicating the sash with strips of

white paper. The floor was stained brown, and the room was ready for furnishing.

#### FURNISHING

Pieces of carpet, velvet, plush, and heavy dress goods were brought by pupils, hoping these might be used for rugs. A piece of heavy cloth of mixed green and brown was selected for a large center rug. A little piece of plain net, finished on the edge with honiton braid laid in points, was also donated and made into the curtains.

A living-room must have a couch and easy chairs. A box-couch was made by fastening smoothly and firmly a piece of the golden brown velvet that had been given for a rug, around a perfumery-box that, with its slightly rounded top, was found to be of the right shape and size. Five little pillows of various colors were added at different times. The cover of a little round, plush-covered jewel-box was observed by sharp eyes to be just the thing for an ottoman.

A long table was preferred for the center of the living-room, large enough to hold books and papers and for the family to sit around; but somebody was generous enough to buy a set of grass furniture for this room, and the gift could not be refused. The color was all that could be desired and what the chairs and table lacked in comfort and convenience was supplied by the imagination—a source of supply that never fails with children.

A little wooden box, about five inches long, had three shelves fitted into it, was stained, and stood up on end for a bookcase. Perhaps the most interesting things that were made for this room were the little books about an inch long, made without any suggestion from the teacher. They bore the titles of "Mother Goose," "Stories for Children," and "Poems." The leaves and covers were of folded paper, stitched firmly together, and each book had a story or poem written plainly in it. From time to time objects that added to the beauty and enjoyment of the living-room were donated—a plant, a tiny bird-cage, a little vase for flowers, and finally a piano.

#### CARE

The living-room being the place where the family gather in the evening, it should always be inviting in every respect. One should feel on entering it, "How good it is to be at home!" The question, "How can the living-room be made attractive?" is an important one, and touches more closely than we realize the welfare of a people. Lessons were given the pupils on the following topics, relating to the care of the living-room in any home:

1. *Fresh Air*—The condition of the air, the first thing noticed by a *good* housekeeper on en-



tering any room; the necessity of airing the living-room thoroly every morning, and of throwing open the windows often during the day, if there are no other means of ventilation.

2. *Temperature of the Room*—Not over seventy degrees; the comfort and enjoyment of the occupants, if the air is neither too hot nor too cold.

3. *Cleanliness*—A cleanliness that can be felt as well as seen. How maintained? The daily cleaning, brushing the rugs, dusting the floors and furniture, cleaning the stove (if there is one); the weekly cleaning, flooding the room with light, dusting and removing furniture, removing and shaking rugs, shaking or brushing carefully curtains, cleaning windows, beating upholstered furniture, dusting bookshelves and tops of books, walls, and window-sills.

4. *Order*—The need of having a place for everything; the need of putting the room in order every day the first thing after the breakfast-table is cleared.

5. *Light*—The need of plenty of sunlight in the daytime and of good lights in the evening, so that reading or working may be a pleasure.

6. *Supplies*—Whatever is necessary in order to make every member of the family happy—books, writing, drawing, and sewing materials, games, plenty of table-room, easy chairs, and musical instruments.

#### THE BEDROOM

The interior of a fourth box was prepared for furnishing as a bedroom. The walls were papered with blue and white washable paper, and the window was made as in the preceding rooms. The best location of the bedroom was considered—away from dampness and in a part of the house where air and sunshine might enter the room freely.

#### FURNISHING

The floor of the bedroom was covered with a small-figured blue and white paper matting. This was closely woven, soft and firm, and could be easily wiped up with a damp cloth. The curtains were of dotted swiss.

A toilet-table four inches long, two and a half inches wide and three inches high, was made out of a strong pasteboard box. The front was left open and a shelf was fitted in across the open space. The top was covered with dotted swiss and a curtain of the same was draped around the front and sides. Gradually the toilet-table was fitted out with all necessary articles.

A metal bedstead was preferred, and one was found in blue and gilt, costing only five cents. A wash-stand might have been made easily, but a white metal one that could be kept perfectly clean and cost but a few cents proved too strong a temptation to the teacher, and was purchased. A wash-bowl, pitcher and soap-dish were quickly supplied. The fitting out of the bed was a work of time and furnished excellent exercise in sewing, as well as in taste and judgment.

#### CARE

Lessons to be applied in the homes of the pupils were given on the following topics relating to the care of the bedroom:

##### 1. *Bed-making—order of work:*

a. Shake the pillows and bolster and put them to air.

b. Place two chairs together, seats toward each other, and lay the bedclothes over the backs in the order in which the clothes are removed, folding them so that the edges may not touch the floor.

c. Turn the mattress over the foot of the bed so that it may air.

d. After the bedding has aired a couple of hours, turn the mattress from side to side and from end to end and put it back into place.

e. Put on the under sheet, right side up, wide hem at the head, and tuck the edges securely under the upper mattress, smoothing out every wrinkle.

f. Put on the upper sheet, right side down, wide hem at the head and six inches above the edge of the mattress, tucking the sheet under carefully at the foot.

g. Lay the blankets over the sheets with the open edges at the head.

h. Turn back the upper sheet, then cover all with the spread, make it perfectly smooth, and tuck it in around the sides and foot.

i. Lay the bolster flat and stand the pillows nicely on it.

j. See that every part of the bed is kept fresh and clean.

##### 2. *Cleaning the Room:*

a. Brush the rugs with a whisk-broom daily if necessary and dust the matting or floors with a damp dust-cloth.

b. Dust the furniture, books, window-sills, and mirrors.

c. Empty the scrap-basket, hair-receiver, and remove all waste.

d. Empty the waste water, and wash the crockery often with hot suds.

e. See that the towels and wash-cloths are clean and that all soiled clothes are removed from the room.

f. Adjust the curtains and, as a rule, leave the windows open all day.

##### 3. *Preparing for the night:*

a. Fill the pitcher with water.

b. Close the windows (while undressing) and place handy a cloth screen to be put in the open window during the night.

c. Remove the day-pillows, if such are used, and turn the spread back carefully over the foot of the bed.

d. Lay the night-clothes on the bed.

e. See that a candle, matches, and drinking-water are conveniently placed.

For economy of room, the boxes were placed one on top of the other in the order in which they were made. Other arrangements of rooms were discussed and front elevations were drawn showing other and better plans.

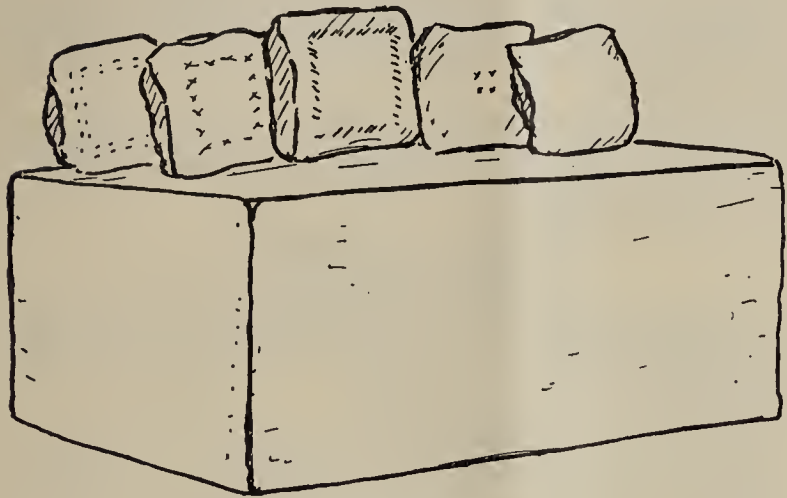




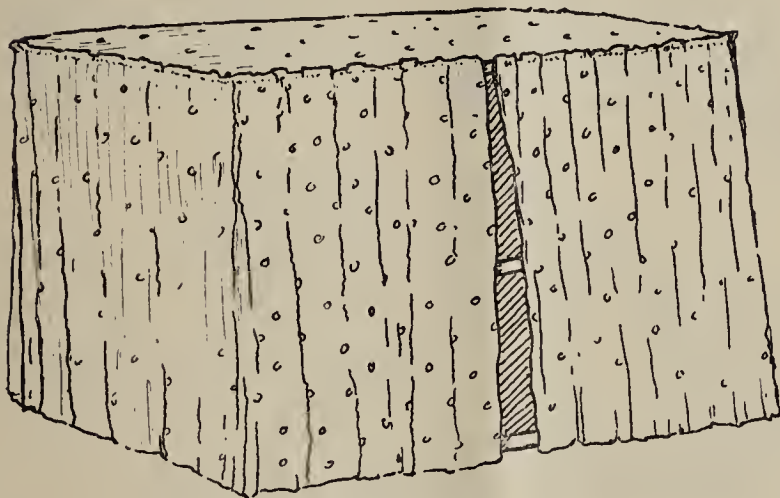
Living Room



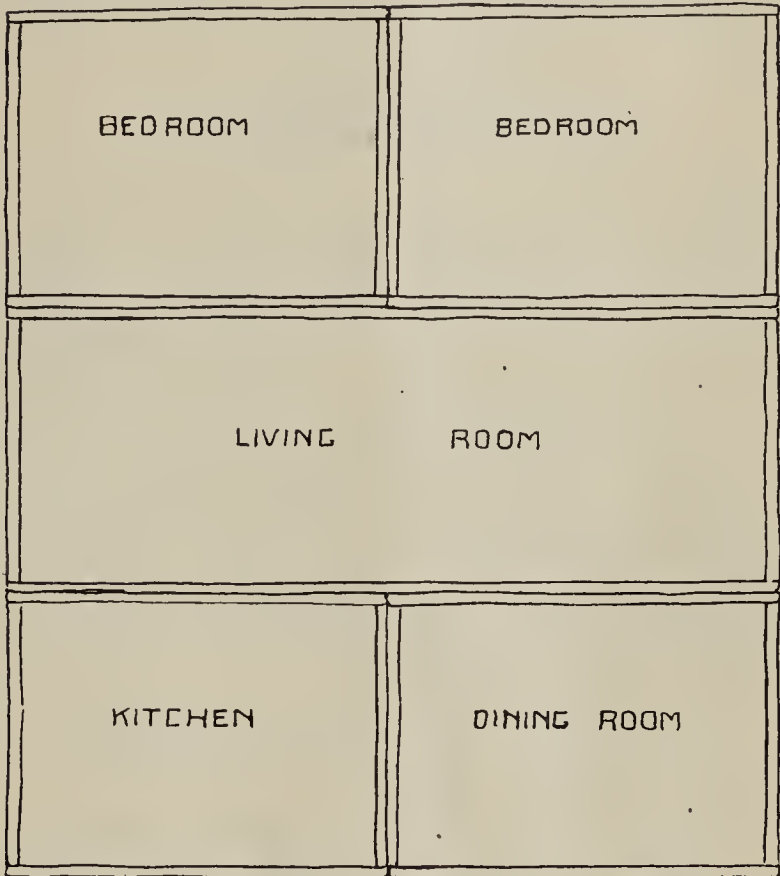
Bedroom



Box Couch



Toilet Table



Front Elevation

Planned by a child, using boxes.



Interior of Dining Room



Interior of Kitchen



# Busy Work with a Purpose

By Eleanor G. Leary

## Brush Work

(First Year and Upward.)

*Aim.*—Manual Training by means of brush and ink.

(Illustration of fowls.)

*Teacher's Work.*—Upon drawing paper the teacher will draw in outline a border representing some of the barnyard fowls. By means of the hektograph duplicate copies may be obtained.

*Child's Work.*—The child, with his brush and ink, fills in carefully the hektographed outline. Then beneath the border, if time permits, he may write any number of simple sentences. Place upon the board for an exhibit the best work.

## Nature Study

(First Year and Upward.)

*Aim.*—Study of birds. Sense training in colors.

*Teacher's Preparation.*—During the nature lessons on the birds studied during the spring term, it is assumed that the common and familiar ones have been the subject of conversations and picture study. In order to continue this work the pictures may be mounted and hung in a border effect above the blackboard.

*Teacher's Work.*—Upon large sheets of oak tag the teacher draws the outline of several birds. Upon another sheet are written the names of the birds studied during the term. The birds and names are then hektographed and duplicate copies are obtained.

The names are cut into separate slips and with the outlines of the bird are placed in an envelope for seat work.

*Child's Work.*—Upon the paper containing the outline, the child colors some familiar bird. This work may be more valuable if the coloring is done in imitation of the bird from the teacher's border above the blackboard. From among the slips containing the names of the birds, the child selects the name of the bird he has colored.

## Manual Training

(Third Year and Upward.)

*Aim.*—Construction of a trash-box.

This work will take several lessons. To provide material for the box encourage the children to bring in wall-paper, old cardboard boxes, and about two yards of ribbon half an inch wide. Almost every home contains rolls of wall-papers that have been stored away. Tell the children to bring this to class.

When the box is completed the child may be allowed to take it home as a present for mother. This fact will aid in the obtaining neat, careful work.

The paste found best for this work was flour and water, about a pound of flour to a quart of

water. This was mixed thoroly and then boiled. If a little salt is added it prevents souring, for some time.

*Teacher's Work.*—Draw diagram of the dimensions indicated. (Illustration—basket diagram.)

*To Make.*—Cut the wall-paper to overlap the edges. Turn this down and cut out the corners so that the paper will fit more smoothly.

Use paste all over the cardboard, to hold the paper more firmly. Line the inside with the same or a different color, as the choice may be.

When the paper has dried upon the cardboard perforate the top, middle and bottom of every side.

Thru the perforations insert the ribbon, cut into twelve strips. Tie tightly and finish with a bow of the ribbon.

## Manual Training

(Second Year.)

Traveling bag for vacation time.

*Teachers' Work.*—Prepare a chart with the diagrams of traveling bag.

(Illustration diagrams.)

*Material.*—Cardboard or oak tag, 9 inches by 7 inches, scissors, ruler and paste.

*Child's Work.*—With a few suggestions from the teacher, the child is to cut and fold according to the directions on the chart. The completed traveling bag may be taken home by the child, if done satisfactorily, at the end of the lesson.

## Manual Training

(Third Year and Upward.)

The child may furnish the cloth for a bureau scarf, and thus own something of her own handicraft.

*Teacher's Work.*—Provide stencils for the children to work. These may be of flower or conventional designs.

(Illustration of designs on page 364.)

*Child's Work.*—The designs may be transferred to the cloth by means of pencil and carbon paper in a border effect. The design thus placed upon the cloth may be painted in delicate colors.

If a girls' class, the outline may be sewed with chain stitch in some color that harmonizes with the water-color.

## Manual Training

(Second and Third Years.)

*Aim.*—Manual Training to correlate with the conversation lesson for the month.

*Teacher's Preparation.*—The children are told the story of the first flag. The telling should include the visit of Washington to Betsy Ross; the decision reached as regarded the color of the flag; the number of stripes, and why the field of blue; the symbolic nature of the colors, etc.





Hen and Chickens—A Border to be used for Brush Work

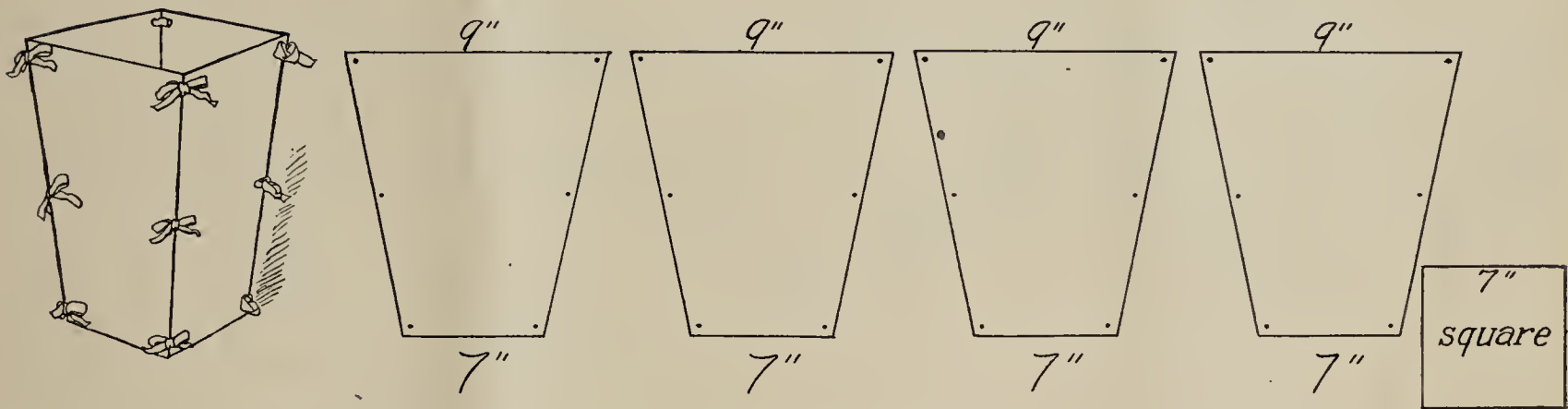
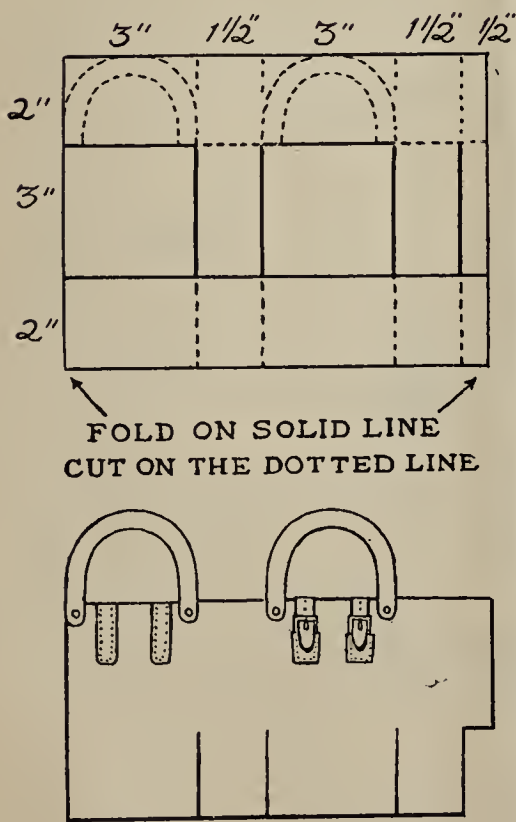
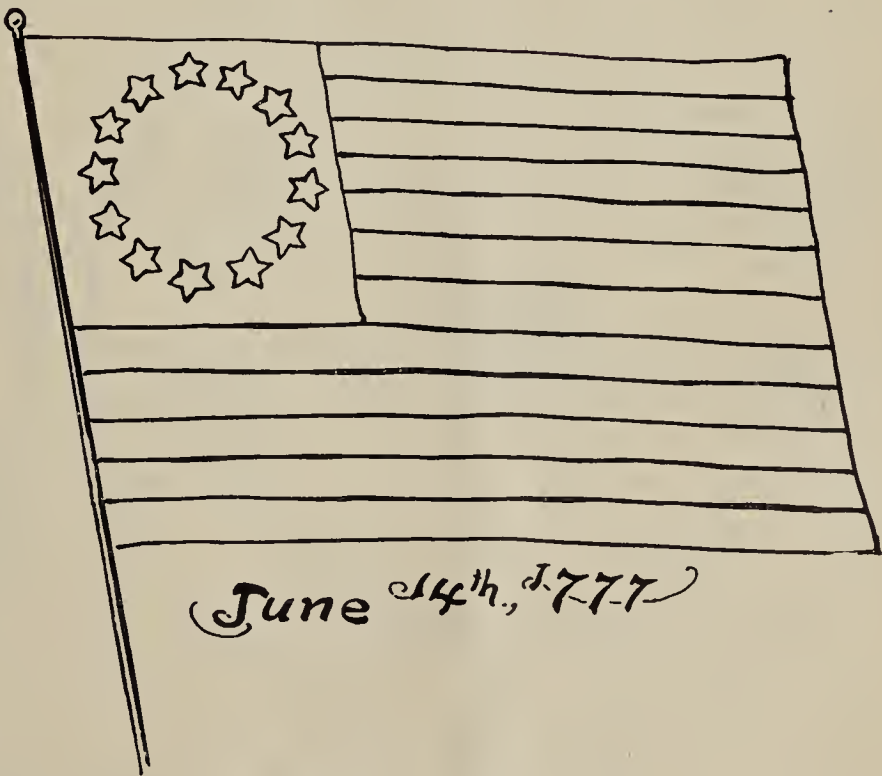


Diagram of Trash Basket

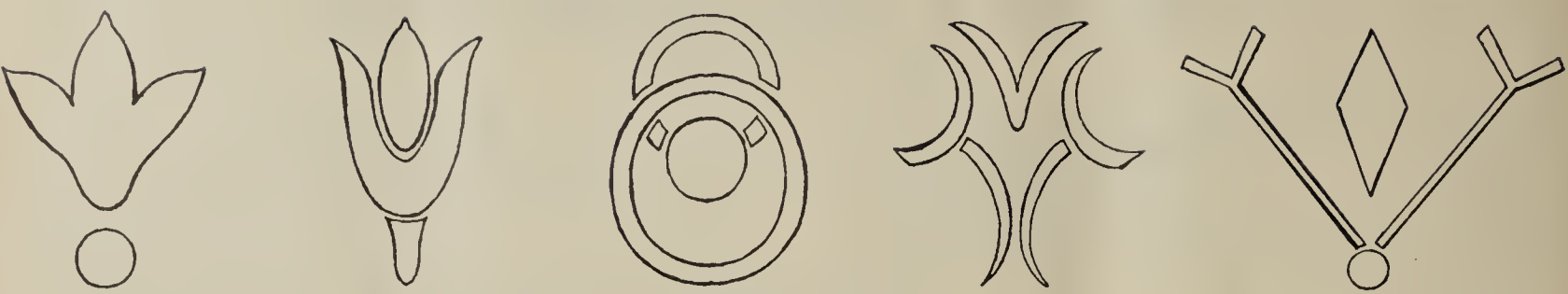


Design for Traveling Bag

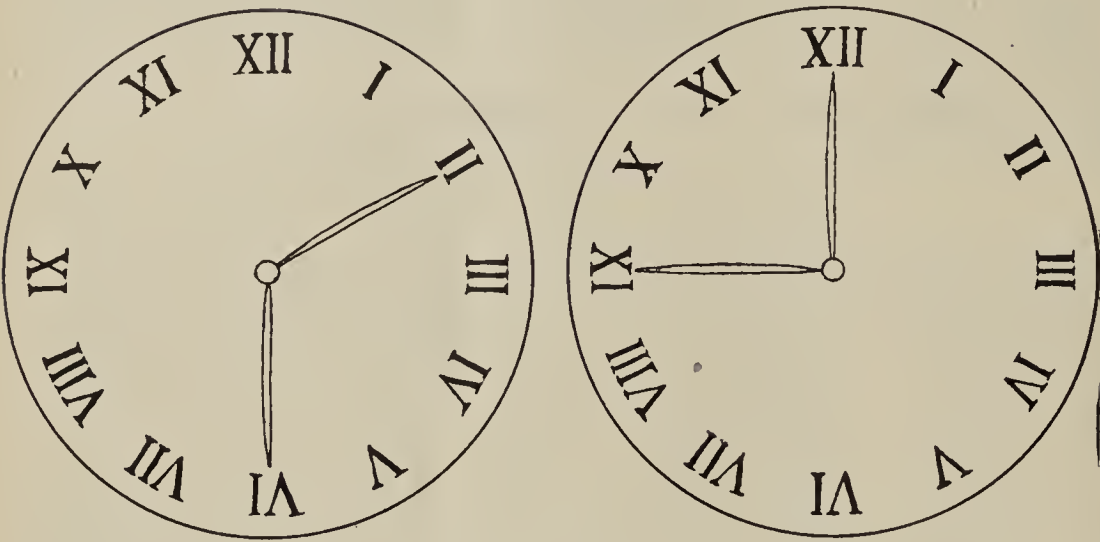


Flag with Thirteen Stars

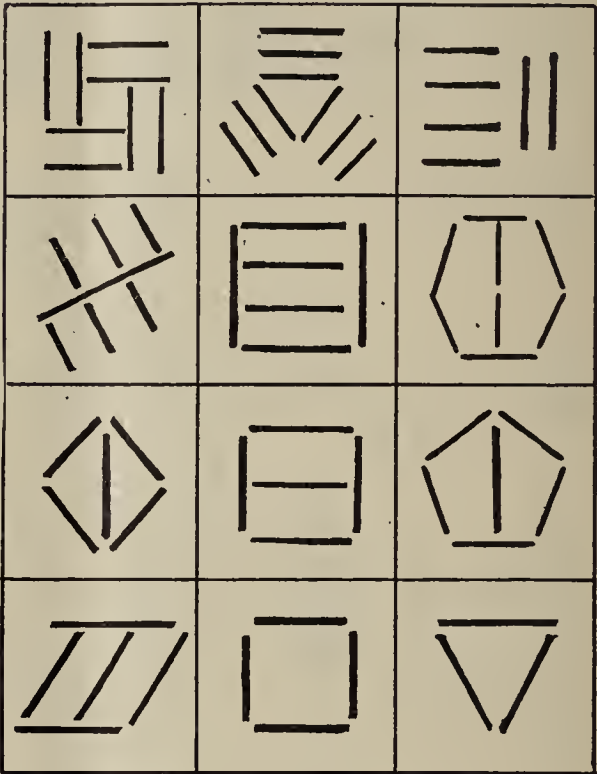




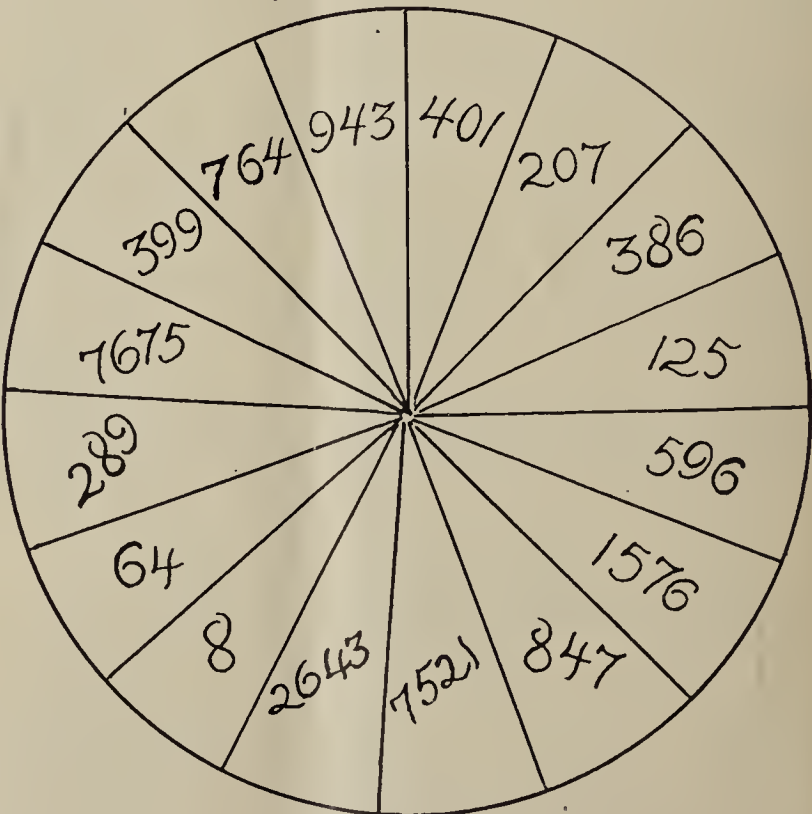
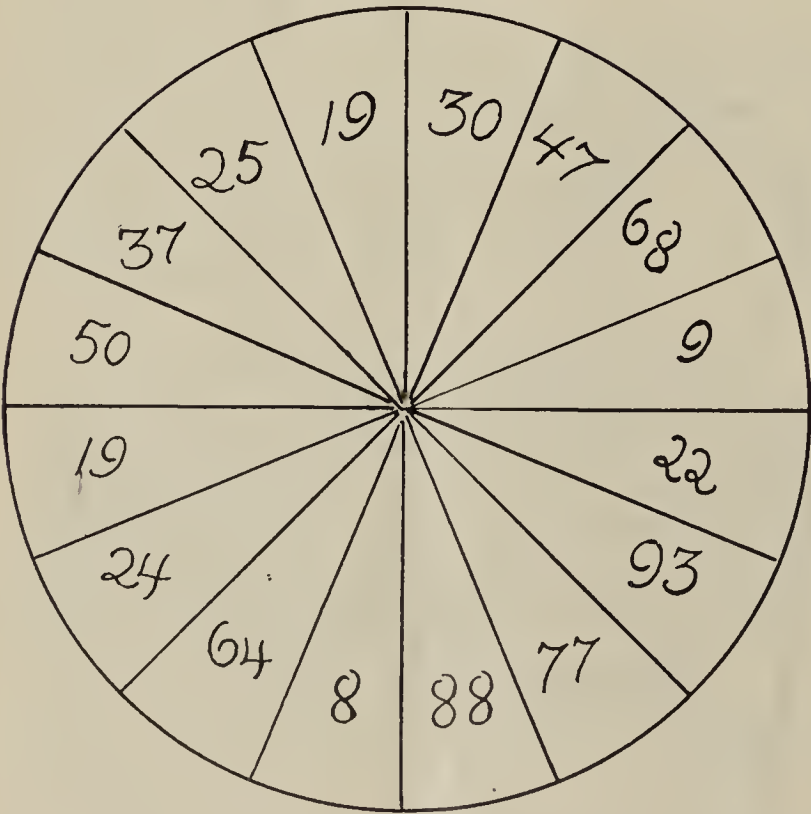
Suggestive Designs for Stencils



Clock Faces—For Telling Time



Arithmetic Chart for Use with Splints



Number Wheel



*Child's Work.*—The material necessary for the seat work will include paint and brushes, or waxed crayons, and white drawing paper. Upon the drawing paper the child will draw a flag. On this he will color, in paint or crayon, the thirteen stripes, red and white, and a field containing thirteen stars on a blue ground.

This will represent the first flag. The present flag will show thirteen strips, alternate red and white, and a field containing forty-six stars.

Arithmetic

(First Year.)

*Aim.*—The group idea of numbers.

*Teacher's Work.*—A large chart 3 feet by 4 feet is made with colored papers pasted upon an oak-tag foundation. When this chart has been prepared it may be the basis of many lessons in the first year. (See illustration of chart.)

*Child's Work.*—

- (a) Let the child arrange splints like the chart.
- (b) Let the child draw lines similar to the arrangement on the chart, and beneath each place the number represented in the group.
- (c) Let the child make up the different combinations with splints suggested by the group; as,

||

|

|||

$2 + 1 = 3$

||

||

||

$2 + 3 = 5$

||

||

|||

$2 + 2 = 4$

||

||

|||

$3 + 2 = 5, \text{ etc.}$

Addition

(Second Year and Upward.)

*Aim.*—Column addition as a game during warm weather.

*Teacher's Work.*—Upon paper 7 by 9 inches a large wheel may be drawn and divided into segments. Each segment should contain a number. The number will depend upon the grade of children working. (See illustration of wheels on page 36 and also on page 353.)

*Child's Work.*—Upon papers furnished by the children the additions are to be placed. At the beginning of the work the teacher will announce that the game may be played by partners. Let the column addition consist of five or six numbers that have been obtained in the following way:

*To Play the Game.*—Close the eyes, and represent the jingle, "Dickory Dickory Dock," etc., with the pencil held in the air above the circle during its recital, and allowed to fall upon a number at its conclusion. The number upon which the pencil falls should be written upon the child's paper, and when five numbers have been obtained their sum is found.

In order to play the game the two partners will eagerly watch one another score, thus eliminating all chance of poor or careless addition.

The child having the highest score at the conclusion of the game will be the winner.

Arithmetic

(Second Year and Upward.)

This exercise, a game of Buzz, may be given as dessert when the routine work has been well done.

*Teacher's Work.*—Hektographed copies have been run off on the hektograph, thus providing one copy for each child.

2	8	9	4	7	6	3	5	10	11
15	13	12	14	26	29	25	27	28	29
17	18	31	32	33	23	36	24	40	38
16	42	41	15		22	37	35	34	39
43	44	45	49	48	47	46	50	36	19
	19	20	12	21	11	18	31	32	29
13	17	16	5	10	42	37	50	20	15
9	15	6	39	33	23	22	21	36	48
8	7	14	34	24	41	45	49	43	28
39	40	35	49	38	42	25	44	26	27

Buzz on 2  
" " 3  
" " 5  
" " 4  
" " 8  
" " 6, etc.

*Child's Work.*—Let the children rule off a paper as the teacher's chart appears and write buzz in the space where the numbers can be  $\div 2$ ,  $\div 3$ ,  $\div 5$ , etc.

In order to do this, one division will suffice for a day's work; as—2.

buzz	buzz	9	buzz	7	buzz	3	5	buzz	11
15	13	buzz	buzz	buzz	29	25	27	buzz	buzz

Arithmetic

(Second Year and Upward.)

*Teacher's Work.*—A chart may be made and hung before the class doing their seat work.

6	4	3	5	7
4	8	9	2	3
4	6	8	7	5
7	3	4	8	9
2	3	0	6	7
2	4	6	3	5
9	3	7	6	5



*Child's Work.*—The children may write only the answers, working from the bottom to the top of the chart. Then the answers of the columns reading horizontally. Then the products of all the numbers, 6, 5, 8, etc.

The Time Table  
(Second Year.)

The method employed in this exercise may be used for other tables.

*Teacher's Work.*—Copies of the table are obtained by means of the hektograph.

Several should be given to each child after being cut up and placed in envelopes.

*Child's Work.*—Upon the outside of the desk the child places the cut-up parts of the table to complete it. By combining several copies the child receives much drill in the table. The completed work on the desk appears thus:

60	seconds	are	one minute
60	minutes	are	one hour
24	hours	are	one day
7	days	are	one week
365	days	are	one year
366	days	are	one leap year
January	has	31 days	
February	has	28 days	29 days
	year		leap
March	has	31 days	
April	has	30 days	
May	has	31 days	
June	has	30 days	

Telling Time

(Second Year and Upward.)

*Aim.*—Telling time by the clock.

*Teacher's Work.*—Circles to represent clocks are hektographed upon a large sheet of paper. Roman numbers, from I thru XII, are run off by means of the hektograph.

These are cut up into separate slips, and the circles and numerals are placed in envelopes, together with toothpicks and small splints.

*Teacher's Preparation and Method.*—Pre-

vious to the seat work the children are taught to tell time by means of the clock face. As a test for this work the following may be required from the child:

*Child's Work.*—By means of the envelopes prepared above, the children place the numerals around the circle, following the clock as a guide. By having the different times written upon the board by the teacher, the children may be required to show how their clocks look, using toothpicks for the hands, taking the numerals, etc., from their envelopes. (Illustration of clock faces.)

Number Work

(Second and Third Years.)

*Teacher's Work.*—From old, discarded arithmetics the teacher will select the material that she needs for special drill. If this work is called to the attention of the principal, the worn-out arithmetics may find a resting-place in the room of the teacher with the special class.

In order to secure longevity to these pages it will be well to paste them upon cardboard.

*Child's Work.*—The child will solve the number of examples required by the teacher. As an encouragement to larger effort the teacher may reward the child for completing more work than had been assigned.

Spelling

(First and Second Years.)

*Teacher's Work.*—A large chart containing words may be made by the teacher. This list should include words which the children have learned.

tar	was
are	
peal	
net	
not	
ate	
no	
dear	
lame	

*Child's Work.*—From the letters previously used by the children in other earlier exercises, tell the children to rearrange these letters to form new words. The child's work may be limited to five words at a time. These may be copied several times on paper as a preparation for the day's lessons.

rat	ton
ear	eat
leap	on
ten	read



Word Building

(Second Year and Upward.)

This work will form the basis of later work in the higher grade.

*Teacher's Work.*—Large sheets of oak tag must be obtained by means of the hektograph, with the following words and endings.

The list may be made of the following, altho the alert teacher will prepare the list that correlates best with her own needs:

long	long	er	est	ing	ed
play	play	er	est	ing	ed
creep	creep	er	est	ing	ed
talk	talk	er	est	ing	ed
large	large	er	est	ing	ed
plant	plant	soft	est	est	ed
hard	hard	hard	est	er	ed
tall	tall	tall	er	est	ing
love	love	er	est	ing	ed
help	help	er	est	ing	ed

*Child's Work.*—The sheet may be given to the child and he cuts each word to form a slip. Then he may be required to put the words in columns, adding the syllables that make the proper endings.

Spelling

(Third Year and Upward.)

*Aim.*—To increase the child's vocabulary, and later the work may be used for spelling.

*Teacher's Work.*—A large chart is made with the following words:

cunning	pert	stupid
juicy	bitter	
handsome	cruel	ugly
stringy	diligent	ferocious
selfish	frisky	fragrant
unkind	nimble	muscular
happy	crawling	stolid
mellow	dutiful	dignified
courageous	athletic	modest
skilful	poisonous	sparkling
untruthful	lustrous	sour
pretty	luscious	valuable
beautiful	timid	faithful
golden	valuable	fragrant

Upon a space on the blackboard the teacher will write a list as follows:

- boy
- animal
- flower

- girl
- man
- jewel

*Child's Work.*—The child is to select from the chart the words which can be used with the noun. At this point nothing is said concerning the adjective or noun.

- |              |                  |
|--------------|------------------|
| handsome boy | frisky animal    |
| stingy boy   | nimble animal    |
| selfish boy  | crawling animal  |
| unkind boy   | poisonous animal |

Reading

(First Year.)

*Aim.*—Reading and memory work.

*Teacher's Work.*—Upon a large sheet of paper the teacher pictures little flags, each flag containing one word of the poem, "The Three Little Sisters."

The hektograph will be needed to run off duplicate copies, one for each child.

*Child's Work.*—(1) For a manual training period at seats let the children cut out the little flags and place the cut-up poem in a box or envelope. (2) For seat work later in the month, the children may arrange their flags so as to complete the poem. (See illustration of small flags on page 371.)

Composition

(Third Year and Upward.)

The proper sequence is suggested by the arrangement of the picture on the teacher's chart. (See illustration of kites on page 374.)

*Method.*—During the oral work the children are encouraged to tell how they would make a kite. Upon the blackboard is written a particularly good sentence. This insures the correct spelling of the words necessary for the written work.

The teacher may make the kite before the class according to the directions given her by the children. This method will hold the children to the proper sequence and they will immediately detect any wrong suggestions from their classmates.

*Child's Work.*—The chart may be hung before the group and the children told to write their directions in words similar to those used when they told how the kite should be made.

English

(Third Year and Upward.)

*Aim.*—Correction of error—see, saw, seen.

- I ..... Mary on my way to school.  
I know it is true for I ..... it.  
My father ..... oranges growing in Florida.  
Willie ..... the accident last night.



My cousin lived in Canada and she  
..... the ice boats there.

We ..... the bird fly past the win-  
dow.

We ..... the birds fly away to the  
south last fall.

We have all ..... flowers grow.

I have .....

You probably ..... many of the  
old friends.

*Teacher's Work.*—Each child should be pro-  
vided with a copy of the following sentences.

To do this write a sheet with hektograph ink  
and run off duplicates by means of the hekto-  
graph pad.

### A Guessing Game

(Third Year and Upward.)

*Aim.*—Composition, Description of a Person.  
This exercise may be called a guessing game.

Previous to the written class exercise the chil-  
dren are encouraged to prepare for the game.  
This work may be done outside of school.

Each child is to select some character in his-  
tory, mythology, etc., which they wish to write  
about.

*Child's Work.*—This outside preparation and  
writing must be put aside when the actual com-  
position is to be written. All composition must  
be done from memory. The names must be  
omitted from compositions. Hence the descrip-  
tion must be clearly stated for the children to  
guess the names. At the completion of this ex-  
ercise the children may have a chance to read  
their papers.

The children listen to the reading and guess  
the names of the persons described. The correct  
names are the test of the good compositions.

### Composition

(Third Year and Upward.)

*Teacher's Work.*—Cut from TEACHERS MAG-  
AZINE the short stories found there. Paste  
these upon oak tag to make them more easy to  
handle and longer preserved for future use.  
Provide one for each member of the working  
group.

*Child's Work.*—The story must be silently  
read by the child. One reading and study may  
not suffice. Insist upon the story being care-  
fully read before the written work has begun.  
When this has been done the copy is placed away  
in the desk. The children reproduce the story  
they have read. This written reproduction may  
be limited to any number of paragraphs, de-  
pendent upon the teacher's judgment, the grade,  
etc. The last paragraph may be the child's idea  
for the story having been written or the moral  
of the thing.

### Sentences

(Third Year and Upward.)

*Teacher's Work.*—Write upon the blackboard  
or upon a chart the following declarative sen-  
tences:

Mary can open the door.

My house is very large.

This book is blue and white.

The pencil is very sharp.

Water is a liquid.

John put the book upon the table.

Some one called my name.

You may bring me the flower.

Candy is very sweet.

Rubber is the sap of a tree.

Prepare the children for this work by teach-  
ing the use of the question mark.

*Child's Work.*—Arrange these sentences so  
that they will ask questions instead of telling  
things.

Can Mary open the door?

Is my house very large?

Is this book blue and white?

Let the dictation lesson for the day be based  
upon the interrogative sentences.

### Geography

*Aim and Value.*—The intelligent use of text-  
books. Drill and review of work already  
taught.

Give children hektographed outline map of  
Western Hemisphere and following directions.

(Answers, when required, to be written un-  
der maps.)

Color in the Grand Divisions of Western  
Hemisphere, using red crayon for the larger.

North America is in what direction from  
South America?

North America lies in what zones?

South America lies in what zones?

Print on map name of strip of land between  
North America and South America.

Put in an island, a peninsula, a cape and a  
mountain range on each continent.

Put in the oceans that touch the shores of  
each continent.

Put in the ocean that does not touch either  
continent.

#### EXERCISE 2.

Use same maps.

Put in a gulf, a lake, a strait, a bay.

A river in North America.

A river in South America.

Put a star on the map on the place where you  
live.

Hudson's Bay, Gulf of Mexico.

The following cities:

New York, New Orleans, San Francisco,  
Ottawa, Chicago, Mexico, Rio de Janeiro,  
Caracas.



# A Cut-Up Story

By F. G. Sanders, Canada

## Apple Seed Johnny

There was once an old man, and whenever he had an apple to eat, he saved the seeds, and put them in his pockets. When he went out for a walk he would make holes in the ground and plant his apple seeds.

So in time many apple trees grew where there would have been none if it had not been for the old man.

The people called the old man Apple Seed Johnny.

Johnny Apple Seed,  
You did a good deed,  
When you planted a seed.

It does not seem a very hard thing to do to plant a tree, and yet few people take time to do it.

William Cullen Bryant wrote some verses about

### "Planting of the Apple Tree"

Come, let us plant the apple tree.  
Cleave the tough green sward with the spade,  
Wide let its hollow bed be made;  
There gently lay the roots, and there  
Sift the dark mould with kindly care,  
And press it o'er them tenderly,  
As round the sleeping infant's feet  
We softly fold the cradle-sheet,  
So plant we the apple tree.

Who planted this old apple tree?  
The children of that distant day  
Thus to some aged man shall say:  
And, gazing on its mossy stem,  
The gray-haired man shall answer them:  
"A poet of the land was he,  
Born in the rude but good old times;  
'Tis said he made some quaint old rhymes,  
On planting the apple tree."

Get Bryant's book of poems and read all the verses, then see if you do not feel like planting at least one tree in all your life time, and thus make the world better for those who are coming after you.

There is a story about a tree that is still standing in one of the streets in London.

Once a little country girl called Susan went to London to work. She became homesick for the trees, and the green grass, and the flowers.

One day, going to work, she walked down

a street where there was a large tree. After that it used to cheer her to walk past the tree every day, and watch the birds coming and going.

Wordsworth wrote a poem about Susan and the tree. When the street that the tree was on was to be widened, the City Council would not let the tree be cut down.

At the corner of Wood Street, when daylight appears,  
There's a thrush that sings loud, it has sung for three years;  
Poor Susan has pass'd by the spot, and has heard,  
In the silence of morning the song of the bird,  
'Tis a note of enchantment; what ails her? she sees,

A mountain ascending, a vision of trees;  
Bright volumes of vapor thru Lothbury glide,  
And a river flows on thru the vale of Cheapside.

Green pastures she views in the midst of the dale,  
Down which she so often has tripp'd with her pail,  
And a single small cottage, a nest like a dove's,  
The one only dwelling on earth that she loves.  
She looks, and her heart is in heaven: but they fade,  
The mist and the river, the hill and the shade;  
The stream will not flow, and the hill will not rise,  
And the colors have all pass'd away from her eyes.

—WILLIAM WORDSWORTH.

## That Tired Feeling

that is caused by impure, impoverished blood or low, run-down condition of the system, is burdensome and discouraging. Do not put up with it a day longer, but take Hood's Sarsaparilla, which removes it as no other medicine does.

"I had that tired feeling, had no appetite and no ambition to do anything. A friend advised me to take Hood's Sarsaparilla. I did so, and soon that tired feeling was gone, I had a good appetite and felt well. I believe Hood's saved me from a long illness." Mrs. B. Johnson, Westfield, N. J.

## Hood's Sarsaparilla

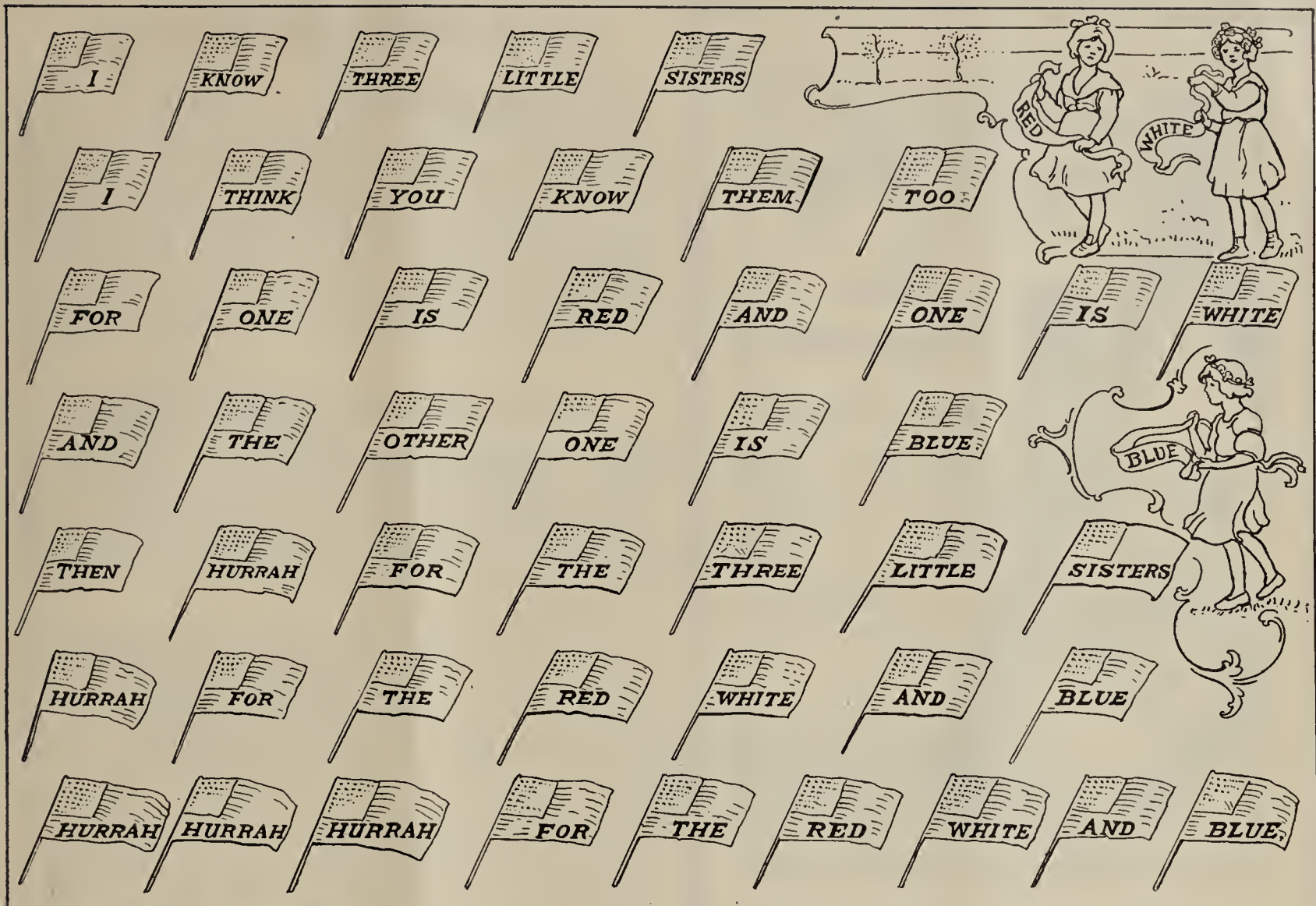
is Peculiar to Itself. There is no real substitute for it. Get it today, in usual liquid form or chocolate tablets called Sarsatabs.

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TEACHERS MAGAZINE-JUNE

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## Reproduction Stories

Rosie dropped her baby just as a street-car came along. It was a precious rag-baby, and there it lay on the track with the wheels of the car about to crush it to death. Rosie screamed. The car stopped. The driver stepped down and rescued the baby. Rosie hugged it to her very tightly as the car passed on. Then she crossed the street and went on her way, a happy mother.

### How Jerry Stood for His Rights

On Fred's birthday his Uncle George gave him a goat hitched to a little cart.

"His name is Jerry," said Uncle George. "He is a very good goat when he is treated well, but if you are cross to him, you will find him ready to stand for his rights."

Fred had a nice ride every day and often took another boy with him. One day Tom Hall's father gave him a pony and a cart. The pony trotted much faster than the goat. Jerry did his very best, but he could not keep up with the pony.

When Tom cried, "Snail! Snail!" Fred grew very angry and pulled hard with the reins.

Jerry was so surprised that he stood still. Then Fred cut the whip about his head and Jerry reared and backed until the wagon was turned over, and Fred was spilled into a ditch of muddy water.

Jerry trotted home with the empty wagon. Fred felt sorry and ashamed of what he had done. He made friends with Jerry again, and gave him an apple.

Jerry ate the apple and rubbed against Fred for thanks. He seemed to want Fred to understand that while he must stand for his rights he was still a forgiving goat.

### Fido's Friend

Little Fido was very thirsty, for it was a hot day, and his pan had not been filled with water that morning. Nobody seemed to understand how very, very thirsty he was.

The cook drove him out of the kitchen when he pulled at her dress and whined, and when he tried to share Pussy's milk she boxed his ears with her sharp claws.

At last he saw little Lena sitting on the porch, and went to her, thinking she would know what he wanted. He took her dress in his teeth and pulled her toward the kitchen sink. Then he sat upon his hind legs and begged hard.

She climbed up on a chair near the sink, turned the faucet and filled the pan with fresh, cool water for the poor doggie. He drank every drop, and then wagged his tail and put his cold nose into Lena's hand, as if he wanted to say, "You are my good, kind friend; thank you."



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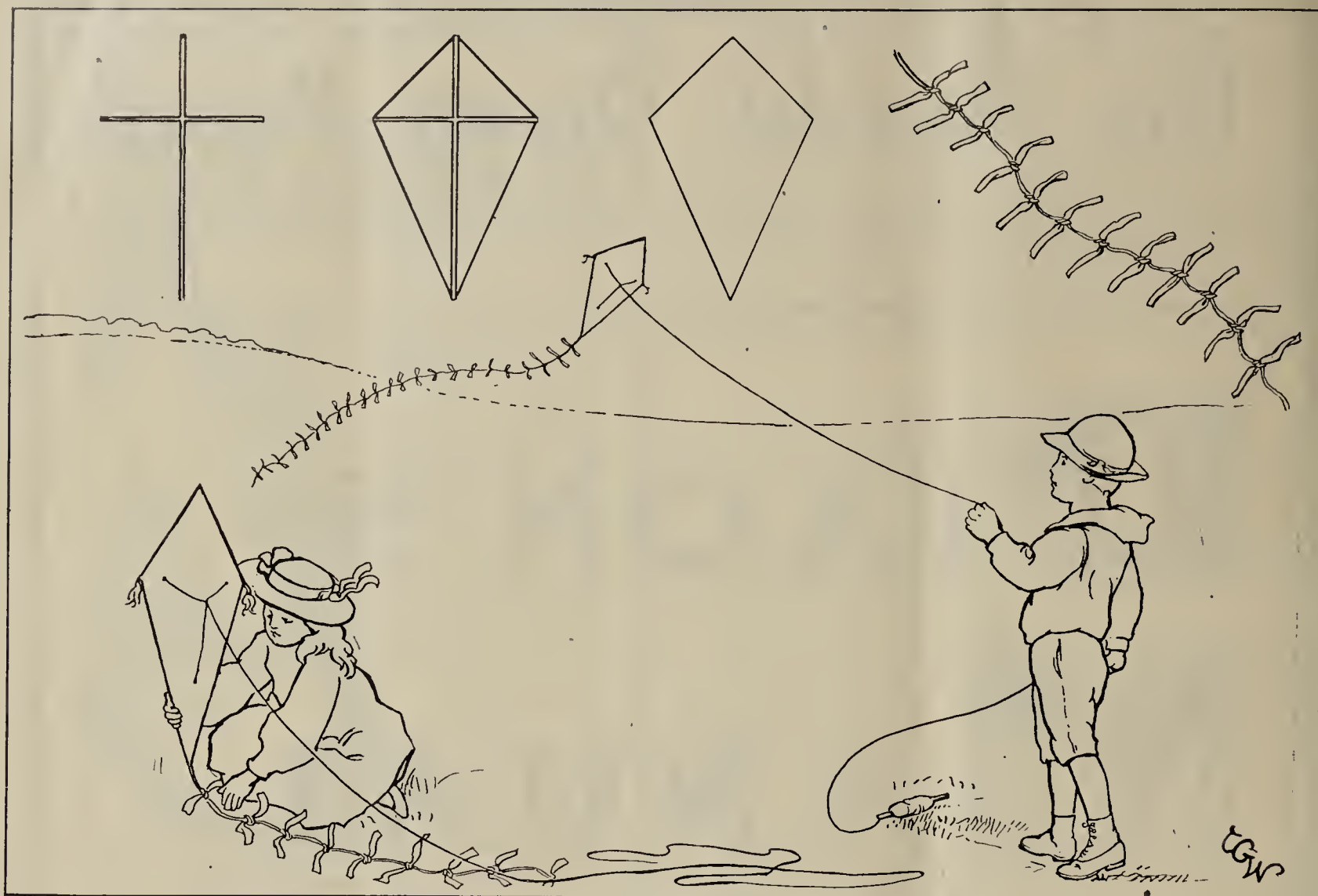
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As for this book, with Grace Cooley, Instructor in English, Evanston, Ill., teachers everywhere commend it as "the *only* book on the subject that shows the student something definite to do and teaches him how to do it. Pupils are genuinely interested in the work." Price, **\$1.00**.

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## When I Grow Big

By MARION WATHEN, Canada

(A recitation for five little girls, who may be appropriately costumed.)

*First Girl:*

*I'd like to be a teacher—*

School would begin at ten,  
Recess would last till noon-time,  
P'rhaps I'd dismiss it then.

The alphabet I'd have like this—

A, B, C—that's all,  
Quite long enough, I'm sure 'twould be,  
For little children small.

For punishment I'd make them eat

A pound of chocolate fudge,  
And sit for *two whole seconds*  
And never, never budge.

*Second Girl:*

*I'd like to be a writer,*

Write books and stories fine;  
'Course I would sell them all at,  
'Bout hundred dollars a line.

"Once upon a time" 'twould be—

They'd all begin that way,  
"And the big giant ate him"—  
I'd always be sure to say.

'Spouse I'd be like Shakespeare—

He writed "Jack and Jill," I think.  
People who read my stories'll  
'Ll be scared to sleep a wink.

*Third Girl:*

*I'd like to be a nurse,*

And make the sick folk well,  
I'd feel their temp'ature,  
And sound their tongues as well.

I'd wear a tall white cap,

For nurses always do,  
And a white, white unicorn—  
'Twould be becoming, too.

The doctors would consult me—

"How's your patient?" they'd say;  
I'd give them thirty powders, and more,  
Every single day.

*Fourth Girl:*

*I'd like to be a singer,*

Guess I would show them how,  
I'd sing tra-la-la, la-la;  
And make the sweetest bow.

I'd learn the very *newest* songs—

Like "Old Black Joe," and those;  
A few that's old, like "Red Wing,"  
I'd have to learn, I 'spose.

I'd like to sing on Sunday

Up in the choir so high,  
The alto and the tenor,  
And bass, too, I would try.

*Fifth Girl:*

*I'd like to be like mother*

And keep house just like she;  
Have cakes and pies, and ice-cream  
For breakfast, dinner, tea.

My girls and boys would play all day,

They'd never quarrel or fight;  
I would not mind a single bit  
If they stayed up half the night.

I'd let them play in the parlor,

Or wherever they liked to go;  
And wear my very bestest dress,  
For "lady"—don't you know.

## "Pink Eye" Conjunctivitis

"Pink Eye" (Conjunctivitis). Attacks the Eyes in the Springtime. It is Contagious and calls for Immediate Action. One Child with "Pink Eye" will Infect an Entire Class in a short time. Mothers and Teachers should be Prepared to Offer "First Aid"—Murine Eye Remedy. It Affords Prompt and Reliable Relief. Apply Murine Freely and Frequently. Write for Sample and Booklets. Murine Eye Remedy Co., Chicago.



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## Children's Stories

(M. MAY HANCOCK, Teacher.)  
 A JAPANESE GIRL

Once a little Japanese girl was born. A messenger was sent to their friends and relatives to tell them that the baby was born. All the friends and relatives came. They brought the baby some presents. Some brought eggs or fried fish for good luck. The presents were wrapped in white paper and tied with red and white paper strings. The baby was named on the seventh day and a special holiday celebrated in honor of naming the baby. They named it Sunshine.

Sunshine is thirty days old; now she is going to the temple. This is the first time she has ever been there. She is put under the most particular god of the temple. There are lots of gods in the temple, but the one the child is put under is supposed to be its special guardian thru life. Sunshine is dressed in a gayly colored silk; the family crest is on it. When they go home an entertainment is given. Then they send a bowl of rice or some little cakes and with it a note of thanks. The rice was sent in a bowl covered with yellow varnish; it is returned unwashed, for it would be very unlucky to send the dish back clean.

Now Sunshine lives a happy and contented life. Sunshine has a nurse that never leaves her.

LEONA FORESMAN.

### JAPANESE PEOPLE

We think our homes are very nice. But the Japanese people think theirs are nicest. Our houses would soon grow tiresome to the Japanese children. Our houses are always the same. A Japanese house can be changed every day; you would be likely to take a house in Japan for a black barn.

If you were to go to a Japanese house, first you must leave your shoes at the entrance-hall on a platform built above the ground; a little girl stands by and watches you, and soon she slides her feet out of her sandals, and watches us unbutton, what they consider our hideous shoes.

They haven't chairs; they sit on cushions. They sit cross-legged. When a baby is born they send a messenger to tell the relations and friends and letters are written to the acquaintances, and all the friends to call on the baby. The baby receives its name on the seventh day.

After that the little one lives peacefully and happily and can cry all it wants. It never is rocked; it is dressed very loose. Sometimes they call the girls Snow, Sunshine, or Plum, and the boys of lower classes are called Stone, Tiger or Bear.

## A Summer Tea Party

Little Miss Cricket, she gave a party,  
 Out under the haystack last night,  
 A toadstool was able to serve for a table,  
 And glow-worms stood round for the light.

Old Mr. Spider, a spinner of linen,  
 Sent a tea-cloth all covered with lace,  
 And the tea service old was of buttercups gold,  
 With a goblet of dew at each place.

—Selected.

## The Endless Story

A tiny drop of water  
 Within the ocean lay;  
 A coaxing sunbeam caught her  
 And bore her far away;  
 Up, up, and higher still, they go,  
 With gentle motion soft and slow.

A little cloud lay sleeping  
 Upon the azure sky;  
 But soon she fell a-weeping,  
 As cold the wind rushed by,  
 And cried and cried herself away—  
 It was a very rainy day.

The little raindrops sinking,  
 Ran trickling thru the ground,  
 And set the brooklets drinking  
 In all the country round;  
 But some with laughing murmur said,  
 "We'll farther go," and on they sped.

A little spring came dripping  
 The moss and ferns among,  
 A silver rill went tripping  
 And singing sweet along,  
 And calling others to its side,  
 Until it rolled—a river's tide.

And with the ocean blending  
 At last its waters run.  
 "This is the story's ending?"  
 Why, no! 'tis just begun;  
 For in the ocean, as before,  
 The drop of water lay once more.

—A. K. EGGLESTON, in *Geographical Nature Studies*.



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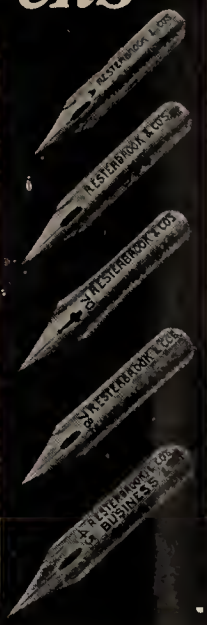
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140 North Street Buffalo, N. Y.

### The Violets

By Bertha E. Bush, Iowa  
Violets, violets,  
Blue as bits of sky,  
Why are you so near the ground;  
Why not grow up high?  
If I were so beautiful  
I'd grow grand and tall.  
I'd bloom in a garden,  
To be seen by all.  
"Nay," said gentle violets;  
"Lowly here we grew,  
For the little children.  
They are near earth, too."

### The Little Mother

Now, dolly dear, I'm going away,  
I want you to be good all day,  
Don't lose your shoes nor soil your dress,  
Nor get your hair all in a mess.  
But sit quite still, and I will come  
And kiss you soon as I get home.  
I'd take you, dear, but then, you know,  
It's Wilhelmina's turn to go.  
She's sick, I'm 'fraid; her eyes don't work;  
They open worse the more I jerk.  
She used to be so straight and stout.  
But now her sawdust's running out.  
Her arm is out of order, dear;  
My papa says she's "out of gear."  
That's dreadful, isn't it? But, then,  
The air may make her well again.  
So, dolly, you'll be glad, I know,  
To have poor Wilhelmina go.  
Good-bye, my precious; I must run;  
To-morrow we'll have lots of fun.  
—M. M. D., in *St. Nicholas*.

The Milton Bradley Company celebrates this year its fiftieth anniversary. The business was started in 1860 by Milton Bradley, at Springfield, Mass., for publishing lithographs. With the beginning of the Civil War, the lithograph business fast became "little more than an ornament." To overcome the unprofitable condition, Mr. Bradley originated "The Checkered Game of Life," which became so widely known thruout the country, and is still enjoyed by young people. This was the beginning of what is now an important section of the Milton Bradley output, the game department.

The Milton Bradley Company has been associated with the kindergarten movement in this country almost from the beginning. "Paradise of Childhood" received honorable mention at the Centennial exposition in 1876 as the first kindergarten book published in English. From that day to this, mention of Milton Bradley has always brought to mind kindergarten publications.

May this honorable and well-known house long continue its good work, increasing in popularity and power as the years go by!

### THE INVESTIGATION OF DUST CONDITIONS IN SCHOOLS

IT IS only in recent years that science has sought to improve the hygienic conditions of our school buildings. Among the most interesting and enlightening of the various experiments conducted have been those dealing with dust and its relation to the transmission of contagious diseases.

In class-room, lecture-halls, laboratories, auditoriums and other departments of our schools and colleges, dust is present in its most dangerous form. Pupils naturally track in from out of doors large amounts of dust and dirt—the frequent shifting of classes, the constant movement of feet and the various drafts and air-currents produce a continuous circulation of dust and bacteria dangerous to anyone breathing it.



Circulating dust can be reduced nearly one hundred per cent, but the only feasible method of accomplishing the purpose is by treating the floors with a preparation that will not only catch and hold the dust particles but kill the disease bacilli as well.

In view of the splendid results obtained from the use of Standard Floor Dressing, its use on all wood floors cannot be too highly recommended, whether for schools, colleges, hospitals, stores or public buildings. *It is not intended for household use,* and should not be applied to any floor in the home.

Standard Floor Dressing is, at the present time, being used in a great number of educational institutions, in hospitals, in great mercantile houses and public buildings. It has in every instance proved of inestimable value and substantiates every claim made for it. In addition, it is an excellent floor preservative, as it prevents splintering and cracking of the wood. Three or four treatments a year afford the most satisfactory results. It pays for itself many times over by saving labor.

As a demonstration of its efficiency, we are willing to treat one floor, of room or corridor, of any school or public building with Standard Floor Dressing, and AT OUR OWN EXPENSE. To localities far removed from our agencies, we will send free sample with full directions for applying.

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## Pennsylvania Railroad BULLETIN

### Summer Trips Afar and Near

Summer days are coming fast, and vacation time suggests itself to young and old alike. In a few weeks school will close; teacher and pupil will lay aside book and pencil, and the annual exodus to country, seashore and mountains will have begun.

Already the cry is:—"Where shall we go this summer? To the old and tried resort we have visited year after year; or shall we try a new place?"

The Pennsylvania Railroad's Summer Excursion Book contains descriptions of nearly eight hundred of the leading resorts of the United States and Canada.

Chief among these are the forty beaches of New Jersey, which combine the best to be found in resort attractions. New Jersey's seacoast is a pleasure ground not equalled anywhere in the world.

Atlantic City, Cape May, Wildwood, Ocean City, Sea Isle City, Anglesea, Stone Harbor, Holly Beach, Avalon, Beach Haven, Sea Side Park, Island Heights, Point Pleasant, Sea Girt, Spring Lake, Belmar, Ocean Grove, Asbury Park, Allenhurst, Elberon and Long Branch are names too well known to need description of their many charms.

The Summer Excursion Book, to be issued early in May, describes these and other resorts, gives lists of principal hotels, and quotes rates of fare from principal stations on the Pennsylvania Railroad.

Twenty-five cents in stamps sent to Geo. W. Boyd, General Passenger Agent, Broad St. Station, Philadelphia, Pa., will bring a copy of this valuable work to you postpaid when issued. Better send for it.

## Summer Vacations



### If You

have not already decided where you will spend your summer vacation, let us send you

### "Michigan in Summer"

a beautiful book of many photos and brief word pictures of

Petoskey  
Traverse City  
Bay View  
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Omena  
Mackinac Island  
Harbor Springs  
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Northport  
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**C. L. Lockwood,**

G. P. A.,  
G. R. & I. R'y.

Grand Rapids,  
Michigan.



## Master Robin

Of all the chaps who come with  
spring,

I love dear Robin best.  
He is the first to sing his song,  
The first to build his nest.

He greets you, too, as you pass  
by

With such a note of joy,  
I do believe he has a heart  
Exactly like a boy!

He's not a coward, no, not he,  
He never takes a dare,

But if there's any fun around  
He's sure to take his share.

Besides, he is a gentleman  
Who's always nicely dressed  
In quite a stylish swallowtail  
And very handsome vest.

He steps quite like a dandy  
when

He's out on dress parade,  
And tho Jack Frost is watching  
him,

He's not a bit afraid.

But, independent as you please,  
He heeds nobody's call,

And sings just when he has a  
mind,

In spring-time or in fall.

He's good friends, too, with all  
the flowers,

And wakes them from their  
sleep;

'Tis at the sound of his dear  
voice

That they begin to peep.

I love him and his song, and  
when

I hear it, sweet and clear,  
I shout, "Now hurry up, Miss  
Spring,

For Master Robin's here!"  
—ZITELLA COCKE, in *Youth's  
Companion*.

## Uncle Sam's Young Army

If, perchance, the smoke of bat-  
tle

Shadows our young land to-  
day,

Still we little color bearers

With the flag can light the  
way,

For we're Uncle Sam's young  
army

And we march with flag and  
song,

We're twenty million strong.

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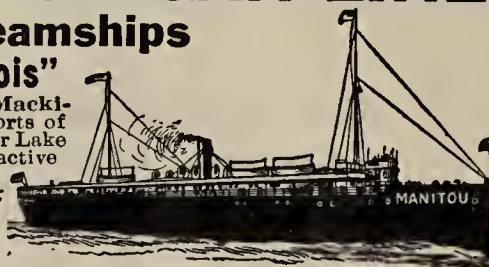
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## No Use In It

No use in mopin'  
 When skies ain't bright;  
 Keep on a-hopin'—  
 It'll soon be light!

No use in grievin'  
 'Bout the milk you spill;  
 Keep on believin'  
 That the cow'll stand still!

No use in rowin'  
 'Cos the crops is slow;  
 Keep on a-ploughin'  
 An' they're bound to grow!

No use! the heaven  
 Is above the skies;  
 Put in the leaven  
 An' the bread will rise!  
 —Atlanta Constitution.

## Pictures on Composition Work

Originality of thought and individuality of expression in composition work is of first importance. There has been too much reproduction of what "teacher" said, too little of the child's own thought and expression. Pictures may be made an effective help in this work. Place before each child a copy of the same picture and after, perhaps a little preliminary discussion—just to start the thought—let each child write in his own way what that picture means to him; what its story is. You will be surprised at how much even the lowest grades will find to say. A series of pictures has been prepared for just such work, the "Child Life Composition Pictures," published by The A. S. Barnes Company. Fifty copies of one picture come put up in an envelope—enough for a whole class. In the series there are thirty-two different subjects. An advertisement on another page of this magazine calls special attention to them.

## Story of Tiny Tadpole

(A letter from a little girl to Miss Mildred Merrill.)

I received the copy of the April TEACHERS MAGAZINE you sent. That was a very nice piece you wrote. And the pictures were good. I made a picture of Tiny Tadpole. I did it all myself, and it was very hard.

Yours truly,  
 MARION JAYNES.

**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 **RECOMMENDS** you, that is more. Ours  
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